THE FEMININE AND THE MASCULINE IN THE DREAM IMAGERY OF CAREER-ORIENTED WOMEN - A POST-JUNGIAN PERSPECTIVE

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ABSTRACT

The central aim of this study is to explore the archetypal Feminine and Masculine in the dream imagery of career-oriented women in order to understand more about their developmental patterns and dynamics, especially within white Afrikaner culture.

The study is theoretically grounded in the analytical psychology of C.G. Jung. In evolving his ideas on psychological development, Jung sees development and individuation as embedded in the archetypes of the Feminine (nurturing, interrelatedness, immersion in life, empathy) and the Masculine (autonomous, separateness, aggressiveness). Jung argues that women instinctively have more of these Feminine qualities and live in a Feminine consciousness, while men have more of a Masculine consciousness.

Post-Jungians have come to understand that, as a result of gender and cultural conditioning in the western patriarchy, women, as a result of their experiences, tend to have the archetypal Feminine patterns and ways of being mediating themselves. Post-Jungian thinking has led to an understanding that Feminine and Masculine consciousness are open to both sexes from birth. A post-Jungian developmental model regards the Feminine and Masculine as the basic principles in which all other archetypes partake. They are used to explain the developmental patterns of the Self and ego-consciousness over a life-time. Thus this post-Jungian model becomes a way in which to understand the developmental patterns of the Self in career-oriented women by using the Feminine and Masculine principles, their images, and forms.

In the Jungian paradigm, the world of industrialised market-related work forms part of the Masculine archetypal principle with its modes of consciousness in its heroic drivenness, aggression, goal-orientation, and regulatory nature. Thus, career-oriented women would tend to move closer to, and even identify with, the world of the Masculine and its modes of consciousness, while leaving more of their Feminine qualities in the unconsciousness.

These considerations lead to the questions of what Feminine and Masculine themes emerge in the dream imagery of career-oriented women and how they relate to the developmental model of the Self which explains development in terms of the Feminine-Masculine polarity. This investigation also indicates particular images with which these women are identified and which mediate their ego-consciousness and ways of being.

The first part of the literature study deals with Jung's understanding of the dynamics of the psyche and how these pertain to the two basic archetypal principles of the Feminine and Masculine. The focus is on the developmental model of the Self which integrates Jung's work and current post-

Jungian thinking. This part also explores the Feminine and Masculine principles, their forms, images and structures.

The second part of the literature study focuses on the Masculine nature of work. The last part of the literature study deals with an adapted model of the Self, using the archetypal Feminine and Masculine, for career-oriented women.

To address the research questions empirically, a hermeneutically-grounded thematic analysis of 128 dreams reported by career-oriented women of Afrikaner origin was undertaken. Nineteen themes emerged from the data, each of which has been elucidated in turn, using Jung's method of amplification. This process yielded two concise themes, the Feminine and the Masculine.

This study concludes that the dream imagery in career-oriented women reveals more Feminine themes (fifteen) than Masculine (nine), indicating that these women have as a group moved closer to the Masculine modes of consciousness with their specific implications for development and individuation. The structural or typological images mediating these modes of consciousness are identified and described within the developmental model of the Self. The clinical implications of these findings and indications for further research are explained.

PROLOGUE

Somewhere
there is a woman trying
to teach herself her self

- David Wevill

She looked upon the apples of her eyes, her no longer
schoolboys of sons, she saw the swords, the stair upon
which her own blood dripped, the hand on the rail,
the dangling eyeball, the lowered head of
the sacrifical offering, the red hand of her eldest
and halved vision of her youngest son,
and she stood still.

- George Barker

All these were mortal women, yet all these
above the ground had had a god for guest;
Freely I walked beside them and at ease,
Addressing them, by them again addressed,
And marveled nothing, for remembering you,
Wherefore I was among them well I knew.

- Edna St Vincent Millay

How many the black maw has swallowed in its time!
Spirited girls who would not know their place;
Talented girls who found that the disgrace
Of being a woman made genius a crime;

How many others, who would not kiss the rod
Domestic bullying broke or public shame?
Pagan or Christian, it was much the same:
Husbands, St Paul declared, rank next to God.

- A. D. Hope

A thinking woman sleeps with monsters.
The beak that grips her, she becomes. And Nature,
that sprung-lidded, still commodious
steamer trunk of *tempora* and *mores*
gets stuffed with it all.

- Adrienne Rich

Herr God, Herr Lucifer
Beware
Beware.

Out of the ash
I rise with my red hair
And I eat men like air.

- Sylvia Plath

Mother I need
mother I need
mother I need your blackness now
as the august earth needs rain.

- Audre Lorde

The happiest women, like the happiest nations,
have no history.

- George Eliot

The pleasing punishment that women bear.

- William Shakespeare

Four things greater than all things are,-
Women and Horses and Power and War

- Rudyard Kipling

Women are much more like each other than men.

- Earl of Chesterfield

All women become like their mothers. That is
their tragedy. No man does. That's his.

- Oscar Wilde

Most women have no characters at all.

- Alexander Pope

Women / Must be half-workers.

- William Shakespeare

Women represent the triumph of matter over mind,
just as men represent the triumph of mind over morals.

- Oscar Wilde

Brigands demand your money or your life; women require both.

- Samuel Butler

Say, are not women truly, then,
Styled but on the shadows of us men?

- Ben Jonson

If every man gave up women in God's name,
Where in God's name would be the men
To give up women in a generation's time?

- Christopher Fry

The one point on which all women are in furious secret rebellion against the existing law is the saddling of the right to a child with the obligation to become the servant of a man.

- Bernard Shaw

Women are like elephants to me; I like to look at them but I wouldn't want to own one.

- W. C. Fields

Women are reputed never to be disgusted. The sad fact is that they often are, but not with men, they are most often disgusted with themselves.

- Germaine Greer

Women do not find it difficult nowadays to behave like men.

- Compton MacKenzie

Women never have young minds. They are born three thousand years old.

- Shelagh Delaney

It amuses me, you know, the way you seem to see women. You think of them as sort of loose-fitting men.

- Malcolm Bradbury

Women would rather be right than reasonable.

- Ogden Nash

This is the time of tension between dying and birth
The place of solitude where three dreams cross

- T. S. Eliot

Here or there does not matter
We must be still and still moving
Into another intensity
For a further union, a deeper communion
Through the dark cold and the empty desolation

- T. S. Eliot

So I best understand that long journey of yours,
imprisoned in the bandages and cast.
And yet it gives me no rest
to know that, singly or the two of us, we are the one sole thing.

- Eugenio Montale

And soon in the coming nights,
We shall appear, like strolling players
Each in the other's dream.

And into these dreams
There shall also come strangers
We did not know together.

- Yehuda Amichai

Last night I dreamed
of a bandaged man in a barrow.
He was someone I had known:
a father perhaps or a dead god.

- Cherry Clayton

Receive, Queen of Creation,
Through blood, through suffering, through death,
The foaming chalice of the last passion
From your unworthy servant.

- Alexander Blok

Women have always been the guardians of wisdom and humanity which makes them natural, but
usually secret, rulers. The time has come for them to rule openly, but together with and not
against men.

- Charlotte Woolf

you are right to love the Great Mother
And to despair in a time when Kore only
(when Demeter has to be looked for

when only the Maiden (when woman
does not know she is also who hunts

for herself
>Instead of finding half herself
>in every ad.

There is no hell when hell is
toothpaste. And Demeter

Oh, Woman:
lay about you!
>Slay!
>That you may have cause again
to seek yourself, to go out among flowers crying
"Kore! Kore!", knowing

the King of Hell
also has you

>- Charles Olson

Interpretation is the intellect's revenge on art.

>- Susan Sontag

ek is
ek is
die here hoor my
'n vry fokken vrou

>- Antjie Krog

A NOTE ON LANGUAGE AND TERMINOLOGY

Confusion is rife because writers use different terms and varying forms of spelling in their work on Jung and after. Some clarification about the usages employed by this researcher seems pertinent at the outset.

In words such as "socialisation", "civilisation" and the like, this writer has opted for the "s" form rather than the "z" form. However, in quoting from other writers, their original spelling has been retained.

The term "Afrikaner" is used here to denote white Afrikaans-speaking persons. It is not intended to have any perjorative connotations whatsoever, although this researcher is aware that such connotations do exist in some academic quarters.

In order to avoid compounding confusion, this researcher has attached the following meanings to the terms listed below when using them in the body of this thesis:

- ❖ All archetypes begin with a capital letter.
- ❖ *Masculine* or *Feminine* (with a capital letter) refers to the relevant archetype;
- ❖ *masculine* or *feminine* (with a small letter) refers to the relevant gender;
- ❖ *male* or *female* refers to physiological aspects of the respective genders.

This should not be take to mean, however, that such consistency is evident in the works cited. But then, even Jung himself uses the term "archetype" not only in its denotative meaning or accepted sense but also as if it were a synonym for "archetypal image", which it clearly is not, according to his own theory.

In referring to Jung's *Collected Works*, the abbreviation *CW* has been used, followed by the page reference rather than the paragraph number. The edition used is the one published in Great Britain by Routledge & Kegan Paul.

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For Jung, the psyche is a many-splendoured thing: fluid, multi-dimensional, alive, and capable of creative development. His psychological vision of the psyche rests primarily on his insistence on the subjective, individual path to objective awareness, and the creative use of unconscious material (Salman, 1997).

Jung believes in the essential inter-relatedness of all living matter. This implies that all levels of existence and experience are intimately linked (*CW* 14). Therefore his orientation toward the psyche differs from older animistic systems which functioned psychologically by fusion or compulsion. However, it also diverges from modern rational views oriented toward separation from the unconscious, and ego control over both matter and psyche. Jung's entire view of the psyche is post-modern: its central metaphor is a dialogue between consciousness and the unconscious, which is dependent on self-regulating feedback systems between autonomous unconscious phenomena and the ego's participation, as well as an interplay between subject and object, psyche and matter (*CW* 8).

At the heart of Jung's view of the psyche lies his vision of an interplay between intrapsychic, somatic, and interpersonal phenomena. Jung refers to these living and inseparable relationships deriving from a *unus mundus*, meaning "one unitary world", the original non-differentiated unity (*CW* 14). Throughout the world, a symbol exists in every culture, the mandala or "magic circle", signifying both undifferentiated unity and integrated wholeness.

In Jung's (*CW* 14, p. 505) undifferentiated form of the unus mundus, "the potential world outside time", everything is interconnected, and there is no difference between psychological and physical facts, past, present, or future. This borderline state, where time, space, and eternity are united, forms the backdrop for Jung's most basic formulation about the structure and dynamics of the psyche: the existence of an objective psyche or collective unconscious, which is the reservoir of human experience, both actual and potential, and its components: the archetypes (*CW* 5).

At this magical "pre-Oedipal" level of the psyche, which is at odds with rational and causal explanations, internal and external events are related through their subjective meaning. There are inseparable links between psyche and matter, subject and object; affects, images, and action are virtually identical (Salman, 1997). One outstanding feature of Jungian psychology is the value

which is given to this magical layer of the psyche, and the understanding that it never disappears, but remains the wellspring from which all else flows.

The *unus mundus*, according to Jung's vision, divides into parts - such as subject and object - in the human psyche in order to bring a state of potentiality into actuality. Jung also feels that these parts, once they are separated, have to be reunited into an integrated whole. Although the worlds of subject and object, conscious and unconscious, are necessarily divided for the sake of adaptation, they must be reunited for the sake of health, which means wholeness for Jung. This potential condition of wholeness he refers to as the Self (*CW* 14). The psyche's continuous movement and development toward this state, which is never fully achieved, is called individuation. This synthesis of what had been previously discriminated and divided constitutes another unique feature of the Jungian approach.

Jung believes that the unconscious can never be entirely repressed, exhausted, or emptied through reductive analysis. In fact, this would be disastrous for psychic health. Consequently, the dangers of being flooded by it ("engulfment," "possession") or of identification with it ("inflation") are always present: thus a kind of madness is always possible. Jung's solution is of an optimum relationship between ego and the rest of the psyche, one of continuous dialogue, which is, by definition, a never-ending process. The object is one of process: finding a way to come to terms with the unconscious as well as deal with future difficulties (*CW* 8).

Jung feels that real knowledge is entirely experiential, an inner knowing which is gained through one's own experience and understanding. This inner knowing includes the experience of meaning. When this instinct to make meaning is blocked or conflicted, disease will result. Jung argues that the archetypal symbols which emerge from the unconscious are part of the psyche's objective, religious "meaning-making" instinct, but that these symbols will be realised subjectively within each individual (*CW* 5). For example, there is a human need to create an image of a Godhead, the function of which is to symbolise the human's highest values and sense of meaning, but the content of the image varies within cultures and within individuals. The understanding of both the objectivity of the psyche and the importance of one's subjective experience of it informs the Jungian view of the analytic process. The personal material, which include all personal experience of the individual's life, cultural, and societal experiences, is considered to have a universal core which derives from the "objective psyche" or "collective unconscious", which consists of the archetypes.

These archetypes form an unconscious template which includes innate capacities to apprehend and experience typical human situations, such as mothering, as well as the capacity to symbolise this experience. They are thus triggered, released, and experienced in an individual. The archetypes delineate how humans relate to the world. The archetypes manifest as instincts and affects, as the primordial images and symbols in dreams and mythology, and in patterns of behaviour and experience (*CW* 16).

In Jungian work, fantasies, dreams, symptomatology, defenses, and resistances are all viewed in terms of their creative function and teleology. The assumption is that they reflect the psyche's attempts to overcome obstacles, to make meaning, and to provide potential options for the future, rather than existing only as maladaptive responses to past history. Their apparent "meaning" and purpose will be seen in the context of its underlying function and symbolism (*CW* 5). Symbols speak the language of the archetype *par excellence*. They originate in the archaic magical layer of the psyche, where they are potentially healing, destructive, or prophetic. Jung feels that the purpose of a symbol is to transform libido from one level to another, pointing the way to future development (*CW* 8). Symbols are like living things, pregnant with meaning, and capable of acting like transformers of psychic energy. Each symbol evokes the totality of the archetype it reflects.

For Jung, the psyche is inherently dissociable, with its complexes and archetypal contents personified and functioning autonomously as complete secondary systems (*CW* 8). This dissociability is not necessarily caused by sexual trauma (Freud, 1923), or by any trauma at all. He conceives of there being numerous secondary selves, not merely unconscious drives and processes. This view is currently being vigorously investigated in contemporary research on trauma, dissociative disorders, and multiple personality disorders (Jacoby, 1990; Seinfeld, 1990; Davies & Frawley, 1994; Kalsched, 1996).

The most serious forms of disease (dis-ease) is not the existence of these dissociated materials, but the breakdown of the psyche's self-regulating capacities, such as the ability to rectify the current situation by bringing into awareness dissociated complexes and archetypal material. These dissociated pieces of the psyche are organised by the existence of the Self, by which Jung means an ideal agency that contains, structures, and directs the development of the entire psyche, including the ego (*CW* 8).

At the beginning of life, the Self encompasses the potential totality of the personality, but, like a seed, develops over time. Although this condition of wholeness is never fully realised, the Self functions throughout life as the ordering factor behind development, and as a structuring, prospective force behind symptoms and symbols.

Jung conceives of a psyche having many important structures and centres of gravity, concurrently self-regulating, dissociative, and striving toward order through the Self. Since the psyche is dissociable by nature, its assimilation by the ego is a never-ending process. Jung perceives a yawning gulf between the ego and the unconscious, a gulf which sometimes is bridged but never eradicated, and his formulation includes the idea of eternally dissociated "irredeemable" pieces of the psyche. But within this seemingly chaotic system, there is also order: the Self, the structuring, teleological force behind development and symptomatology, the destiny and mystery factor in psychological process (*CW* 8). The psyche's two regulating mechanisms, dissociability and the Self, are two "opposites" which together comprise the Jungian model. These opposites have split up in three directions: the Classical school which emphasises the Self; the Archetypal school which focuses on the psyche's dissociability; and the Developmental school which concentrates on the process of individuation and development out of unconsciousness.

Jung expands his ideas about psychological development which are prescient and begins to see development and individuation as deeply steeped in the archetypes of the Feminine and Masculine (*CW* 14). He recognises that the Masculine aspects of the psyche such as autonomy, separateness, and aggressiveness are not superior to the Feminine elements such as nurturance, interrelatedness, immersion in life, and empathy. Rather, they form two halves of a whole, both of which belong to every individual. With this postulate, Jung in effect challenges the entire structure of psychoanalytic and developmental theory, which was based on the ideal of a heroic autonomous individual, separated from the mother at all costs as its model of psychological health. Qualities such as dependency and empathy had been devalued and pathologised. Jung begins a revisioning of the Feminine and Masculine archetypes, which has resulted in an overhaul of ideas about mental health by incorporating Feminine qualities as essential (Salman, 1997).

Women naturally have "more" of these Feminine qualities, or so Jung thought, and is therefore *ipso facto* an inferior man (*CW* 7). By coming to this important realisation about the equality of these two principles, Jung himself loses it again when he starts theorising about women and their psychology (Douglas, 1990). He turns essentialistic when he describes women and her psychology. For him, the province of women is that of the Feminine and of men, the Masculine.

Accordingly, he postulates a contrasexual archetype which he labeled anima in men (the inner woman and Feminine) and animus in women (the inner male and Masculine). By definition, then, women have an inferior unconscious Masculine and they live in a sort of Feminine consciousness which men do not (*CW* 9i).

Jung's basic view of a creative evolving psyche, bedded in the archetypes which are actualised in the individual through personal experience, holds much promise for understanding women's psychology and can become an informed basis for a psychoanalytic gender psychology.

Consequently, Jung begins work on the Feminine and Masculine archetypes as inherently part of the individuation process in both men and women, but split these two principles and their workings in the individuation process along gender lines. The shortcomings of Jung's understanding of women and the reasons why these shortcomings occurred are vigorously being researched today by post-Jungian writers in order to position his psychological visions of the psyche in post-modern gender studies.

To understand the Feminine and Masculine principles and its archetypal images in career-oriented women, it becomes important to find a constructive and contextualised model within which to view them. This can be found in post-Jungian writers' perspectives on the Feminine and Masculine and their relation to the developmental patterns of the Self.

The revisioning of Jung's views on the Feminine and Masculine archetypes is being continued by post-Jungian writers today. A post-Jungian writer like Hill (1992) believes that these two archetypal principles are the basic, most important principles in which all other archetypes partake. As the two basic archetypal principles, they are used to explain the development of the Self and ego-consciousness in the individual over a lifetime, incorporating knowledge and theories about current object-relations and self-psychologies, as well as the work of mainly the developmental Jungian school. Jungians like Neumann (1970) and Whitmont (1983) have focused on the archetypal Feminine and Masculine patterns as they play important roles in the evolution of the collective consciousness of humankind as well as in the resultant culture patterns which have come into being at certain stages of development throughout time and history.

Using these two principles to explain the development of the Self over time, a developmental model of the Self has been put into place. Although this post-Jungian model of the development patterns of the Self is fully explained and developed out of post-Jungian writings in Chapter 2, a brief outline seems essential here.

The Feminine and Masculine archetypal principles can be sub-divided into their static and dynamic aspects, thus yielding four basic patterns which underlie all human activity. They operate in the evolution of collective human consciousness, underlie basic cultural patterns, and operate in family and social systems. On an intrapsychic level, they describe modes of consciousness in the individual. At an interpersonal level, they describe the way in which parts of the Self may be carried by individuals within a family system. At the collective level, they describe patterns which can be identified in social groups or entire cultures.

Following the critical interpretations of the Jungian principles of the Feminine and Masculine , these four patterns assume two polarities of opposites or complementarities in the unfolding of the Self. Each of the four patterns is based on an originating force or archetypal principle. The archetypal principle or originating force behind the static Feminine is the Great Mother in both her negative and positive aspects. In the positive static Feminine, consciousness is characterised by undifferentiated wholeness, organic being, and self-acceptance, and in images of the uterus or nature-in-the-round. The negative static Feminine consciousness is imaged as the Devouring Mother, smothering and entangling, and by inertia and stuporousness. The complementary opposite for the static Feminine is the dynamic Masculine: the Dragon-slaying Hero in its positive aspects with accompanying consciousness focused on initiative, goal-directedness, grandiosity, and technology. In its negative dynamic Masculine state, it may lead to inflation, violence, despotism, and life-threatening technologies, as well as a disregard for nature and ecology. The oppositional pull between the static Feminine and the dynamic Masculine leads to the constellation of the static Masculine, which has, as its archetypal principle or originating force, the Great Father, which, in its positive aspects, generates a pull toward order, standards, systems of meaning, rules and regulations, and theories of truth.

This pull demands a sacrifice of dynamic Masculine grandiose consciousness through fiery initiations. The negative static Masculine implies a consciousness of complacency, rigid expectations, dehumanising inauthenticity, and pettiness, imaged as the Saturnine senex. Its complementary opposite is the dynamic Feminine, which, in its positive form, leads to transformation, altered states, imagination and play, liminality and potential space. Archetypes important to the dynamic Feminine are the Dark Goddess, the Witch, the Dancing Maenad, Dionysus, and the Trickster. In its negative static form, this consciousness may lead to chaos,

emptiness, despair, death, alcohol and drug excesses archetypally imaged in the Madman or Madwoman. The pull toward wholeness on this polarity is engendered when the static Feminine is activated through watery initiations - the night sea journeys or dark nights of the soul. Consequently, that consciousness moves a person toward an inner orientation and a more fully realised sense of Self, a state of renewed union with one's own wholeness.

The four patterns of Feminine and Masculine are dynamically related to one another and form a model of the Self. Energy flows through the principles by virtue of compensatory movements along the two polarities, the static Feminine/dynamic Masculine polarity, and the static Masculine/dynamic Feminine polarity. This compensating principle is a fundamental concept in Jungian psychology, and corresponds to the self-regulatory functions (or homeostasis) of living organisms.

With this model as a means of exploring the developmental patterns of the Self, as Feminine and Masculine, it can becomes possible to view the career-oriented woman and her specific modes of consciousness.

The involvement of Western women in a world which emphasises the Masculine qualities of the psyche had the effect of immersing them increasingly in Masculine activities and had experiences which activated the more Masculine proclivities of their psyche (Zweig, 1990). One of these experiences is the world of industrialised work. Woman's role in industrialised society has changed significantly over the last forty years. Her involvement in the labour market is a worldwide phenomenon, and includes South Africa (Berger, 1992). This involvement of women in the labour market evolves out of a process that began with the Industrial Revolution. Traditional systems of relationships began to be differentiated into industries outside the home. As a result, men, women, and children left their homes in order to work in factories (Du Toit, 1992).

As a consequence, the family unit was divided up into work units. The socialisation function, as practised formerly in the traditional family, no longer occurred since children were no longer under the direct supervision of their parents. Gradually, there arose a social sensibility that children should have a right to attend school, resulting in the return of the wife and children to the home (Du Toit, 1992).

Factors such as technological expansions, a decline in child numbers, financial necessities, and luxuries as well as factors such as self-fulfillment of women meant that women were attracted to the labour market. Women were also better positioned to improve their qualifications. In the 1950s especially, feminism began to demand the emancipation of women from the house and parity in

the work situation. This meant, in turn, that women gradually gained access to the upper and middle level work positions traditionally occupied by men. Although women were consequently liberated from the exclusive enactment of their traditional roles as housewife, mother, and caregiver, they were still obliged to acquire these roles and assimilate them with their work roles.

Radical feminism has claimed that there are no differences in men and women in their capacities to fill roles, especially occupational roles. Great social strides have been made in realising the truth of this assertion. At the same time, the physiological differences between men and women have endocrinological ramifications, the manifestations of which, in their interface between body and psyche, bear further discovery, research, and understanding.

Entering industrialised work in Western society changed women's lives. The industrialised work situation with its modern and technologically sophisticated content makes particular demands of employees. Aspects guaranteeing success in this work life are performance-driven (Bagozzi & Van Loo, 1988): the existence of leadership potential (Munley, 1974), academic education, goal-orientation, time planning abilities, competitiveness, and ambition. These values are traditionally seen as male and part of male identity.

In the Jungian paradigm, the world of industrialised market-related work forms part of the Masculine principle and its modes of consciousness in its heroic drivenness, aggression, goal-orientation, achievement focus, standards and technologies, rules and regulatory nature. Evidence suggests that career-oriented women have tended to identify with the world of the Masculine as Father's Daughters - that is, they have become well adapted to a Masculine-oriented society. They have adapted an ego stance which earns it its instinct-disciplining, striving, and heroic position (de Castillejo, 1973).

Research has demonstrated unequivocally that involvement in and mastery of a career makes a significant contribution to a feeling of well-being in women (Barnett & Baruch, 1978). Therefore research into such processes in career-oriented women and their developmental patterns of the Self becomes important. Career-orientation here will be used to indicate an intentional uninterrupted pattern of career-involvement.

By becoming immersed in work, and by moving closer to the dynamic Masculine and static Masculine ways of being and consciousness, these women will feel different tensions in terms of the oppositional poles of the broader Feminine and Masculine principles than, for example, women who are closer to other polarities, such as the static Feminine and its consciousness mediated by the archetypes of Mother, Wife and Daughter. The way in which these innate

energies or images interact and conflict with one other plays an important part in the Jungian view of the psyche's dynamics in the unfolding of the Self.

Even though career-oriented women have moved out of their exclusive confinement in traditionally apportioned female roles (without necessarily abandoning them altogether) and traditional Feminine consciousness, they do not, at present, constitute a homogeneous group because, within their own psychodynamics, they will access Masculine modes of consciousness in different ways. This will result in differing types of career-oriented women who are, individually, at different stages in their developmental processes.

Studying the archetypal images of the Feminine and the Masculine provides indications of how these two principles struggle for integration and balance. However, it remains crucial to find appropriate ways of understanding the emerging images of the Feminine and the Masculine in these career-oriented women.

Little research has been conducted in the area of individuation and the developmental processes in career women as such, and what has been done falls essentially within the classical Jungian paradigm (Harding, 1971a; Singer, 1972; Emma Jung, 1981). Recent studies have started focusing on the psychodynamics of career-oriented and creative women (Woodman, 1992; Kavaler-Adler, 1993). Within the South African context, no research has been undertaken into these aspects of career-oriented women. Woolger and Woolger (1990) still feel that a whole new approach to the active intelligent career woman needs to be devised within Jungian psychology. The experiences of women, and more specifically career-oriented women, in an industrialised patriarchal society, are complex as they move through the developmental patterns of the Self.

On a cultural and societal level, it is the static Masculine/dynamic Feminine polarity which underlies the patriarchal culture. In patriarchal culture, the ultimate value is the preservation of the impersonal social order by the enforcement of laws governing conduct. The rules of law in patriarchal cultures are continually developed out of a consensus about what works best and is fairest, with a strong focus on individual self-interest and what one will become and achieve in the hierarchy (Hill, 1992). Although the white, Eurocentric part of South Africa's culture has generally manifest the dynamic negative Masculine (as witnessed in the apartheid era), this has been accompanied by irregular incursions into the static Masculine (with its rules and regulations). The cultural impact of the Masculine remains strong in its impact on the lives and careers of Afrikaner women.

B. Zabriskie (1990, p. 272) describes Jung's views on these aspects in the following way:

> For Jung, the unconscious was not only a repository of regressed and repressed
> personal memories, but also the source and ground of archetypal imagery and
> knowledge from the collective unconscious, unbound by place and time. Jung
> noted that the conscious values that had informed `civilised´ Western women and
> men in the last two millennia were masculine: authority and dominance within
> hierarchical structures, penetrating and focused assertion and aggression,
> superiority of linear cognition and detached rationality. Insofar as he believed the
> unconscious to have a compensatory function in relation to the cultural dominants
> and the established ego, it followed that the intuitive, elliptical, contextual, and
> emotionally charged mythopoeic language and imagery of the unconscious
> shared qualities and associations with those outside the prevailing order: the
> poets, mystics, dreamers, lunatics, lovers, and women. As the ground, source,
> and matrix of the psyche and its emerging ego, he saw the unconscious to be like
> a human mother, both experienced as having the capacity to be supportive and
> destructive.

In his writings, Jung returns again and again to the conviction that the psychic illnesses of his
patients, whether neurotic or psychotic, contain at their core the spirit of the age, the collective
Weltanschauung.

In this prevalent patriarchal Western culture, the Feminine is by and large relegated to the
unconscious where She (as opposite) provides the compensatory tension for further individuation
for the culture and its inhabitants. In these cultures, women as image bearers of the Feminine and
her processes become the carriers of that unacceptable (Shadow) material for man, the
patriarchal culture, and society at large. The Masculine principle, with its own specific ways of
consciousness, becomes the place of its image bearers, men. The Masculine principle in a
patriarchy then is usually feared or idealised by women (Woodman, 1982).

Apparent differences between the sexes may be almost completely cultural. In any case, it will be
argued that there appears to be no basis for supposing that men and women, by virtue of
elemental necessity, must follow different paths of hierarchical development. However, cultural
necessity often obliges them to do so. In congruence with the post-Jungian view, differences
between men and women's development are seen as differences of styles and emphasis rather
than of the development of an entirely different order.

Given this background to the study, the following three research questions may be articulated:

(a)   What thematic observations can be made about both the Feminine motifs and images and Masculine motifs and images presented in the dreams of career-oriented women?

(b)   How do these themes of archetypal images of the Feminine and Masculine relate to the developmental model of the Self?

(c)   Which typological or structural images of the Feminine or Masculine are evident in the dreamers themselves?

This study consists of an introductory chapter (*Chapter 1*) and ten other chapters. *Chapter 2* consists of an introduction to basic Jungian concepts and post-Jungian conceptualisations and tenets, including, more particularly, dreams, archetypes, archetypal images, individuation, and symbols. It provides an overview of Jung's approach to dreams with specific reference to post-Jungian views which differ and modify Jung's own work on dreams. Subsequently, attention will be paid to the concepts of the archetype and archetypal image and their close relationship with cultural and time-continuous effects on the imagery presented in dreams.

If, as Jungian theory asserts, dreams depict the unconscious in images, then dreams can be used to understand images and manifestations of both the Feminine archetype and the Masculine archetype. The archetypal images and archetypal manifestations in career-oriented women's dreams provide a useful and feasible means of the way in which these individuals manage the interaction between the Feminine and the Masculine.

Chapter 3 provides an introduction to Jung's experiences and views on women. In order to understand how Jung viewed the Feminine, women, and the anima, it is necessary to look at his psychology from the viewpoint of his own male individuation, and the role of the archetypal Feminine and Masculine in this process. This, in turn, will elucidate how the Feminine developed in his life, and the role that women had to play in the integration of his anima, and the impact this process had on his formulations of woman's psychology. In other words, Jung's perspectives on women were contaminated by the prejudices of the time and by his own biases.

Consequently, it is necessary to try to disentangle Jung's ideas from some of its past encumbrances by looking at the major attitudes within their historical and cultural contexts so as to discern the nature of Jung's own experiences, education and character. This, in turn, will provide some insight into his personal life and attitudes toward women. These explorations will

facilitate an understanding of their influence on Jung's postulations on the archetypal Feminine and Masculine in women's psychology.

This chapter will then consider Jung's views on women and the role of the archetypal Feminine and Masculine in the female psyche and the limitations inherent in these views. Jung's views on the animus, the unconscious inferior Masculine archetype in women, and the role of projection therein, will also be discussed.

The limitations of Jung's contribution lie in the fact that he was writing up his own psychology out of a static Masculine consciousness, while trying to understand women's psychology out of his own experiences of women and of the Feminine, as he postulated them in his own classical *anima* images, the dynamic Feminine.

Chapter 4 offers a discussion of two groups of Jungian writers, the Traditionalists and the Revisionists as they subsequently came to debate Jung's theory in terms of not only the meanings of his terminology but also in terms of the validity of the dualistic structure of the typology and its binding of these perspectives to respective genders and sexes (Ulanov, 1971; Young-Eisendrath & Weidemann, 1987). The process of re-evaluating the psychology of women raises questions of the role of the animus or inner unconscious inferior Masculine of women as structures of the psyche and as part of the individuation process.

Much of the refocusing and redefinition debate has been the work of post-Jungian psychologists - whom Douglas (1990) labels the Reformulators - seeking to make Jung's central ideas more congruent with the evolving and altered roles women have assumed with the passage of time. These debates have resulted in a more complex and sophisticated interpretation of Jung's original theory.

One of the most significant outcomes of these criticisms and redefinitions has been the rejection of Jung's original dualistic structure and its gender- and sex-specific categorisations. Changes in Jungian thinking have led to an understanding that both ways of being - Eros or the Feminine principle and Logos or the Masculine principle - are open to both sexes (Samuels, 1985b). Thus the balancing of Feminine and Masculine as well as the way in which an individual of a particular sex and gender chooses or manages to balance these ways of being has become important.

The freeing-up of the Eros and Logos ways of being from their original dualistic structuring has had repercussions for the understanding of the ways in which archetypal images and manifestations associated with the Masculine and the Feminine have developed and diversified.

These writers reinforce Jung's later work, in which archetypes are seen as primordial structures whose form remains consistent while culturally-influenced archetypal images expressed in motifs allude to each underlying common form (Brinton Perera, 1981; Young-Eisendrath & Wiedemann, 1987).

These developments have profound significance for understanding the ways in which images and manifestations of the Feminine and the Masculine archetypes reveal themselves in women and, more specifically, in career-oriented women who are allegedly more under the influence of the Masculine principle within the patriarchal context.

Since Jung's time, and in their on-going efforts to make his work more congruent with the altered and evolving roles of woman in society today, the Revisionists have diversified and refined manifestations of both the Feminine and the Masculine archetypes as well as their archetypal images, leading to a more sophisticated and subtle potential for understanding of woman's psyche. In broad terms, woman is no longer merely the opposite of man.

Chapter 5 centres on some current formulations of the archetypal Feminine in the female psyche. This chapter discusses post-Jungian endeavours to explicate the Feminine principle, Feminine archetypes and archetypal images that negotiate the broader Feminine principle. The Feminine and Masculine archetypes, as Jung characterised them, are not representable but primordial, unchanging patterns, instincts or motifs that rest in the collective unconscious. Each is a predisposition, propensity and readiness toward a certain expression in image, effect and action rather than the concrete form itself. Images of the archetypes have appeared throughout history in differing socio-cultural forms including myths, religions, dreams, art, visions, legends, fairytales, and certain basic behavioural patterns. It is important to note that, although the archetype itself does not change, its manifestations conform to custom, attitude and circumstance and are modified accordingly. Depth psychology teaches that cultural patterns, even though oppressive to human spirit, have their origins in deep archetypal or instinctual roots. The emergence of these archetypal Feminine and Masculine roles in order to satisfy certain basic needs underline why it is necessary to explore their nature and how they are affected by change.

Chapter 6 concerns itself with rethinking the archetypal Masculine and animus in women's psychology. The role of the Masculine principle is especially important in so-called classical animus-possessed women who are frequently identified as the professionally-oriented woman. In pursuing their professions, these women are frequently presumed to be doing something injurious to their very psychological nature.

Chapter 7 deals with work and career-oriented women. The nature and development of industrialised work will be discussed as well as the specific modes of consciousness that it demands, the dynamic Masculine and static Masculine. The personal and collective dynamics of career-oriented women will also be discussed.

Chapter 8 provides a number of perspectives on the developmental patterns of the Self in career-oriented women. It is important to present an overview of what has been written about specific paths of individuation for women and to examine recent changes in Jungian theory and writing which incorporate a new understanding of the individuation of women and woman's particular needs.

Any discussion of the developmental processes of the Self requires an understanding of the interaction between Feminine and Masculine, a process which, it will be argued, pursues different, often gender-specific courses in men and women. To this end, the model of the Self developed by Jung, refined by Hill (1992), as modified by this researcher, will provide the means by which a comprehensive understanding of this interaction can be accomplished.

The chapter will also deal with aspects of Jungian thinking relevant to an understanding of the psychology of Afrikaner women, their specific cultural and social heritage, and its impact on their individuation processes.

Chapter 9 is devoted to a discussion of the methodological procedures used for this study. These include the goals of the research, considerations of the case study method and, more particularly, the focused-descriptive study and its implications; the specifics of subject selection; and the processes involved in acquiring and discussing dreams. This final stage embodies an overview of the hermeneutic and amplification processes, as described by Jung.

In *Chapter 10*, the results of the study are presented according to the various phases of the elucidation process. Themes will be identified before they are described and amplified. There are, of course, no objective or scientific procedures for establishing what constitutes a theme in this context. Consequently, the identification of themes has been based on conceptual orientation and personal judgement as well as commonalities suggested by the dream images themselves.

At this point, some comments on the presentation of the materials are relevant. With a corpus of more than 120 dreams, it is self-evidently not possible to amplify in detail every image in every dream within the scope of a dissertation. Given such a corpus of dream material, this research does not purport to offer a comprehensive analysis of all the images in each of the nineteen

themes traced through that material. Instead, it attempts to highlight and amplify salient images within each theme by adopting the methodological procedures discussed earlier. Of necessity, many of the possible interpretations and amplificatory parallels have not been, and cannot be, addressed. Nevertheless, all the images relevant to a particular theme have been identified by a letter (indicating the subject) and a number (indicating which specific dream from that subject). Transcriptions of the dreams into English from the original Afrikaans have been included in Appendix A.

Chapter 11 discusses the major outcomes and implications emerging from the thematic analysis of dreams. Because the themes themselves cannot be examined *in vacuo*, a brief discussion of the evolution of human consciousness will be given, followed by some comments on the resultant cultural patterns and the impact of cultural patterns (which parallel those of the evolution of human consciousness) on women and the resultant images of the Feminine and Masculine in their dream imagery.

These outcomes and their implications are discussed in terms of the research goals. First, the themes that emerged in the dream material will be discussed in terms of their relevance for Feminine and Masculine imagery. Secondly, the ways in which the images and motifs of the Feminine and Masculine relate to the developmental model of the Self will be discussed as it pertains to career-oriented women. Thirdly, the structural or typological images of the Feminine and Masculine which were evident in the dreamers themselves will be considered. Fourthly, a critical evaluation of the validity of the study will be offered together with some directions for further research.

CHAPTER 2

JUNGIAN AND POST-JUNGIAN PSYCHOLOGY: AN OVERVIEW OF BASIC CONCEPTS WITH PARTICULAR REFERENCE TO ARCHETYPES, DREAMS, AND INDIVIDUATION

2.1 INTRODUCTION

This chapter provides an overview of Jungian and post-Jungian psychology to provide parameters and a pertinent conceptual base upon which more detailed considerations relevant to this thesis will be advanced and used in the following chapters. This overview attempts, first, to remain true to Jung's own understanding of these theoretical constructs and, secondly, to consider subsequent explorations and developments of his thinking by various writers as these are central to the chapters that follow. The concept of archetypes, dreams, and individuation will be particularly emphasised because of their central roles in this research.

An overview has the obvious advantage of brevity, even though it loses some of the subtlety of Jung's ideas as well as post-Jungian thought and forfeits the detailed use of evidence and argument. On the other hand, that very subtlety can be quite bewildering unless one opts for some form of oversimplification to make this thinking accessible.

First, this chapter will deal with the structure of the psyche, which in Jungian psychology consists of the collective unconscious, personal unconscious and the ego. Secondly, the dynamics of the psyche will be discussed and, lastly, the development of personality and individuation will be addressed.

2.2   THE STRUCTURE OF THE PSYCHE

Jung's investigations are concerned almost exclusively with the human psyche, its significance, structure, and dynamics. The psyche is the place of conscious and unconscious processes as well as the place of experience and meaning (*CW* 8). For Jung, the psyche was fluid, multi-dimensional, alive, and capable of creative development. Disturbed by the trend in which the scientific knowledge of matter was outstripping knowledge of the human psyche, Jung noted that just as chemistry and astronomy had split off from their origins in alchemy and astrology, modern science was distancing itself from the study and understanding of the psychological universe (Salman, 1997). Jung was drawn to seemingly mystical systems like alchemy and astrology because they were oriented toward a synthetic understanding of matter and psyche (*CW* 14).

While rooted in the tradition that believed in the essential interrelatedness of all living matter, Jung's orientation toward the psyche and the world differed from older animistic systems that functioned psychologically by fusion and compulsion, and the baleful eye of fate. But it also diverged from modern rational views oriented toward separation from the unconscious, and ego control over both matter and psyche. Jung's entire posture toward the psyche was "post-modern": its central metaphor is a dialogue between consciousness and the unconscious, which is dependent on self-regulating feedback systems between autonomous unconscious phenomena and the ego's participation, as well as the interplay between subject and object, psyche and matter (Salman, 1997).

Jung referred to these living and inseparable relationships as deriving from an *unus mundus*, a term borrowed from medieval philosophy meaning "one unitary world", the original non-differentiated unity, the primordial soup which contains all things (*CW* 14). Jung's implication is that all levels of existence and experience are ultimately linked. Jung found validation for this unitary world in a symbol which exists in every culture throughout history: the mandala, or "magic circle" signifying both undifferentiated unity and integrated wholeness. In Jung's (*CW* 14) undifferentiated form of the *unus mundus*, everything is interconnected, and there is no difference between psychological and physical facts, past, present or future. This borderline state where time, space and eternity are united forms the backdrop for Jung's most basic formulation about the structure and dynamics of the psyche: the existence of an objective psyche or collective unconscious, which is the reservoir of human experience both actual and potential, and its components, the archetypes (Jung, 1978).

One outstanding feature of Jung's approach was the value given to this layer of the psyche, and the understanding that it never disappears, but remains the wellspring from which all else flows. The ancients also imagined the *unus mundus* as dividing into parts such as subject and object, in order to bring a state of potentiality into actuality. In analytical psychology, this discrimination process constitutes a considerable psychological achievement. Jung also felt that these parts, once they are separated, have to reunite into an integrated whole. Although the world of subject and object, conscious and unconscious, are necessarily divided for the sake of adaptation, they must be reunited for the sake of health, which for Jung meant wholeness. This potential condition of wholeness he referred to as the Self (the entire psyche, not just the ego). Development toward wholeness is part of the psyche's individuation process (Jung, 1978).

This emphasis on the synthesis of what had been previously discriminated and divided constitutes another unique feature of Jungian psychology. Jung's image of psychological process incorporates but moves beyond the subject/object split in which internal reality and external reality are one and the same. He emphasises that from a psychological standpoint, only in the developmental phase of separation and discrimination is it meaningful and important to refer to subject and object as discrete entities, or to even differentiate between them. At subsequent

levels of psychological process, the relationship between subject and object, conscious and unconscious, can and should become reintegrated into a subjectively meaningful whole, often experienced as "mystical".

Just as the reality of relationships and objects cannot be reduced to intrapsychic phenomena, Jung always maintained the fact of the reality of the psyche *per se* (*CW* 8). These relationships and objects are inter-linked but are not reducible to other means of processing experience such as neurons and synapses. Consequently they should be investigated as they are experienced. For example, the soul, although experienced as something immaterial and transcendent is nevertheless treated as an objective psychological fact, irrespective of scientific proof of its existence. Jung's crucial observation was that psychological phenomena are as real in their own right as physical objects (Jung, 1978, 1993).

Jungian psychology does not postulate a situation of making the unconscious conscious (an impossibility in Jung's view) or about analysing past difficulties (a potential impasse) although both of these processes come into play. The object is one of process; finding a way to come to terms with the unconscious as well as deal with future difficulties. This process consists of maintaining a continuous dialogue with the unconscious that facilitated creative integration of psychological experience (Salman, 1997).

There are three distinct but dynamically interrelated levels of the psyche: the collective unconscious, the personal unconscious, and the ego.

2.2.1 *The Collective Unconscious*

The concept of *the collective unconscious* is that part of the psyche which is inherited, which the individual shares with others. The collective unconscious, however is not inherited in a Lamarckian way - i.e. genetically. The term is a hypothetical construct intended to account for the structural similarities such as behaviour and experience across cultures and times where this similarity cannot be attributed to "learning". The collective unconscious - sometimes called *the objective psyche* - is of limitless extent and depth (*CW* 8). As the product of human evolution, it contains the possibilities for the typical patterns of response that reach back into humankind's phylogenetic past. The collective unconscious is the matrix of consciousness, the source out of which the ego develops and to which it returns, particularly in sleep and death. The contents of the collective unconscious are the instincts and the archetypes. (*CW* 8; *CW* 9i). Jung therefore believed mythology and alchemy to be the real exponents of the collective unconscious.

2.2.1.1 Instinct

Jung used the term *instinct* in its everyday sense, referring not only to the drives for food, sex, and warmth but to any action or psychological tendency that is not a function of the conscious will (*CW* 6). The term *instinct* is partly a leftover from Jung's association with Freud. As Jung went his own way, the concept came to be used more and more loosely. It was superseded in conceptual precision and psychological significance by the term *archetype* (Brooke, 1991).

2.2.1.2 Archetypes and Archetypal Images: An Overview

Jung himself acknowledged that his theory of archetypes is perhaps the most controversial aspect of his psychology (Samuels, 1985b; Brooke, 1991; Jung, 1993). It is, however, a fundamental tenet of Jungian psychology that the reality of the psyche is ultimately grounded in those suprapersonal propensities which he termed *archetypes*.

2.2.1.2 (a)   Development of Jung's Ideas

The first stage in the evolution of archetypal theory arose directly from Jung's self-analysis and from his work with predominantly psychotic patients in the Burgholzli Hospital. He found that imagery fell into patterns, that these patterns were reminiscent of myth, legend, and fairytale, and that the imaginal material did not originate in perceptions, memory, or conscious experience. According to Stevens (1997), Jung tended to use the example of the solar phallus man detected in a psychiatric patient as his favourite support of his hypothesis of the collective unconscious. However, the behaviour of mothers and babies for generations as they try to work out their archetypal programmes within personal variations is a more obvious example of the collective unconscious.

Jung originally used the term *imago* in 1912 to refer to what he called the "living independence" (*CW* 5, p. 44 fn) of the psychical complex, meaning a constellation of emotionally-linked images. To Jung, the images seemed to reflect universal human modes of experience and behaviour and consequently modes of consciousness. He designated these *primordial images*, using this term from 1912 onwards.

By 1917, Jung was speaking of the collective unconscious expressing itself in the form of primordial images and *dominants*, special nodal points around which imagery clustered (*CW* 5).

The important thing to note in the move from *primordial image* to *dominant* is that the innate structure, no matter what it is called, is regarded as more and more powerful, to the point where it becomes actor rather than acted upon. There is a shift in Jung's view of the balance of power between pre-existing structure and personal experience (Samuels, 1985b). Samuels sees this as a shift from thinking about images to thinking about structure, and from content to form.

From 1919 onwards, Jung employed the term *archetype* to account for imaginal configurations which recur across time and place, and which therefore do not appear to originate simply through ontogenetic experience (*CW* 9i). The 1919 essay, "Instinct and the Unconscious" (*CW* 8) is particularly important. Jung seems to introduce the term *archetype* as a synonym for primordial image, the terminological change effecting a strong shift in emphasis from image to structure. The archetype is conceived less as an image than as a form of perception and apprehension, and as a structure which gives imaginal shape and direction to instinctual life. Therefore Jung is not trying to smuggle into psychology the discredited views of Lamarck (1744-1829): the archetypes are not contents (images, ideas, memories) that have been genetically inherited but forms in which perceptions, apprehensions, instincts, and so on are structured.

The archetype is seen as a purely formal and skeletal concept. The archetypal form or pattern is inherited but the content is variable, subject to environmental and historical changes. Far from damaging the idea of the collective unconscious, the notion of archetype strengthens this because it now becomes unnecessary to seek for pictorially similar material. Archetypal themes can be detected even if contents vary greatly; the arguments over cultural transmission are bypassed (Samuels, 1985b).

Jung's essay (1919) also situates the fundamentals of human psychological life on that edge which is both continuous and discontinuous with animal life and the natural world. The archetypes are specifically human in that they reveal the world as a human world, but they also ground human life in nature. The archetype is "the instinct's perception of itself" (*CW* 8, p. 136) and it structures human behaviour in the same way that an archetype structures the instinctive behaviour of the yucca moth (*CW* 8). Thus for Jung the archetypes are the sources of those typical patterns of behaviour, reaction, and experience that characterise the human species, in the same way that nest-building characterises the behaviour of birds (Brooke, 1991).

2.2.1.2 (b)   Archetypes as Such and Archetypal Images

From 1946 onwards, Jung made a sharp distinction between archetype and archetypal image. The profound conceptual distinction between the archetypal image and the archetypes "as such", focused on the distinction between content and structural form (*CW* 8, p. 213). He describes the

archetype as such as a transcendent and hence ultimately unknowable factor which can never be conscious. He refers to the archetype *an sich* (as such) as an unknowable nucleus that "never was conscious and never will be it was and still is, only interpreted" (*CW* 9i, p. 156). The distinction between the archetypal image and the archetype as such was clarified further in his essay, "On the Nature of the Psyche" (*CW* 8), where he describes the archetype as such as "psychoid" (*CW* 8, p. 213). This means that the archetype is not strictly a psychological content but is on the ambiguous edge between the psychological and organic dimensions of existence. In principle, the archetype itself could never be experienced.

> The archetypal representations (images and ideas) mediated to us by the unconscious should not be confused with the archetype as such. They are very varied structures which all point back to one essentially `irrepresentable´ basic form. The latter is characterized by certain formal elements and by certain fundamental meanings, although these can only be grasped approximately. The archetype as such is a psychoid factor that does not appear, in itself, to be capable of reaching consciousness (*CW* 8, p. 213).

In this regard, Jung explains that any given archetypal form may be expressed through a range of possible images that, taken together, reveals an underlying thematic unity which points back to this "one essentially `irrepresentable´ basic form" (*CW* 8, p. 213). Harding (1973, n. p.) explains the archetypes and their imagery with such clarity that it is worth quoting her at some length:

> The archetypal images occur in a series reaching farther and farther into the depths of the unknown, the collective unconscious. Behind the parental images will be found the Great Mother and the Great Father, the Queen, the Sibyl, the King, and the Priest; and beyond these the antique goddesses and gods. Still farther back are the animal forms of divinity - cow, lion, bull, snake, dragon, and so on. Behind that the archetypes are expressed in abstract formulations existing in such a remote and inaccessible region of psychic life that they cannot be personified. They are not near enough to human consciousness to be recognized as having either human or animal qualities. They are experienced as psychic patterns or determinants, and they lead down to the region of life that Jung has called *psychoid*.

She continues:

> Deep within the psyche of man there lies a content of the collective unconscious of transcendent nature. When it is activated in a human psyche, it arouses awe, wonder, fascination, and dread. In other words, it is numinous. The experience of such an image exerts a powerful influence on the individual. It is as if he had

tasted the living water which has power to heal the soul and release the creative energies of the unconscious. In all ages the images in which this experience has been embodied correspond in symbolism and in power to the forms that have been used in dogma and other religious writings to represent the deity.

For Jung, the archetype as such (i.e. a potentiality) must therefore be distinguished from its images or range of images that give it expression. The archetype is inherited, the image is not. Thus for any archetype, there is a large variety of archetypal images, and this reflects the different cultural and historical settings in which the archetype is realised (Brooke, 1991).

Although realised differently in differing cultural and historical settings, the archetype (like the collective unconscious) is a hypothetical construct used to account for the similarity in the images that cluster around typically human themes and situations. Their existence is inferred on the basis of their effects, and the essential cores of meaning within them remain an unfathomable mystery. Hence anything said about the meaning of an archetypal image or symbol can never be more than an approximation of this core.

As potentialities, the archetypes are formative of affects as well as images, and the relationship between affects and images are reciprocal. In other words, archetypal images portray the meaning of the affects, while they may also act as a cue for the release of these affects (Brooke, 1991).

Archetypes as transpersonal structures, are transcendental "essences" or quintessential distillates of creative power and meaning, revealed in symbols (Salman, 1997). Jung emphasises the symbolic nature of archetypal images (*CW* 6) and holds that the true symbol always has an archetypal core of meaning. In Jungian theory, the symbol represents "the best possible formulation of a relatively unknown thing", that is, the archetype (*CW* 6, p. 474). A key feature of the symbolic experience is a sense of ineffability which Jung refers to as the numinosity of the symbol (*CW* 5; *CW* 8). Owing to its numinosity, the symbol also serves as a bridge between conscious and unconscious (Stein, 1957). It is in this sense of numinosity that the individual can be gripped by archetypal experience and imagery, his conscious life experiences and attitudes may count for nothing as they are swept away by pre-subjective schemas (Samuels, 1985b). The objective psyche as the birthplace and matrix for archetypal images, with its numinous powers, is the layer at which primary instinct and affect disturbances are healed.

The archetypal psyche is the world of the *unus mundus* where nothing is yet separated, but nothing is sequentially connected either (Salman, 1997).

The symbol nearly always mediates the discovery of something new (Gordon, 1985). Jung refers to this capacity as "the transcendent function" (*CW* 8, pp. 67-91). Symbols are thus carriers of

both meaning and wisdom, so that they commonly have a "redeeming power" (*CW* 6, p. 446). Importantly, archetypes in themselves do not carry meaning; meaning emerges only in the ways in which they affect human consciousness. Common archetypal motifs or symbols are the Divine Child, the Eternal Youth, the Oedipal Child, the Mother, the Hero, the Shadow, the Wise Old Man, and Woman.

In her discussion of archetypes and images, Sullivan (1989) contends and aptly concludes that archetypes are typically misunderstood to be inherited images within the psyche. They are not images but "*forms without content*, representing merely the possibility of a certain type or perception and action" (*CW* 9i, p. 48). In other words, the infant is born, not with preformed images or ideas but rather with the capacity and tendency to think, feel and perceive in certain ways - human ways - in response to the typical and recurring experiences with which life confronts each individual anew. An archetype is

> determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience. Its form might perhaps be compared to the axial system of a crystal, which, as it were, performs the crystalline structure in the mother liquid, although it has no material existence of its own (*CW* 9i, p. 79).

Thus although archetypal images are very different from personal experience, they never exist in a void: they are triggered, released and experienced in the individual. Nature (the archetype) and nurture (the personal experience) are inextricably interwoven. Personal experience is necessary to flesh out the skeleton of the archetype. The relationship between personal issues and archetypal motifs is paradoxical: although an archetypal image should not be analysed reductively, but as something symbolic and emergent, it is also true that the archetype is expressed in actual experience. The archetype compensates for poor personal experience, but the symbol cannot heal without a body and a concrete life. As Whitmont (1969, p. 110) explains: "For we must remember that archetypes take shape not only in dream images and personal relationships but in the way we experience life as such".

2.2.1.2 (c)   The Archetype as Blueprint

The concept of the archetype can also be regarded as a blueprint for human experiences. Certain fundamental experiences and patterns occur and have been repeated over millions of years throughout phylogenetic history. These patterns of adaptation tend to be realised in typical or archetypal situations: for example, initiation, abandonment, marriage, childbirth, parenting, death, dawn and dusk.

Fundamental experiences, together with their accompanying emotions and affects, form a structural psychic residue - a readiness to experience life along broad lines already laid down in the psyche (Samuels, 1985b).

The relationship between archetype and experience is a feedback system; repeated experiences leave residual psychic structures which become archetypal structures. But these structures exert an influence on experience, tending to organise it according to the pre-existing pattern (Samuels, 1985b). For example, for millions of years of human evolution, human babies have been totally dependent on others, especially the mother, for survival. This is such a regular and predictable happening that eventually a contemporary human baby starts off life with as yet unconscious tendencies not to see his mother as good or bad, but to organise his own individual experience of his early vulnerability around the patterns of self, mother, good, bad. The baby can be said to be structuring his inchoate experiences in accordance with the innate psychological schemata in the same way he "knows" how to breathe or excrete. In terms of primordial imagery arising from this schema, this suggests an image of the Great Mother, nourishing or life-giving on the one hand, depriving and devouring on the other. The baby's apprehension of his experience is structured by innate archetypal forms which force him to reach out for corresponding elements in the environment.

Archetypal structures and patterns are the crystallisation of experiences over time and which constellate experience in accordance with innate schemata and act as an imprimatur of subsequent experience. Images deriving from archetypal structures involve human beings in a search for correspondence in the environment (Samuels, 1985b). Archetypes and their associated images thus represent the basic metaphors which structure human experience.

Jung summarises: "The collective unconscious is an image of the world that has taken aeons to form. In this image certain features, the archetypes or dominants, have crystallised out in the course of time. They are the ruling powers, the gods, the images of the dominant laws and principles, and of typical, regularly occurring events in the soul's cycle of experience" (*CW* 7, p. 95).

2.2.1.2 (d)   Archetypes and Self-Regulation

In her summary of Jung's later concepts, Frey-Rohn (1974) points out how organised fantasy material can be. Jung regarded the organising tendency of the psyche as a natural process (*CW* 8). As man has an instinct to survive so he is driven to become more himself, and the psyche has its own means of promoting these ends. Jung refers to the self-regulating psyche

(Samuels, 1985b; Jung, 1993). This does not mean that perfect psychic balance or harmony is attainable or even desirable but whatever happens can be seen as an attempt by the whole organism to achieve homeostasis. According to Samuels (1985b), this idea of the self-regulating psyche must be protected from panglossian excess in which everything is seen as being for the best or as part of some gigantic benevolent plan. Jung's view was that: "the archetype determines the nature of the configurational process and the course it will follow, with seeming foreknowledge, or as if it were already in possession of the goal" (*CW* 8, p. 209).

2.2.1.2 (e)   Archetypal Bipolarity

The archetype expresses a built-in polarity between positive and negative aspects of experience and emotions. For example, the archetypal image of the Father can be divided into the helpful, supportive, strong, admired Father and then the tyrannical, dominating, castrating Father, or the weak, useless Father (Samuels, 1985b). The archetypes of the collective unconscious are not isolated entities but tend to be related to each other, particularly in polarity; for example, Child and Mother, Mother and Wise Old Woman, Mother and Death, Mother and Father, Hero and Father, Hero and Maiden (Brooke 1991). Any archetypal image depends to a great extent on the way environmental experience blends with or mediates the archetypal imagery (Samuels, 1985b).

In ordinary development, mediation prevents too extreme a concentration at one end of the positive-negative axis and facilitates the ego's ability to tolerate ambivalence and to recognise both hating and loving feelings. If real personal experience with the father, for example, reinforces either extreme, then the evolution of a human image of Father has broken down. The individual is then dominated by and hooked on to one end only of the range of archetypal possibilities (Whitmont, 1969).

2.2.1.2 (f)   Post-Jungian Elaborations on the Archetypes

Many of the criticisms surrounding Jung's theory of archetypes centre on the fact that archetypes are often implicitly thought of as reified and encapsulated entities within the psyche that are passed down through the generations (Brooke, 1991). While Jung does occasionally lapse into speculations regarding an organic basis to archetypes (*CW* 11), he does not consider them to be inherited in a simple Lamarckian way (Samuels 1985b). It is important to bear this in mind in view of his tendency to refer to archetypes as "inherited" potentialities (*CW* 8, p. 372). However, he means this to apply only to the form and not to the content of archetypes. Thus there is no question of a genetic transmission of specific images. Jung conceives archetypes as the *sources*

of the typical actions, reactions, and experiences that characterise the human species. They thus structure behaviour, images, affects, and thoughts as these emerge in the typical situations of human life (Brooke, 1991). Samuels (1985b) notes that, from the beginning of archetypal theory, there has been a concern for individuality and for personal experience.

Post-Jungian thinkers tend to view the archetype more in relational terms. The archetype structures and performs imaginative activity according to particular lines of human development and thus represents a relatively stable and unchanging structure which is "filled out" (Sullivan, 1989, p. 144) or actualised through the contingencies of personal and cultural experience. The archetype is seen as a purely formal, skeletal concept which is then fleshed out with imagery, ideas, motifs, and so on. While the archetypal form or pattern is inherited, the content is variable, subject to environmental and historical changes (Samuels, 1989).

Samuels (1989) expands on what may be understood as archetypal over and above what a conventional description of the term might suggest. An analogy would be a filter that is always in place, colouring or otherwise influencing what is seen or experienced. There is a sense in which the filter is the experience, or in which the experience is dead without the filter. The filter is what he terms *archetype*. It is a way of introducing imagery to the world and of imposing imagery on the world so that the world becomes an experienced world.

Moving on from this version of the archetypal, Samuels (1989) hazards a description of the archetypal states of mind. Consequently, it follows that the human is born with a structuring image or expectation of a male personage called *Father*, for example. The archetypal "bit" is within a person as he or she confronts his or her image of the Father, or as the general image of Father is confronted. The child's Father archetype relates to the personal father, who may facilitate and or frustrate the archetypal "expectations" of Father.

This re-working of the idea of the archetypal has advantages when dealing with the presence and influence of cultural factors on psychological performance (Samuels, 1989). The archetypes are thus universal potentialities, but their realisation in space and time is always constituted in a cultural context. In individual development, this context is further differentiated in the particulars of family life and personal experience.

Clearly, there is a problem inherent in the evaluation of the general cultural version of the images; for instance, when, in a culture, the image of Father carries attributions of authority, and rules and regulation, then inner images of the Father in that culture are bound to be organised around authority. When the people of that culture experience this sort of fathering, their own inner Father archetype (imaginative possibilities as they are encountered in the contingencies of daily life - i. e. in the world) will mediate that experience in the form of a specific archetypal image of the Father. Any discussion of the images must necessarily include an analysis of the cultural stereotype.

Inner conceptions of the Father, for example, must make use of these cultural associations with him. By *culture*, Samuels means the assemblage, limited in time and space, of the heritage of a community of whatever size - social, material, mental, spiritual, artistic, religious, and ritualistic. Culture carries the connotation of a group that has, at some level, developed its own identity. The image that the culture creates is an example of the kind of filter Samuels refers to: "Things to do with father can only be seen through the filter of the father" (Samuels, 1989, p. 27).

These lines of argument fit in well with Samuels' discussion (1985b, p. 36) of criticisms of Jung's theory of archetypes which concludes:

> There is no doubt that a switch of emphasis has taken place so that myth, legend and so on, whilst studied and regarded as important, have been replaced by a wider personal, social and familial investigation as a basis for archetypal theory.

In describing the usefulness of, and parallels in psychology with Jung's archetypal theory, he concludes that the post-Jungians have tended to look at archetypes in a much more functional way as structuring images of, or as metaphors for, typical patterns of emotional behaviour (Samuels, 1985b). And it is in this sense, according to Samuels (1985b), that the archetypal theory is useful because of the space and importance it accords the personal dimension, not as an equal factor of equal weight, but rather as a by-product or concomitant.

Brooke (1991) elaborates further by arguing that the archetypes are the human being's potentialities which structure being-in-the-world in specific ways. This does not mean, however, that the archetypes are not also given as the ineffable cores of meaning in the images in which one's psychological life is found. To conceive archetypes in terms of one's relation to the world, rather than as hypothetical entities that produce images, frees one's thinking and perception from a position which violates experience.

If archetypal images are thought to be produced by archetypes, then there is essentially a one-to-one relation between archetype and its images: archetypal images of the Mother emerge from the archetype of the Mother, child images from the Child archetype, and so on. Thus the hypothesis that there is an archetype of the Mother behind the images of the Mother is rescued at the expense of understanding directly that a child or regressed adult having images of mothers in their dreams lives in a world of Mother images. Each potentiality for being has a range of typical world-relations, thus the child not only lives as Child-Mother, but also as Child-Father, and so on.

Conversely, there is no archetypal activity that does not reveal a situation. The archetype is the gathering of situation, activity, and image in human life. The image thus reveals and gathers a world, and its meaning is the world that is thereby brought into being. This view not only

contradicts the empirical fantasy of a one-to-one archetype-archetypal image relation but also seems to be gaining ground in post-Jungian thought (Brooke, 1991).

A pioneering move in this direction was made by Perry (1970) who proposed that the archetypes are not primarily discrete units but dyadic patterns, realised interpersonally and bound together emotionally. Satinover (1985) is highly critical of the attempt by Jung and his colleagues to think of the archetype as a latent potentiality within the individual. He says (1985, p. 81) that the archetype is not "in" the person, but "between" persons. Gordon (1985) situates the archetypes within the imaginal space that opens up between a person and his or her world (Winnicott's transitional space, 1991). It should be noted that this insistence on the imaginal autonomy of psyche characterises Archetypal Psychology. A phenomenological recognition of imaginal autonomy does not retreat from the world of things. Thus, if it is imaginal autonomy that allows a thing to be, it is the things of the world that hold and nurture the archetypal imagination.

Whitmont (1969) argues that neither archetypal predisposition nor personal environmental conditioning factors can be determinative apart from each other. However, this correspondence is individually and uniquely specific so that simple schematisations are impossible. What would appear to be identical environmental factors may evoke differing archetypal responses and vice versa. The conquering Hero, for instance, may be called forth either in response to a very weak father or in rebellion against an overly repressive father. Furthermore, all elements associated with archetypal energy fields both activate and express the total archetype affect core (Whitmont, 1969, p. 122):

> This means that our contact with the actualized aspect of the archetype in any form associated with the real father tends to trigger not only the response of the corresponding, actualized complex but also the total archetype; the parts which have not been actualized but which strive for actualization are touched through the channels which are already available, although they are insufficient and inadequate for appropriate expression. There is a sort of a vacuum effect, with a compensatory suction toward the unexperienced portion, the "search for the external object never seen before". Then we are drawn by a longing for the "ideal" father, mother, lover, etc., which is the more unattainable or unrealistic as the discrepancy increases between the actual experience or lack of it and the unrealized elements.

However, Samuels (1985b) notes that, within Jungian schools, one group is extending its readings of myth and legend in trying to understand the archetypes and their images while the other is abandoning it for a stronger focus on body and the personal. He speculates ironically that this could be a sort of self-regulating principle operating within Jungian schools (specifically the Archetypal and Developmental Jungian schools) themselves.

2.2.1.2 (g)   Archetypal Theory and Feminism

Feminist writers (Lauter & Rupprecht, 1985; Wehr, 1988) working in the Jungian field have had special difficulties with the rigidity of the classical formulation of the archetypes (especially the archetypes of the Feminine and Masculine) as they intend to describe a woman's psychological function, and have attacked its absolute quality. For example, they question the classical Jungian notion that women have a unconscious Masculine archetype, i.e. animus or spirit which determines their thinking and Logos (Young-Eisendrath & Wiedemann, 1987) and a conscious Feminine ruled by Eros and relatedness which makes her the opposite of man. Instead of being explanations of reality experienced by females, archetypes had become categories to restrain women (Lauter & Rupprecht, 1985).

Feminist archetypal theorists insist that the archetypal approach remains useful as long as the archetypal image is not regarded as an image whose content is frozen but as a tendency to form and re-form images in relation to certain kinds of repeated experience. D. Wehr (1985) believes it is unfortunate that Jung was not careful to speak specifically of "archetypal images" when he intended that. Because he lapsed into the linguistically simpler term "archetypes" (even when referring to "archetypal images"), the distinction between "archetype" and "archetypal image" has consequently become confused.

Tendencies to regard the archetypal as a way in which images are structured or as metaphors for typical patterns of emotional behaviour closely connected to culture and time are evident in important post-Jungian work done on women's experiences in a patriarchy. Ulanov (1971), Woodman (1980), Brinton Perera (1981), Woodman (1982), Bolen (1985), Shorter (1987), Young-Eisendrath and Wiedemann (1987), Woolger and Woolger (1990), Woodman (1992) and numerous others writing on women in the post-Jungian mode have designated the Feminine and Masculine archetypes and their mediating archetypal images as potentialities, metaphors for existence which exist within the woman while incorporating the personal and the cultural into the equation. Note, for instance, Bolen's use of the phrase, "goddesses as inner images" (1985, p.7), which becomes a metaphor for a personal, family, and cultural blend which results in certain behavioural, emotional, and relational patterns in the individual woman. In her effort to integrate these possibilities at a higher and more complex level, tracing it through matriarchal and patriarchal manifestations, Bolen pre-empts Samuels' (1985b) proposition of seeing archetypes and archetypal images not only as organisers or pattern makers, but, in a more cybernetic manner, as linking agencies containing the possibility of sense. According to Samuels (1985b), there exist three types of sense-making links: polarity - the positive and negative or personal and collective, or instinctual and spiritual spectre of the archetype; complementarity - the relative

balance noticeable in the psyche; interaction - the interplay of planes of imagery. In his earlier article, Samuels (1983, p. 441) argues that

> inner and outer should be regarded as a comprehensive field of interacting parts and relationships. Psychological activity is cumulative; that is, image literally creates image, a process of constant accretion (and attrition). The need is for some study of the ways in which archetypal structures *interact with each other* - as well as with the ego or environment.

2.2.1.2 (h)   The Self as Central Archetype

However, the archetypal (and complex) relations tend towards conflict and resolution. Conflict of opposing urges, feelings, thus suffered eventually calls forth *the reconciling symbol*, spontaneously from the unconscious itself, and the symbol is also an archetypal motif. This reconciling symbol is an expression of the way in which the objective psyche transcends the deadlock of unresolvable conflicts by the renewing, resolving, or reconciling action of the archetypes (Whitmont, 1969). So there seems to be an ordering tendency within the psyche as a whole as this tendency includes the ego's relations with the unconscious. Moreover, this tendency to create order and harmony within the psyche is often revealed symbolically. This tendency is called *the Self*.

Jung (1978) regards individuation as the central concept of analytical psychology. However, it is not possible to speak of individuation separate from the Self.

The Self, according to Jung, is in pursuit of meaning and purpose in life (*CW* 6). Samuels (1985b) distinguishes between the structure of the Self, which is to do with patterning and balancing of different parts into an integral whole, and the content of the Self which takes on a variety of images and shapes. The picture is not one of static order but of dynamic integration. Archetypes have their own organising function but need to be related to the whole (Samuels, 1985b).

On the other hand, the Self is often experienced as the centre of the total personality (*CW* 12), the point at which the opposites and tensions within the psyche are reconciled, and, in this sense, the Self is the prime agent in the production of deep, awesome, numinous symbols of a self-regulatory and healing nature. The opposites meant here are not only the archetypal dyads mentioned above but also those within existence as a whole and within each archetype itself. In the former case, there are the opposites such as the individual versus the collective, conscious versus unconscious, Masculine versus Feminine, spirit versus matter. Within each archetype exists a bipolarity: both positive and negative. Examples of this are the Great Mother, whose

nurturing embrace also suffocates, the Wise Old Man, who has wisdom, but whose sense of history may inhibit youthful initiative.

It is the human being who must attain the goal of life, the meaning of life, the wholeness of Self and reconciling of the opposites (G. Wehr, 1987). This integration of man has always been described as a longed-for *hierosgamos* or sacred marriage; for example, in such forms as the marriage of the Lamb.

A further transpersonal function in connection with Self concerns the tendency to seek a merger with something greater than oneself. If the Self as an integrate is a form of oneness, then regressive impulses in adult life - such as desires to re-unite with the uterine environment, nostalgia, blissful oceanic feelings - are connected to the Self. This is a Jungian slant on the death-instinct. Its purpose is to act as a necessary antidote to the pain and anxiety resulting from rupture and separation so that, in the peace and quiet of an integrated state of oneness, creativity can be re-invigorated. This return to an original unitary condition as a preparation for psychological rebirth is the positive aspect of the death instinct and a necessary prelude to growth (Samuels, 1985b).

As the views of Fordham and Hillman constitute two of the most important contributions to the conceptualising of the Self from the Archetypal and Developmental Schools in analytical psychology, these views need to be considered briefly.

Jung sees the Self as the motivating drive behind the transcendent function and sees the Self as an *a priori* existent out of which the ego evolves (*CW* 11). Fordham (1963) felt that Jung developed two incompatible theories of Self. If the Self means (a) the whole personality, then it can never be experienced because the ego as the agency of experiencing is "in" the totality. If the Self refers to (b) a central archetype, then it also cannot refer to the totality which includes the ego because Jung is clear that the ego and the archetypes are to be distinguished. The Self in the second definition would exclude the ego altogether. Arguing that there is too much stress upon the integrating functions and capacities of the Self, Fordham regards the precarious and dynamic state as a *sine qua non* of human life, whether psychological or physiological. He prefers to conceive of the Self not as an archetype, but as beyond the archetypes and ego, which are then seen as arising out of or deintegrating from the Self. This will be discussed later in the consideration of his important work on the development of the personality and individuation.

Most post-Jungians have turned away from an exclusive consideration of integration to examine partial states, representations of parts of the Self. They see the Self as a barren and overvalued concept when used to deny the multiplicity and polycentricity of the psyche. Hillman (1971) believes that one should aim less at gathering into a unity and instead integrating it according to its own principle (Hillman, 1981). To sum up, Hillman's inclinations are less towards identity, unity,

centredness, integration, and more towards elaboration and particularising. The emphasis is not on transformation but rather on deepening what there is (Hillman, 1981).

Both Fordham and Hillman insist on the polycentrism of the psyche; the exclusive emphasis or resolution of chaos into patterns is simply not feasible, whether in infancy or throughout life. Fordham says his model is neutral, part selves are no less important than the whole Self which remains unpresentable. If the part-self or psychic fragment is lived out fully, wholeness will take care of itself.

Brooke's argument (1991) that the Self requires a deliteralising of the Self defined as the centre of the psyche seems compatible with Jung's general definition of the Self as "psychic totality" (*CW* 6, p. 463). Self as psychic centre is not like the sun in the solar system, but is a capacity of the Self as psychic totality to organise itself around a centre.

Brooke (1991) notes that it is not always clear which meanings Jung intended: whether the Self is an experience of wholeness which is different from the Self as the conceptual totality of the individual. Here, Brooke (1991) refers to Jung's own experience of the integrative power of the psyche, mediated through mandala images that emerged through his own psychic upheaval, and which tended to blind him to the difference between his experience of wholeness and psychic wholeness as such. Brooke (1991) continues by saying that when Jung uses the term *Self* to mean a primary organising force or agency outside the conscious, he is referring both to a certain type of experience and theoretically to the non-egocentric structure of experience. This means that the ontological truth of human existence can be experienced and should be, if individuation is to progress.

> It is important to note, however, that the specificity of the self's function in this way does not necessarily imply that the self is a particular archetype, behaving like an officer directing his troops, one of whom is the ego. In other words, to experience the forceful `otherness´ of the self should not lead to a reification of the self and its reduction to something less than psychic totality. Rather, the self is the total Gestalt which organises the many `parts', viz. archetypes and experience (Brooke, 1991, pp. 96-97).

This point is particularly significant when considering Fordham's arguments that Jung's definitions of the Self as organising centre and as totality are mutually exclusive, and that the contradiction cannot be hidden under the idea of a paradox. Fordham thus prefers to use the term *Self* as psychic totality, totally present at birth as a pre-existential primary integrate, and he uses the term *central archetype* to describe the archetype of order and the experience of centeredness that this facilitates (Fordham, 1976). Brooke (1991) criticises Fordham for treating Jung's formulations as though they presented a scientific model, a geography of mind with the archetypes spread out like

stars in an interior space, while acknowledging that, to the extent that Jung was trying to develop a model of mind, Fordham's criticisms have merit. Yet for Brooke (1991), there is good reason to believe that Jung was not doing so. Insofar as Jung (*CW* 6) argues that the self is not only the centre, but also the whole circumference which embraces both conscious and unconscious, it would seem that the Self as centre, whether experienced existentially or only intuited as a (theoretical) possibility, does not refer to a reified entity within the psyche but to the capacity of the Self as a totality to structure psychic life around a centre. Only if the capacity for psychic ordering and centering is reified is it necessary to argue, as Fordham does, that the Self cannot be an archetype as well as psychic totality. But accounting for psychic ordering and centering with reference to an archetype overlooks that all archetypes order and centre psychic life in some way, that the archetypes are arrangements which eventually implicate each other, and that order is given with the Gestalt of the psyche/Self as a whole (Brooke, 1991).

A note on images and fantasy as a definitive hallmark of the psyche seems in order here. The realm of psyche is revealed primordially as fantasy. Fantasy is mankind's primordial being-in-the-world, which means that the lived world is a revelation that occurs in the light of human imagination (Brooke, 1991). The realisation of the Self is mediated primarily through archetypal images. In this regard, Brooke (1991) points to Jung's insistence on the primacy of images as an attempt to avoid the positivistic fantasy of "things."

The Self is thus most comprehensively defined as psychic totality. It is a totality that includes the ego yet is also superordinate to it, and it has the power to organise psychic life whatever the egoic intentions. Individuation is articulated and interpreted existentially as the ego's appropriation of those possible world-relations which the incarnate primordial Self has gathered. Individuation is thus also the development of consciousness which includes an increasing differentiation of self-world possibilities. This process entails an expansion and a deepening of existence. The Self then is the archetypally conditioned pattern by which the ego development of the individual unfolds. The ego refers to all the potentialities of the Self that have actually been realised in conscious life of the individual personality (Hill, 1992).

It would be wrong to gain the impression that the swing away from the emphasis on integration involves all post-Jungians. Adler (1960), Edinger (1960), Jacobi (1967), Frey-Rohn (1974), and Mattoon (1981) still focus on the Self as a hidden tendency to integration.

Finally, if psychological development refers to the ever-widening and ever-deepening of consciousness so that the mysterious and divine are ultimately realised, then the Self can be understood as both the source and goal of human life. It is the transpersonal source (something one is developing out of) which inspires personal development, the goal (one works towards or makes) of which is that source's realisations in the space and time of an individual life (*CW* 16).

Gordon (1980) reasons that the Self, as a concept has two aspects. Used meta-psychologically or in a portrait of psychic structure, it does refer to the wholeness of the archetype including conscious, unconscious, personal, and archetypal experiences and capacities. The Self can also be used in the experiential model as part of making sense of experience.

Post-Jungians have also modified Jung's structuring of his psychology round opposites and their reconciliation. Jung talked about potentially reconcilable opposites, but Dry (1961) comments that they are far too complex to be the ultimate unions of mental life. Hillman (1975) rejects oppositionalism as a basis for psychology. His image is rather something circular, cycles of return to the same insoluble themes. However, Shorter (in Samuels, 1985b) feels that the essence of the theory of opposites is that their tension and clash calls for a resolution by action, meaning, and psychological change. The opposites and what is done about them inform attitudes to human life, whether meaning is discerned or not. Above all, tension between consciousness and unconsciousness underlines the need for synthesis. It is in this sense that Jung (*CW* 6, p. 426) used the word *enantiodromia* to define "the view that "everything that exists turns into its opposite"; Jung regards this principle as the principle which governs all cycles of natural life.

2.2.1.3 The Self as Male and Masculine in Western Patriarchal Society

It is the Jungian notion that the Self (as the centre and totality and as the psychological form of the most original author of one's life) is indistinguishable from the God-image or even God in so far is experienced at all. The traditional image of Yahweh in the Old and New Testament carries explicitly patriarchal traits. Individuation has been defined as the development of consciousness in the previous section which involves an increasing differentiation of Self-world possibilities which is both an expansion and deepening of existence. In modern western society expansion tends to be wilful, utilitarian, and heroic (Brooke, 1991; Whitmont, 1983).

If the whole of Western civilisation has borne this stamp for two millennia, then the Self incarnated primarily through a Father and Masculine God has led to a deflation of the Feminine as archetypal principle and has had a particular effect on women as her image bearers (Van Veelen, 1992). No image of the Female Self is represented in the Western God image. To Jung, an aspect of Christ's incompleteness is the missing Feminine element which does not appear in the Trinity but which is incarnated by the Virgin Mary's Assumption, an event of immense significance for Jung. This development, which had been brewing for over a thousand years, was brought about by collective pressures, although the way had been prepared by the alchemists with their symbolic representations of psychological division and unity, using male and female figures (*CW* 14). This development points towards the elevation of the Feminine and the equalisation of women.

This equality does not refer merely to full social recognition of women, but rather the equivalent of a metaphysical and spiritual anchoring of women (G. Wehr, 1987).

This section on the archetypes and Self concludes the discussion of that structural part of the psyche known as the collective unconscious.

2.2.2   The Personal Unconscious

The *Personal unconscious* is that part of the psyche which contains the personal thoughts, experiences, and memories which have been forgotten or repressed. Here the complexes are to be found. They structure experiences entering consciousness according to those patterns which have developed in the life history of the individual (*CW* 7). For psychological development to occur, it is important that the ego differentiate itself from the unconscious effects of the complexes, not by dissociating itself from them but by seeing through them to the archetypal nuclei of meaning which usually lie at their core. Jung's research on the complexes revealed the presence of many types of complexes, contradicting Freud's claim for a core sexual complex (*CW* 2). Jung also observed that these complexes were dissociable: they functioned as autonomous split-off contents of the unconscious capable of forming separate personalities. Jung never believed that dissociations were necessarily caused by sexual trauma, or any trauma at all. For Jung, the psyche was inherently dissociable, with complexes and archetypal contents personified and functioning autonomously as complete secondary systems (*CW* 1).

Psychic functioning depends on the relationship between archetypes, consciousness, and the ego.

2.2.3   The Ego

Jung's major work on the ego is to be found in *Psychological Types* (*CW* 6); *"On the Nature of the Psyche" (CW* 8), and *Aion* (*CW* 9ii). Jung's ideas on the ego may be summarised as (a) an archetypal core of consciousness, an ego-complex with a set of innate capacities, (b) an element in psychic structure in terms of its relations with the Self, and (c) the shifting demands made on the ego at various stages of life viewed from a developmental perspective (Samuels, 1985b).

2.2.3.1 The Ego as Centre of Consciousness

In the main, Jung stresses the ego as an entity at the centre of consciousness (*CW* 6). Consciousness refers to the range of experience of which a person is aware at any given moment. Providing a sense of continuity from day to day, it can be understood as a function or reflection of the ego or ego-complex. This ego or ego-complex can be defined as the centre of consciousness, the "I" that thinks, sees, makes conscious decisions, and is concerned with personal identity. The ego is also concerned with action and ultimately with will power and free will. The relationship between ego and consciousness is reciprocally and mutually determined (*CW* 6).

As the centre of consciousness, the ego is a function of consciousness yet consciousness is also a function of the ego, which is thus its precondition. The most significant feature of consciousness is its power to differentiate into opposites. However, one is not always aware of one's ego functions and there has been a general move in analytical psychology to recognise that the ego is partly "unconscious" (Brooke, 1991).

Jung argues that, although the ego is the centre of consciousness, the establishment of ego boundaries does not constitute an ontological separation of oneself from the world, but a certain sense of oneself and one's separateness within the world (*CW* 6). Brooke (1991, p. 109) comments on the existential sense of the paradox:

> that the ego, for Jung, is the `centre' of consciousness, yet, in so far as it lives blindly the metaphors of contemporary social life, it is also unconscious. Further development of consciousness occurs when the ego reconnects its metaphors to their primordial and vital roots.

Jung calls this entity of the primordial and vital roots the Self. The Self as central archetype has already been discussed and the focus here will be on the relationship of the Self to the ego.

2.2.3.2 The Ego and Self

Jung saw the ego arising out of and functioning in the service of something greater than itself. He called this entity the Self which is an unconscious prefiguration of the ego - that is, the ego is merged with and then differentiated from the Self (*CW* 10). Jung describes their fundamental interdependence: the Self is supreme but it is the fate of ego-consciousness perpetually to challenge that supremacy, and, what is more, the Self needs to make that challenge. The Self like

the unconscious, is postulated to have been present always (Samuels, 1985b). The ego must try to dominate the psyche and the Self must try to make the ego give up that attempt. As the Self advances, the ego will feel a sense of defeat; but without the establishment of the ego, no experience of the Self is possible. Ego formation and transformation takes place over a lifetime and the perception of their interdependence and of the ultimate surrender of the ego is central to analytical psychology (Samuels, 1985b).

Although analytical psychologists refer to ego-Self separation or conflict, and some (Edinger, 1972) speak of an ego-Self axis, they, like Jung and emphasised by contemporary Jungians, never lose sight of the sense in which the ego is an emergent capacity of the Self to realise and personalise itself in space and time as was discussed above.

2.2.3.3 The Transcendent Function

In Jungian psychology, the ego plays the role of mediating between that which is conscious and the opposite which is unconscious. The ego will be torn between these two opposites and will try to keep the middle ground. This middle ground then becomes extremely important because this "tornness" will form a new product. The existing extremes will try to take over the new product and one of two things will happen as a consequence. Either the ego will favour one side or the other and the new mediatory product will be destroyed, the split in the person's psyche remaining unhealed, or the ego will be strong enough to protect the mediatory product when it becomes, as it were, superior to the two old extremes (Samuels, 1989). The strength of the person's ego will help the mediatory product triumph. But the very existence of the mediatory product actually strengthens the ego. A new attitude is available for conscious living and, at the same time, ego-consciousness itself is strengthened (*CW* 6). Jung called the processes by which the mediatory product is generated the *transcendent function* to emphasise how opposites that could dialogue with each other and engage in mutual influence might actually do so by transcending their old positions in consciousness and unconsciousness, to find a new position, attached to the ego (*CW* 8).

The ego holds the tension of the opposites to let a mediatory symbol come through - a facilitation of the processes of the Self which permit the unconscious-conscious transcendence. The symbol presents a way of moving from "either-or" to "both-and" by going beyond the limitations of logical discourse or commonsense; the symbol communicates its message in a way which can be seen as the only possible one. The experience of "both-and-ness" is central to psychological change. What is involved is more than a crude combining of two possible solutions to a problem. Rather the transcendent function mediates between a person and the possibility of change by providing,

not an answer, but a choice. It involves the discrimination by the ego of the possibilities and then some sort of balanced assessment of these (Samuels, 1989).

Jung stresses the following two facets of consciousness: First, discrimination. This is the capacity to distinguish ego from non-ego, subject from object, positive from negative, and so on. It is impossible to talk of bringing the opposite positions together without having first distinguished them as opposites in the first place. Without ego-consciousness, there would be no such discrimination and, therefore, in the Jungian view, nothing but blind instinctuality. Without the experiencing ego, there could be no experience, whether of lower or higher things. The second facet of ego-consciousness is its capacity to hold the various choices in some sort of balance once they have been discriminated, and to facilitate the production of new psychic contents and hence new conscious attitudes (Samuels, 1989).

However, Jung's view of ego-consciousness does not allow for much variation and intensity of consciousness, neither does he link the development of ego-conscious to any schema of personality development or maturation (Samuels, 1989). He did however link the archetypal motif of the Hero with that of ego consciousness.

2.2.3.4 The Hero Myth as an Archetypal Image for Consciousness

From the earliest times, the symbol of ego-consciousness with which man has been most able to identify is the Hero. The nature of the Hero stands for man's aspirations, and his various struggles and conflicts aptly express the uneven course of human existence. The Hero's journey as expressed in myth and legends "signifies a renewal of the light and hence a rebirth of consciousness from the darkness" (*CW* 5, p. 359). The invariable maleness of the Hero is to be taken symbolically. Because of Jung's stress on the personalising of the complexes, his own cultural biases and those of his time, he was content to let consciousness be symbolised by male figures. It does not follow that women are excluded from consciousness or have "less" (Samuels, 1989, p. 67). Nevertheless, the dubious idea that consciousness in a woman lies in her Masculine side remains (Cf. Stevens, 1992). This issue is discussed fully in chapter 6.

Neumann (1954, 1959(a), 1970) worked on the image of the Hero as a metaphor for ego-consciousness and is associated with the idea that there are archetypal stages to be observed in the development of the ego which follow various stages of the Hero myth. The first or uroboric phase (after the ancient symbol of the circular snake) is a representation of the state of consciousness characteristic of that phase (infantile omnipotence, solipsism and lack of conscious differentiation). The second phase of development of the ego, the matriarchal phase, is dominated by the maternal Feminine side of the unconscious, the Great Mother.

According to Neumann, there is no differentiation yet between infant and mother, ego and non-ego, Masculine and Feminine, or active and passive. The earliest actions of the ego involve the use of aggressive (Masculine) fantasy to make a separation between infant and mother and, subsequently, between mother and father. After that, other pairs of opposites will emerge.

This separation of what was merged and one into two opposites offers the possibility of further development of consciousness along the line of Jung's classic description of two psychic contents combining to produce a third, new product. Making these differentiations is a Heroic act. "Through the heroic act of world creation and division of opposites, the ego steps forth from the magic circle of the uroboros and finds itself in a state of loneliness and discord" (Neumann, 1970, pp. 114-115).

Symbolising ego-consciousness, the Hero embarks on a journey or quest which will involve him in numerous conflicts and struggles. These struggles represent the ordinary hurdles of growing up. The Hero is trying to separate from the Mother and maternal environment and trying to identify and discriminate the Masculine and Feminine sides of himself so as to integrate them. He is also looking for values and modes of psychological functioning to offset and balance the over-directed and exaggeratedly conscious manner he has had to develop to break out of the embrace of the Great Mother.

The ego has to behave in this over-stressed Masculine way to free itself precisely because being in the thrall of the Great Mother is not always a horrid experience. This one-sided masculinity can then be seen as necessary and inevitable, and in need of its opposite, namely the Princess or similar Feminine figure, who is also the treasure. This treasure also represents a different world perspective from that of ego-values. The necessity for separation between the evolving ego and the matriarchal world leads to a temporary loss of depth (of soul) and to espousal of conflict and struggle. The Soul-Maiden redresses the balance in her marriage to the Hero. The main elements of the Hero myth are the Hero himself, the dragon, and the victim/treasure.

The dragon is often contiguous with the mother and the Great Mother archetype. It is certainly against Her that the Hero must fight. Victory over Her will regenerate the Hero-ego because the treasure offers various rewards; the Soul-Maiden redresses the balance in her marriage with the Hero. When the Hero possesses the captive, he is enabled to give up incestuous fantasies of marriage within his family and can look outside. Entrance into the cavern, and the deliberate exposure of the ego to the dangers of conflict with the dragon is a vital testing-out of strength, threatening contact with the Mother, which enhances the ego-consciousness. Then the Feminine aspect of the victim/treasure plays its part in readjusting the style of ego-consciousness to a more balanced mode.

The Hero is the bearer of the ego with its power to discipline the will and mould the personality; the whole conscious system is now capable of "breaking away from the despotic rule of the unconscious" (Neumann, 1970, p. 127).

2.2.3.5 Some Post-Jungian Elaborations on the Ego

Samuels (1989) states that the debate surrounding the ego in post-Jungian circles has centered on two main issues, namely whether the Masculine Hero symbol is appropriate for ego-consciousness, and whether the ego should be perceived more as ally or more as opponent of imagination. He observes that the common feature to both these debates is that there is no such thing as ego-consciousness but rather a number of varieties or styles of ego-consciousness deriving from the internal and external circumstances of the person.

Fordham (1981) objected to Neuman's insistence on a wholly unconscious, passive state at birth which is contradicted by empirical, scientific study of infants. Fordham followed Giegerich (1975) in his criticism of Neumann that an archetype cannot develop. Giegerich (1975) criticises Neumann for trying to trace the development of an archetype, thus breaking one of the rules of analytical psychology which is that archetypes as fundamental structures do not develop. He argues that, while there are stages in the development of consciousness and myths which amplify these stages, each myth as a style of consciousness is working continuously and contemporaneously and that all styles are in a constant interaction.

Fordham's main criticism of Neumann's speculations concerning the development of consciousness, in his paper, "Neumann and childhood" (1981), is that they are adultomorphic, that is infantile phenomena are looked at from the point of view of an adult. For him, there is no evidence that the child is absolutely unconscious or passive in the way Neumann believes. Indeed, Fordham feels that there are organised perceptual ego-functions at birth and represents a modern view based on some of Jung's formulations. The ego functions are: perception (though not all perceptions cross the threshold of consciousness), memory, organisation of mental functioning (this would include the part played by the ego in integrating fantasy), control over mobility (this is important because the ego is shown to be rooted in the body and because the ego resonates to actual separation from the mother), reality testing, and speech. But, as was seen in a previous section, Fordham does not attribute this organisation primarily to the ego or ego-consciousness, but rather to the organisation of the primal self.

Hillman (1975) and Giegerich (1975) see in the Heroic ego something inherently hostile to the imagination, where the ego is necessary for imagination to be integrated yet can annihilate the

imagination. However, only a non-heroic ego can dispense with its strengths to permit integration of the products of the imagination.

Samuels (1989) concludes the post-Jungian argument on ego-consciousness by saying that the Heroic ego is an age-appropriate style, but that there are different styles and qualities of ego-consciousness, drawing on work by Lambert (1981b), who identifies six ego styles derived from zonal development and from object relations theory each with its own mythology, and by Plaut (1966) who emphasises the importance of a fully flexible and permeable ego as a prerequisite for the development of imagination.

It must be added that the ego and the development of ego consciousness is a point of polemic between the different Jungian schools. For example, Hillman postulates that all comments about development of ego-consciousness are retrospective fantasy (1973) while Lambert claims that Hillman wants to do away with the ego altogether (Lambert, 1981b). Samuels (1989) concludes that this is one area in which the thoughts of analysts from both the Developmental school and the Archetypal school correlate well. Plaut with his concept of the permeable ego, Fordham with an ego that can give up its powers, and Lambert with his concept of six ego styles can be compared with Hillman and Giegenrich who see the ego as operating under the aegis of many myths in parallel.

Brooke (1991) argues further that ego development, however, involves the appropriation of the world into which one is thrown and with which one is already engaged as "mine". He continues (1991, p. 110): "There are, of course, vicissitudes and rhythms of appropriation and disappropriation over time, changes that, especially in the early years, are largely concomitant with maturation".

By and large, however, the ego in men and women comes to appropriate as "mine" those metaphors which are dominant within one's culture. These metaphors consequently shape one's cultural identity. Ego identity, particularly in modern Western society with its iconoclastic and technocratic heroism, tends to be thinned out within the literalisms of contemporary life. Heroism and consciousness are not always distinguished in Jung's writings either. For example, he writes of consciousness as "the magical weapon which gave man victory over the earth, and which we hope will give him a still greater victory over himself" (CW 10, p. 140).

It may thus be conceded with Samuels (1989) that the development of consciousness has a Heroic dimension. Heroic differentiation and transcendence characterise consciousness in rudimentary form and they are borne with the complacency of cultural sanction in patriarchal Western society. The problem arises when the ego is inflated by the Hero, for, when this happens, the Heroic imperative defines consciousness. What is now called consciousness has the driven glare of a manic defence (Lambert, 1981b).

The other typical way in which consciousness is a form of unconsciousness for Jung is when the ego is identified with the Persona; in other words, when consciousness is no more than the collective consciousness of the social world. Jung generally uses the term *collective consciousness* to describe "those who have the least access to their interior selves and have strayed the furthest from their instinctual roots" (*CW* 8, p. 206). These two forms in which consciousness is unconscious are not mutually exclusive. The Heroic consciousness is culturally sanctioned as the technocratic and capitalistic mentality. In white South Africa, it has been sanctioned as apartheid (Brooke, 1991). Consciousness leads from psychic primitive infancy to adulthood. For further development of consciousness to occur, it is necessary for something to emerge that is beyond the will-power of the Heroic ego. It is the way in which the personal truths of one's identity (ego) are reconnected to their impersonal and primordial roots. According to Brooke (1991, p. 62),

a shift from heroic conquest to reverent hospitality as a metaphor for an individuated consciousness is clearly more appropriate to Jung's overall therapeutic intention. At the heart of psychological life is an ecological sensibility which for Jung is not violated by the heroic ego, one expression of which is natural-scientific and technological iconoclasm.

Jung himself writes in the closing pages of his autobiography (1993, pp. 391-392):

The older I have become, the less I have understood or had insight into or known about myself. I exist on the foundation of something I do not know. In spite of all uncertainties, I feel a solidity underlying all existence and a continuity in my mode of being. The more uncertain I have felt about myself, the more there has grown up in me a feeling of kinship with all things.

The uncertainty of the ego is no longer a threat, for the integrity of its functions is assumed, and it rests upon the realisation of the greater Self, although even this too is not an entity but a fundamental connectedness with things.

This concludes the discussion of the structural aspects of the psyche as Jungian and post-Jungian psychology posits them. What follows is a discussion of the dynamics of the psyche, which facilitates an understanding of the development of personality and individuation as well as the way in which the dynamics of the psyche may be accessed through dreams.

2.3.   THE DYNAMICS OF THE PSYCHE

Jung accepts much of what Freud says concerning psycho-dynamics, especially with regard to the defence mechanisms and the significance of childhood conflict. However, Jung limits the scope and meaning of sexuality to its everyday common usage (Brooke, 1991). He does not accept that psychic activity rests on instinctual foundations as Freud conceives them. In fact, Jung is sharply critical of Freud's theoretical reductionism and prejudice. This means that Jung does not look to assumed instinctual activity for the meaning or significance of psychological events, and so questions of unconscious, personal psychodynamics are downplayed to some extent - certainly when compared with psychoanalysts.

Nevertheless, Jung argues that there are dynamic tendencies within the psyche as a whole (Brooke, 1991). The dynamics of the psyche explains the Jungian understanding of the development of personality and individuation. These dynamics focus on the relations between the ego and archetypes which are guided by the symbolic activity manifest in dreams, active imagination, drawing, sandplay and painting, in the psyche.

2.3.1   *Relations between the Ego and the Archetypes*

Psychic activity is primarily a function of the archetypes and archetypal images, and of the ego's relationship to them. As these concepts have already been discussed as structures of the psyche in previous sections, the focus here will be on the nature of psychic activity. The archetypes as potentialities of the Self seek realisation in the incarnated life history of the individual (ego); how the ego relates to these centres of psychic energy is the key issue. There are several possibilities.

The ego may be taken over and engulfed by them. The identification of the ego with an archetype is called an *"inflation"* (*CW* 7, p 71). The ego too weak to cope with the impact of archetypal material disintegrates into fragments, which are then at the mercy of the archetypal powers. This characterises psychosis. If the ego does not disintegrate but still lives in a fusion state with archetypal reality, partial but inadequate differentiation occurs. Jung calls this *"participation mystique"* (*CW* 7, p. 146).

The ego may also heroically and defensively fight against the archetypes and the changes they are trying to bring about in the total personality structure. In this case, one is at odds with oneself or one's self which amounts to being neurotic (*CW* 7). The ego may become detached from the archetypes. Then contact with the Self is lost and life loses its meaning. There is a paradox in this because alienation itself has an archetypal quality. There is also something of this paradox in

Jung's belief that the plight of alienated modern man is a religious phenomenon. Then the ego may relate to the archetypes as an equal partner in an inner dialogue. In this case, one discovers both a sense of individuality and uniqueness as well as a deeper, humble sense of one's participation in the mysterious drama of life, of which one is not the author. This shift in the centre of psychic gravity from ego to Self is an act at least in a sense of submission to some greater whole, and possesses a religious sense, whether or not any orthodox religious dogma is held. It should be noted that, although the singular term *Self* is used, the ego's submission is to the many archetypes that comprise the Self and address that particular individual. Thus the mature and healthy individual (ego) is not a slave to a single unequivocal master, but rather a host who provides a space in consciousness for the many faces of the Self to come into being (Brooke, 1991).

2.3.1.1. Compensation

Owing to the inherent one-sidedness of consciousness, which is always directed and selective, psychic adaptation is maintained by a process of compensation, in which unconscious but complementary contents are added to consciousness. Generally, the more one-sided consciousness is, the more pressing those unconscious contents seeking realisation will be. It is important to note, that, despite Jung's quasi-energic mode, he explicitly rejects a mechanistic understanding of compensation. Typically, unconscious contents first appear in the form of projection or in dreams or fantasies but they are not yet integrated. Integration occurs largely as a function of symbolic activity itself, which works independently of the conscious reflection or insight of the ego (*CW* 6).

2.3.1.2 Symbolic Activity

Psychological functioning is largely the work of symbolic activity. That is, psychological development, integration, breakdown, and transformation are mediated through symbols which always has an archetypal motif and the ego's relationship to these. As the ego is prone to one-sidedness or misguidedness, the material surfacing from the unconscious (which is presented in symbolic form) serves to bring light to its fundamental "darkness" (Salman, 1997). Symbols are psychic images which link the known ego (conscious) and unknown (unconscious) to archetypes. Since the unconscious is the matrix of the consciousness, it emerges by means of the realisation and integration of images in the life of the individual. In maturity, these images are not understood in their empirical or primitive concreteness, but are seen to point to a reality beyond the immediacy of the image itself. The image as a symbol is pregnant with layers and shades of

meaning, to be responded to and integrated by the individual. To a large extent, this process of symbolic integration means understanding one's life situations, dreams, images in terms of meanings whose source lies within the unconscious psyche itself (*CW* 8; *CW* 16).

The symbol thus has a regulating function which represents Jung's teleological view of the psyche. The essence of the teleological view is that (a) all symptoms and complexes have a symbolic archetypal core, and (b) the end result, purpose or aim of a symptom, complex or defence mechanism is as important if not more so than its causes. A symptom for example develops not only because of prior history, but in order to express a piece of the psyche or to accomplish a purpose. The question is thus not reductive but synthetic. These symptoms can thus be indicative of attempts to rectify the past and also to regulate current functioning and reorganise the future (Salman, 1997).

When Jung refers to the symbolic life or the symbolic attitude, he does not intend to water down the metaphor into an intellectual abstraction. Rather, he is trying to encourage the modern person to recover his or her existential heritage and find meaning as it is given through the metaphors in which the world speaks (Brooke, 1991).

Because the symbolic activity of the psyche can be accessed through dreams, these will now be discussed, but only from a Jungian perspective.

2.3.2   Dreams in Jungian and Post-Jungian Perspectives

If, as Jungian theory asserts, dreams depict the unconscious in images, then dreams can be used to understand images and manifestations of both the Feminine archetype and the Masculine archetype as well as their interaction. Jungian thinkers have traditionally regarded dreams as more than disguised wish-fulfilments and have consequently centred the dream within this research and theory building paradigm (De Becker, 1968; Fosshage & Loew, 1978; Mattoon, 1978; Baker, 1980; Brooke, 1983; J Hall, 1983; Williams, 1984; Samuels, 1985b; Weiss, 1986; Meier, 1987; Whitmont, 1990).

2.3.2.1 Some Basic Premises of the Jungian Approach to Dreams

Jung never organised his ideas about dreams into a general theory but he did give clear indications of his conceptualisations of dreams and dreaming. For example, he states "the dream is a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious"

(*CW* 8, p. 263) and elsewhere says: "*I take the dream for what it is.* The dream is such a difficult and complicated thing that I do not dare to make any assumptions about its possible cunning or its tendency to deceive. The dream is a natural occurrence, and there is no earthly reason why we should assume it is a crafty device to lead us astray" (*CW* 11, pp. 26-27). The remembered dream should therefore be taken as an authentic revelation of psychical processes (Welman & Faber, 1992), for it is "much more probable that the dream means just what it says" (*CW* 13, p. 347). Jung also concludes that the dream functions according to the theory of compensation and observes: "The dream rectifies the situation. It contributes the material that was lacking and thereby improves the patient's attitude" (*CW* 8, p. 250). In Jung's psychology, dreams are seen to bring forth important insights not known to waking consciousness, and to "awaken dormant qualities in the personality" (*CW* 8, p. 289). Thus the dream states both the unconscious situation and a compensation, that is, in some sense, opposite to consciousness, saying that the conscious mind, on the one hand, and the unconscious as expressed in dreams, on the other, are always in a complementary relationship.

Whitmont and Brinton Perera (1991) believe that every dream can be regarded as a message from a superior, if archaic intelligence, bent upon offering meaningful new attitudes. This hypothetical entity, as we have seen, Jung calls Self. He defines it as "an *a priori* existent out of which the ego evolves. ... It is not I who create myself, rather I happen to myself" *(CW* 11, p. 259).

In addition, Jung subscribes to the prospective function of the dream which involves "an anticipation in the unconscious of future conscious achievements" (*CW* 8, p. 255). Jung argues that a definite distinction between the compensatory and the prospective functions of dreams cannot be maintained, for, in the final analysis, the manifestation of images which compensates for deficits in ego-consciousness will also point to possibilities for further growth and development. From this, it can be inferred that dream symbols both reflect and orchestrate the process of psychological development by facilitating the integration of unconscious material, that is, the transcendent function (*CW* 8; Stein, 1990; Welman & Faber, 1992). Thus the observation may be made that, on the one hand, dreams reveal and facilitate the natural course of individuation and, on the other hand, afford valuable opportunities for conscious reflection and participation in the transformative process (*CW* 8).

2.3.2.2 The Symbolic Approach to Dreams

Even though Jung insists that the dream should be taken for what it is, he repeatedly asserts that the dream speaks a language which is essentially beyond rational comprehension and so it must thus be deciphered if it is to make any conscious sense. This brings into play the implications of

the symbolic, that is, archetypal approach to dreams. It is apposite to clarify briefly the parameters of the Jungian and post-Jungian approaches.

2.3.2.3 Archetypal and Personal Dreams

Following his conceptual distinction between an ontogenetically-determined "personal unconscious" and an phylogenetically-based "collective unconscious", Jung differentiates between archetypal and personal dreams. He identifies personal dreams as the "nightly fragments of fantasy coming from the subjective and personal sphere, (whose) meaning is limited to the affairs of everyday" (*CW* 8, p. 290). Archetypal dreams, by contrast, are characterised by allusions to mythic themes and motifs, and "reveal their significance - quite apart from any subjective impression they make - by their plastic form, which often has a poetic force and beauty. Such dreams occur mostly during the critical phases of life" (*CW* 8, p. 291).

Although attempts have been made to distinguish between archetypal and "everyday" dreams and to grade quantitatively the degree of "archetypicality" in dream reports (Kluger, 1975), it must be noted that this distinction is theoretical rather than practical. In similar terms, Williams (1963) has argued that the theoretical distinction between the personal and the collective unconscious is somewhat misleading. In reality, she asserts, the indivisibility of these dimensions of psychological life must be acknowledged. Williams (1963) proposes two formulations designed to produce an integrated personal-collective model of the unconscious. Her first idea is that nothing in the personal unconscious needs to be repressed unless the ego feels threatened by its archetypal power. She means that the ego cannot assimilate a purely archetypal content and that unconscious fantasy images need humanising and personalising before they can be integrated; otherwise they will be repressed. Her second proposition is that the archetypal activity which forms the individual's myth is dependent on material supplied by the personal unconscious.

It has been argued that archetypes are the basic metaphors of existence which means that all dreams should be understood both in terms of their personal significance and in terms of mythic or archetypal themes which may be discerned in them. The fact that the language of the dream is always mythic and archetypal has found strong support in the Archetypal Jungian school (Berry, 1974; Hillman, 1979). Whitmont (1990, p. 4) has suggested similarly that

> Dreams have a tendency to play and dramatize - indeed, at times even to
> overdramatize. It would appear as though the intent were to have an idea or
> archetype incarnated by using the artist's ways of calling forth an experience that
> involves embodied emotion and dramatic meaning.

2.3.2.4. The Functioning of Dreams

An issue closely connected with these considerations is the move toward understanding dreaming as a mode of being rather than as a series of discrete temporal events. In recent years, analytical psychologists too have taken up the theme of dreaming as an existential capacity or mode of being, cutting close to the phenomenologists' approach to the dream (Romanyshyn, 1977; Brooke, 1991).

Two of Jung's proponents provide important modifications to Jungian dream theory which are important enough to need noting in any study where dreams are used. Dieckmann (1980) stresses the importance of the dream-ego and the similarity of the dreamer's behaviour when he is awake, thus questioning whether, in Jungian theory, too much emphasis has been placed on the differences between waking and dreams. Jung (*CW* 12, p. 44) says: "I would not deny the possibility of *parallel* dreams, i.e., dreams whose meaning coincides with or supports the conscious attitude, but, in my experience at least, these are rather rare." Dieckmann, however, argues that the dream ego tends to deploy the same defences and have the same feelings as the waking ego and, like the waking ego, seeks to maintain itself, while he acknowledges that dreams convey repressed experience or experience that is new to the ego. Apart from wish-fulfilment and compensation, the dreams express what is happening in the dreamer's waking life but for the moment not available to the dreamer's waking ego.

Whitmont and Brinton Perera (1991) comment that the dream-ego may sometimes represent the dreamer's actual and felt sense of identity as observing witness or actor, but, more often in their experience, the dream presents images from the perspective of the Guiding Self, when the person of the dreamer appears. This image may not correspond to the dreamer's empirical sense of identity, as she or he knows herself or himself. Rather the dream-ego appears as the Guiding Self seeing her or him depicted in terms of potentialities, tendencies, or debilities which are as yet unknown, unconscious. Whitmont and Brinton Perera (1991) argue that it may appear over and over again that the Guiding Self is bent upon challenging existential positions and, particularly, unawareness of ways of being and of the implications of human behaviour.

Jung's conclusions about the compensation function are not shared by all post-Jungians. Whitmont and Brinton Perera believe that it is not easy to maintain the classical Jungian position that every dream is compensatory to the conscious ego position, for it is increasingly evident that there are many levels to the sense of self as well as many aspects of identity. Mattoon (1978) too found no indications of a compensating function in dreams in her research. Whitmont and Brinton Perera (1991) conclude that the dream source operates as if conscious views were incomplete and in need of being supplemented. In this sense, dreams may then be said to complete the

situation, the most frequent, but by no means the only, ways of completing are compensation and complementation.

Hillman (1979) offers a different route from repression or compensation. He uses the metaphor of the underworld to suggest that dreams are phenomena which emerge from a precise archetypal location. He demonstrates that he is not in pursuit of any increase in consciousness *per se*, but sees the dream as having purposes of its own. Nor is he trying to bridge the gap between consciousness and unconsciousness. He states (1979, p. 95): "We must reverse our usual procedure of translating the dream into ego-language and instead translate the ego into dream-language. This means doing dream-work on the ego, making a metaphor of it, seeing through its `reality'. He continues (1979, p. 96): "The more I dream of my mother and father, brother and sister, son and daughter, the less these actual persons are as I perceive them in my naive and literal naturalism and the more they become psychic inhabitants of the underworld". In this way, Hillman is trying to reach the archetypal layers of the psyche through dreams. So the images and metaphors of the dream may be reflected upon, contemplated, and played with to see where they lead.

Samuels (1985b) argues that Hillman's position is a literary approach to the dream which is at times closer to that of Freud than to Jungian ideas of compensation. Samuels attempts to resolve the conundrum by suggesting that the dream may be regarded as both the *de facto* dream and also whatever that dream manages to pull into its orbit.

As will be discussed in the methodology chapter, Jung's hermeneutics are indeed oriented towards an initiation of the ego into the language of the dream rather than being an endeavour to translate the dream into the scientific perspective of the modern ego.

Romanyshyn (1977) remarks that dreams, when attended to, awaken one to previously neglected possibilities of Being. Dreaming therefore presents the dreamer with undreamed possibilities and, in this sense, dreaming deepens the grounding of one's life. But the dream is also an awakening so that this deepening is to be regarded as a rising up to these undreamed possibilities. It is only in this waking and rising up that deepening occurs, only in the waking and rising up that the dream is remembered as a dream which is stitched back into the fabric of one's waking life. Waking life, therefore, holds an ontological priority over dreaming.

Romanyshyn's position on dreams is not far from Jung's own when he says that it must always be borne in mind that compensation is not a mechanical process (*CW* 8) but refers to the meeting and balancing of different perspectives or points of view (*CW* 8). This compensation is ultimately in the service of the Self, and might be seen as a vital factor in the existential awakening that comes with individuation. He argues (*CW* 8, p. 292) that "since everything living strives for wholeness, the inevitable one-sidedness of our conscious life is continually being corrected and

compensated by the universal human being in us, whose goal is the ultimate integration of conscious and unconscious or better, the assimilation of the ego to a wider personality".

2.3.3   *The Development of Personality and Individuation*

Psychological development extends from birth to death, unless interrupted or arrested. Jung speaks broadly of only two stages of development: the morning of life and the afternoon. The transition between these - the "noon of life" - may be experienced as the so-called mid-life crisis. The first half of life has to do with the development of the Heroic classically Masculine ego - that is, establishing one's social identity (Persona) and place in the world. The second half involves a deeper realisation of the Self instead of the ego as the new centre of psychological life. The term *individuation* is often used to refer to the later half of development only, because there is a sense in which the socially well-adjusted young adult is still functioning with a consciousness immersed in collectivity (Hill, 1992). Instead of the ego being dormant in the collective unconscious of inner life, it is now lost in the collective consciousness of social conformity. Consequently, for Jung, individuation could be seen as a movement towards wholeness by means of integrating conscious and unconscious parts of the personality (*CW* 6).

It was argued in a previous section that the Jungian concept of individuation is a process of gathering in which the Self comes into being. The gathering of which Jung writes is not primarily the ontological gathering of the world as a world, given with existence, but is a gathering which takes place with the development of consciousness (Brooke, 1991). This equally implies the emergence of the ego. The realisation of the Self in consciousness is thus dependent on the emergence and consolidation of the ego.

With his developmental model which outlines an objective viewpoint derived from the use of mythological material as metaphors for psychological phenomena, Neumann (1954, 1959a, 1970) still enjoys vogue in the Classical School. He develops Jung's thinking further in his theory of development as first contained in a *uroboros* where the child has only a non-ego or pre-ego, the child living with the mother in a participation mystique which exists from birth. This is followed by a matriarchal phase which embraces shelteredness in the continuity of existence (Neumann, 1970). The uroboros masks the twoness of mother and baby; in the matriarchal phase, this becomes paramount and includes the capacity to integrate negative experiences, leading to the formation of an integral ego.

Neumann uses Jung's idea of animus to explain the presence of the father. He is first found in the phallic aspect of the mother, which means that he is still subordinate to the Great Mother. Gradually, the figure of the father - what Kohut calls (1971, 1977) the "idealized self-object" -

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emerges as the guardian of spiritual values within the family. Neumann's view is that the father and mother images are immediately in tension. He makes a distinction between Masculine attributes (consciousness, activity, motion, aggression, destruction, penetration), and those of the Feminine (unconsciousness, protecting, sheltering, swallowing up) but leaves the way open for these attributes to be mixed in the actual parental figures.

Edinger (1972) argues that the ego-Self axis functions as a gateway between the conscious part of the personality and the unconscious part. Following Neumann, Edinger feels that the Self can be experienced at the beginning of life only by being projected onto the parents. Neumann went further, regarding the mother function as the carrier of the child's self and sometimes as the child's self. The baby/ego develops from mother/Self (Neumann, 1970).

Jung and Neumann's views are radically and convincingly challenged by Michael Fordham (1969, 1976) who argues that all the essential ingredients of individuation, including the development of the symbolic function, are operative by the third year of life. Through this argument, he wants to correct the mythical view of mother-infant non-differentiation held by Jung and popularised by Neumann.

Fordham (1976) stipulates the existence of an *a priori* primary self. After the birth of the baby, the primary self deintegrates, and the infant then takes a step toward the achievement of a state of identity with the mother. Out of this, the infant then develops object relations. Of course, nobody separates fully from mother in an emotional sense; there is a continuity of union which makes fusion with others probable later in life.

Another important contribution to the debate comes from Kohut (1971, 1977) whose self psychology has gained considerable importance in post-Jungian circles. His approach is especially important because it refines and adds nuances to Jung and Neumann's original formulations of how individuation takes place and how the role of the Self, and especially Mother as archetypal, are involved in this process. For Kohut, narcissism implies positive involvement and investment in oneself, the development and maintenance of self-esteem as well as the erection and attainment of ambitions and goals. Narcissistic development also has its own set of objects, called self-objects. To start with a mirroring self-object, usually the mother, allows an unfolding and expression of a baby's exhibitionism and grandiosity. That is to say, she permits him the illusion that he runs the world and is its centre. She does this by means of her empathic responses to her baby, and her joyous acceptance of him. The baby gets an idea of what he is like as a person by what he sees in the mirror of the mother's face and the way she communicates her attitude to him.

Gradually, the mother introduces acceptable levels and types of frustration which modulate the grandiose and omnipotent illusions/delusions of the baby. Kohut refers to this deflation of a loving

kind as one of a number of transmuting internalisations. The grandiosity is transformed into fundamental self-assertiveness, goals and ambitions. At the same time, the baby will tend to idealise his self-objects, at first, the nipple and breast and, later, the mother. He does this for two main reasons - because of projection of his own grandiose goodness and because he needs to conceive of a greater good outside of himself, a self-created stimulus to reach out to the world. The principle of transmuting internalisation applies equally to the idealised self-objects and to the grandiosity. They are also gradually internalised as ideals and values. Taking the two processes together, a bipolar self emerges in which archaic grandiosity and exhibitionism have been transformed into goals and ambitions (as one pole) while archaic idealisations have become inner ideals and values (as the other pole). Together the two poles form what Kohut (1977) calls *the nuclear self*. Kohut describes the self as a metapsychological and experiential entity, an objective structure and subjective experience. Kohut's description of the way in which the self is created serves to fill a gap in Fordham's theory which is less focused on experiences of the self and selfhood.

Samuels (1985b) argues that the theories could be aggregated to regard Fordham's concept of what he calls "deintegrates" as an explanation of the way in which self-objects are themselves constructed while Kohut's theory illuminates ways in which infant/self-object relations cohere into a feeling of selfhood. Kohut uses the self-object (the mother) in a way parallel to that of Neumann that the mother carries or incarnates the baby's self (Jacoby, 1981). Fordham argues for the active contribution of the infant in contrast to Neumann. What is missing is the vital suggestion that these capacities are part of an organised integrate (archetypal) which exists at the start of life (Fordham, 1969). At the same time, the mother's response (which mirrors the baby's continuity and integrity) also strikes a chord with the way in which Neumann conceives the primal relationship between the baby and the mother who carries the Self. So there may be a case for arguing, along with Gordon (1980), that analytical psychology can bridge self-psychology and object relations theory.

Newton and Redfearn (1977, p. 299) make two useful comments on the debate: first, the images which appear in clinical material of the mother-infant relationship do symbolise the relations between the Self and ego:

> just as the self initiates, comprehends and transcends zonal drives and part-object relations, so, if all goes well, the quiet `holding' mother initiates the feeding relationship and sustains and supports her infant through the vicissitudes of the emotional conflict associated with his oral drive, through her capacity to keep in touch with him as a whole person.

Secondly, inner feelings of harmony and purpose (experiences of the Self) can be envisioned as internalisations of the maternal environment, especially the presence and the feel of the mother

(Newton & Redfearn, 1977). The individual's ego-Self position reflects what has transpired between him and his mother. This is perhaps a more satisfactory way of utilising the ego-Self axis than the over-simple reified mother as Self formulation. The centre of personality, archetypal to its core, depends for its individual incarnations on the feeling experiences of infancy. This is one of the key points of theoretical rapprochement in post-Jungian psychology, where the nitty-gritty of analysis of infancy and the greater personality of the Self finally touch.

This issue of the mother functioning as the baby's Self, as opposed to the baby's Self deintegrating in relation to the mother, causes a great deal of heated debate in analytical psychology. Strictly speaking, one cannot agree with both Neumann and Fordham who have battled for years over the question of unity with the mother (Neumann) and an infant's separate sense of self (Fordham, whose findings have been affirmed by new infant research). In any case, clearly the infant's relationship with its mothering caretakers is of crucial importance and starts under the aegis of the Great Mother archetype in Fordham's sense of the development of personality as continuous patterns of deintegrations of archetypal potentialities from the unity of the primal self.

Brooke (1991) criticises Fordham's insistence on separateness because, as has been noted previously, it creates an ontological duality which tends to reify the Self as an actual entity pre-existent and enclosed within itself. Rather, the Self's deintegration is the unfolding of a phase-appropriate capacity which emerges as an inhabitable world. In other words, the Self's essential world-disclosiveness and its manifestation as the world thus disclosed are present as an ontological foundation throughout human life. It is the embracing totality out of which individuality and identity emerge; it is realised at all levels of psychological development as a world with which one is engaged; as a gathering of the world, it brings the world into being in the light of human consciousness. It surrounds that place of identity one usually points to as "oneself"; it is a home within which the gods can be experienced and contemplated. The realisation of the Self is the goal of individuation. However, since the depths of the collective unconscious are unfathomable, self-realisation is never completed and individuation can never refer to a fixed state that has been attained.

It is important to note that the use of development in analytical psychology also provokes heated debate, especially between the Archetypal school and the Developmental school. This debate centres on approaches which utilise developmental theory based on things other than genetic fantasy (Giegerich, 1975). The Archetypal school believes in circularity: every element in the personality is seen as always present and as always having been so while development is construed as development of something into itself, into the nature that was always there. Samuels (1985b) sums up their approach by using the word *unpacking* which is usually associated with the Developmental school (Lambert, 1981b). The contents of the Self unpack over time and tangle with the environment, and are ready to incarnate when the right developmental stimulus is

provided. The main similarity between these two schools here is that development has, to a great extent, to do with something that is already there in the child.

It has already been noted that normal development involves the differentiation of the ego from the unconscious and its subsequent relationship with it, and that this process is mediated through symbols as they are realised and integrated in the life of the individual. It is a process of differentiation and reintegration within the total Self, just as the contents from the collective unconscious are integrated with consciousness. In this sense, development is the process of becoming undivided against oneself in a way that is appropriate to one's years. Hence it is known as the *individuation* process.

In brief, the post-Jungian contribution is a model which can incorporate innate potentials, inner processes, and external objects, using both a subjective and an objective perspective. According to Samuels (1989), we are dealing here with a mating of the highest and the lowest. The Self is the supraordinate personality, the totality, the God-image. It is also something the baby experiences in the presence and feel of his mother, to use Redfearn's phrase once more. Although we may attempt to distinguish these two aspects of the Self, they tend to constellate each other so that a degree of confusion is inevitable.

Both ego and Self arise out of the articulation of innate potentials in response to environmental factors encountered by the individual. If the ego is strong enough to permit free passage of unconscious contents, then it is itself strengthened. Much of this depends on the quality of early relationships and the establishment of trust. Central to this process is the way that frustration is met by mother and child. The Self - here meaning a subjective feeling of being, continuity, and integration - is first experienced in terms of the presence and feel of the mother by the individual who is accepted by the mother as an integrated whole; the infant experiences personal wholeness through the mother's perception of the infant's wholeness, through the mother's relating eye. The mother's capacity to hold together the multiplicity of being gives the infant a sense of meaning and a base which provides for subsequent psychic integration. The infant, in turn, brings to the situation an innate potential to feel whole in itself.

2.3.3.1 The Individuation Process and Some Archetypal Themes

Jung regards individuation as the central concept of analytical psychology, and, in a sense, nearly all his works (at least those after 1916 when the term first appeared) can be understood as amplifications of this central theme. It has already been argued above that for Jung, the Self regulates the psyche in a manner suggesting that the organism knows what is best for it, anticipating some psychological development which has yet to occur. This is evidence of what

Jung calls *the prospective function* because the products of the unconscious are conceived as expressions oriented toward a goal or purpose (*CW* 6). It follows that the interest is less with the sources of unconscious material but rather more with the meaning. The problem becomes one of how to elucidate this meaning; this is where Jung justifies his use of comparative data and of amplification. A convenient way to approach some of the archetypal themes and issues for which Jung is best known is through a brief description of these as they occur in the individuation process.

The process of self-realisation is different from person to person and from gender to gender because the archetypes are realised in individual historical contexts which vary considerably. Nevertheless, there are structural or thematic similarities which can be detected cross-culturally. The following archetypal motifs are some of the most common to emerge but the order in which they are presented may vary and there would usually be overlap and repetition. Individuation seems to follow a spiral form (i.e. circular through time) rather than a linear one. The Shadow contains those qualities which form a "negative" to the Persona, those undeveloped and "inferior" parts of oneself often associated with such feelings as anger, envy, guilt, and shame. The Shadow is archetypal because there is a tendency to form the Shadow in fairly typical ways, and because it tends to be the dumping ground of the collective Shadow of culture as well. Integrating the Shadow makes transformation possible to some extent; for example, the integration of anger will often yield greater autonomy, self-confidence. Shadow integration thus has relevance for anima/animus differentiation as well (Brooke, 1991).

The anima and the animus are the archetypes of our contrasexual qualities and capacities for heterosexual relationships. The anima refers to the latent femininity in a man, the animus to the latent masculinity in a woman. Jung postulated a recessive maleness in the woman and recessive femaleness in the man which could be understood and accepted as analogous to the biological findings (Brooke, 1991). It is important that these images become optimally differentiated from the influence of the archetypal parents as well as from one's own personal parents. Jung's work on the animus and the anima contains some of his most important thinking on women and will be addressed in subsequent chapters.

2.3.3.2 Individuation and the Alchemical Process

It was the genius of Jung to discover in the arcane practices of alchemy a direct parallel with the psychological process of individuation (*CW* 13; *CW* 14) and the developmental perspective on the Self. The *vas* was the alchemical vessel in which the base elements (*prima materia, massa confusa*) are mixed and added to, leading to the hoped-for translation into gold and the revelation of the lapis. The lapis or the philosopher's stone becomes for Jung a metaphor for realisation of

the Self, the outcome of the process of individuation. The *conjunction* refers to the mating of disparate elements in the vas. The base elements to be combined are conceived of as opposites, their combination leading alchemically to the production of gold. These elements are often represented anthropomorphically by male and female. For Jung, alchemy is concerned with creative fantasy and thus with unconscious projections. The *coniunctio* - the union of opposites - symbolises the differentiation and integration into the ego of conflicting and warring elements in the psyche. The *hierosgamos* (or sacred marriage) signified the conjunction of these opposites, producing a third unsullied substance. The transformation of chaos into pattern and integration parallels the transformation of the potential of the two imaginary figures - King and Queen - who symbolise psychological opposites, the archetypal Masculine and Feminine (*CW* 14).

The term *nigredo* implies a darkening of the *prima materia* and a sign that something of significance is going to happen; *fermentatio* suggests a brewing, a mingling of elements which will produce a new substance different in kind from the original components. *Mortifactio* is the stage when the original elements have ceased to exist in their initial form. *Putrefaction* sees a decay of the dead or dying original elements and the giving-off of a vapour which is the harbinger of transformation. Impregnation marks the point where the soul, depicted by a tiny human figure or homunculus ascends to heaven (Samuels, 1985b).

Jung's work on alchemy mirrors his earlier work in mythology by which he paid particular attention to the Feminine archetype and placed Her on an equal basis with that of the Masculine. Jung recognised that the Masculine aspects of the psyche, such as autonomy, spirituality, separateness, and aggressivity were not superior to the Feminine elements such as nurturance, interrelatedness, matter, and empathy. Rather, they formed two halves of the whole, the Self. He placed the Feminine and, by implication, women on equal footing with the Masculine and men. This, in effect, challenged the entire structure of psychoanalytic and developmental theory which was based on the ideal of a heroic autonomous individual separated from the mother at all costs as its model of psychological health, which, in the process, devalued and pathologised dependency and empathy (Salman, 1997).

2.3.3.3 Individuation and Gender

Jung says that symbols of Masculine and Feminine are the most frequently used means employed by the psyche to convey the process of reconciliation of opposites and the successive building-up of the Self (*CW* 12; *CW* 14). These oppositional aspects are most often symbolised in sexual/gender terms. For Jung, sexual/gender differences reflect inherent structural polarities of the psyche, and therefore he finds any expectation that human beings should ever be free of these differences naive. Understood symbolically then, the psyche uses the biological differences

between male and female to speak about psychic opposites or polarities constituting universal qualities of the soul. These polarities are thus root metaphors for the fundamental affinity and polarity of all opposites (Stein, 1990). Sullivan (1989, p. 135) subscribes to this view: "I am suggesting that the division of the inner world into masculine and feminine elements is an archetypal given of the human situation. All people, everywhere and at all times, sort the world into these two categories."

Gender has been a constant through the ages. Nearly all peoples, seeking to understand both the universe and their place in it, and to render the world and its workings psychologically comprehensible and accessible, have been informed and inspired by perceptions of differences between the genders. Early mythopoeic ancestors discerned and described similar parts and patterns in nature itself and in its creatures. To them, earth and sky seem to come together and touch, much as women and men do. To most races, the earth seemed female as it received, contained, bore and brought forth as did the trees, and large winged animals who brood over their young. The swiftly moving streams, the swelling, invading, and receding rivers, the urgency and intensity of the rising sun, seemed to provide a potent contrast. These had qualities of the male member as did the shoots of the grain pushing through the soil. The receptive and penetrating, near and distant, the cyclic and linear, the containing and the moving were manifest pairs, complements, contrasts, opposites in both the elements and creatures of nature. These pairs were assigned gender, because it is the most apparent carrier of difference. Gender was projected onto, and seen in correspondence with, humankind's external surroundings. Thus gender informed and shaped the understanding of the universe - of geography, astronomy and cosmology - and was then extended to mythology, theology, philosophy, history, sociology, and psychology (B. Zabriskie, 1990). Sullivan (1989, p. 2) says: "There seems to be an elemental inclination, beginning in very early childhood, to sort people and experiences into male and female categories the tendency to sort life into these two categories is universal, an inherent psychological activity of the human species." Ulanov (1971) concurs with this point of view and argues that Jung stated that the psyche is structured in polarities of opposites whose interchange of energy is the life energy of the human being. These polarities - conscious-unconscious, flesh-spirit, reason-instinct, active-passive - are most often characterised in Masculine-Feminine terms and are perceived by the individual, whether male or female, as a confrontation with an "other".

When hitherto unknown aspects of the psyche are encountered, that encounter will be experienced as a meeting with an opposite, with something different from what is conscious, yet something accessible and fully bound up in the self. Ulanov refers to Jung's contention that, as individuals grow to wholeness and struggle to overcome the oppositions within themselves, they engage in a process of reconciling the indwelling opposites and polarities. Out of these reconciliations, the Self is eventually constructed.

Although individuation concerns two broad stages, as mentioned above, these can be described in more detail as follows, using broad Feminine and Masculine symbolism as indicated in alchemy and mythology. First, Jung's views and then a broader post-Jungian attempt at composing a model within which the development of personality and individuation can be understood using Kohut, Fordham and aspects of Archetypal psychology to constitute a model of the Self and its developmental patterns which could serve as a important way of understanding and looking at the Feminine and Masculine images in career-oriented women's dreams.

2.3.3.4 Jung's Views on Individuation and the Archetypal Feminine and Masculine

The classical Jungian conception held by Jung and popularised by Neumann proposes that, at birth and in early childhood, psychic functions are largely undifferentiated, as are pairs of opposites such as inner and outer, self and other, male and female. Slowly, the ego begins to form out of the unconscious, that is, to differentiate itself from the totality of the Self. At this point, the Self is largely experienced in the form of the Feminine as the Great Mother archetype, projected onto the child's actual mother (or mother substitute). The ego emerges out of the Self as fragments which gradually cohere. This process, mediated by good enough interpersonal experience, amounts to an integration of psychic functions, the personalisation of archetypal images and themes, and the development of a personal identity and boundary. The archetypal themes of childhood include the eternal youth (*puer aeternus/puella aeterna*) who lives in the orbit of the Great Mother, oblivious to Oedipal issues and any real future or the death which is always nearby. Jung recognises an archetypal component in this and sees in the child's desire for the mother a regressive longing to re-enter her body and return to a state of early contentment. Such a return is also life-enhancing in later life.

Through childhood, adolescence, and young adulthood, the ego develops and strengthens, giving the person a sense of identity and autonomy. This development necessitates overcoming the power of the Great Mother, so this conquering of the Great Mother's power is often symbolised in the form of the opposite Masculine, by the Hero slaying the dragon in some form and embarking on a journey (*CW* 5). The father, as the "spiritual principle" which counteracts the regressive longing for instinctuality and unconsciousness, tends to aid this process, for he opens up for both boy- and girl-child alike, a world beyond mother. It is in this context that Jung understands the Oedipus complex. An Oedipal victory against the father locks the child into pre-Oedipal primitivity, but the internalisation of the father, as long as it is adequately personalised and good enough, constitutes a triumph of spirit over instinct and an appropriation of the human cultural order.

The development of identity is to some degree inevitably a compromise with society. This compromise formation, which at best links the identity of the individual with the needs of society,

is called the *Persona*. A typical problem of this stage is that the ego identifies too closely with the Persona which amounts to a submersion in the anonymity of collective life, and the collectivity becomes a new Mother so that true individuality and consciousness (which is founded on dialogue with the Self) is lost. Such a situation is inevitable to some extent and not necessarily pathological, but, if it is severe and persistent, is likely to lead to a psychological crisis which Jung found usually occurred in mid-life (i.e. middle-late 30s), but current experience is that this often occurs much earlier. With the ego alienated from the Self, there is a loss of meaning, disorientation, and neurosis, often in the form of depression or anxiety. Classical images symbolising this period are the death of a hero, of one's own death, being lost in the desert or wilderness. Archetypal images will emerge out of the unconscious, having the effect of transforming the personality and giving new life to the ego. As symbols, they transform personality by (a) releasing archetypal energy (libido) to be made available to the ego, and (b) presenting the ego with an image of the goal towards which the person is growing. This symbolic activity is usually experienced as some sort of rebirth in which the link between ego and Self, of conscious and unconscious, is re-established.

Jung is one of the first to clarify the primary importance of the relationship between infant and mother in terms recognisable today. This has to be compared with Freud's insistence that it was the Oedipal triangle that imposed its aura and vicissitudes on later relationship patterns. Jung stressed that, in the child's relation to the mother, there will be regression throughout maturation, and that separation from the Mother is a struggle. Regression comes about because of the demands made on the baby to adapt; such demands may be external or internal. Regression is not only to the personal mother, a sort of recharging in spite of life's demands, but also to the unconscious archetypal image of the Mother because regression does not stop short at the mother but goes beyond her to the archetypal realm of the Eternal Feminine. Here we find the germs of wholeness waiting for conscious realisation (*CW* 5).

Jung also emphasises the struggle of the child to separate from the Mother. He believes that the individual desire to separate is almost programmed to separate but he is aware that other volitions or temptations exist. Remaining merged with the personal mother beyond an age-appropriate point is attractive because Oedipal conflicts are avoided, for instance. For Jung, separation from the parents is an initiation into a new state. But, even if a change does occur, the old form loses none of its attraction, for whoever sunders himself from the mother longs to get back to the mother. This longing can easily turn into a consuming passion which threatens all that has been won. The Mother then appears as the supreme goal on the one hand and as the most frightful danger on the other (*CW* 5).

This is the essence of the Hero's ego consciousness predicament. Jung has identified a split in human nature, one part wanting to grow outward and onward, and the other wanting to return to

origins for strengthening. One seeks to assimilate new experiences out there while the other searches for a new and regenerative meeting with elemental forces.

Regarding the psychopathology of the mother-infant relationship, Jung describes the result of an archetypal expectation not being met. In his paper, "The significance of the genetic aspect for analytical psychology" (1959b), Neumann suggests that analytical psychology should attempt to combine the personal and the transpersonal, the temporal and genetic with the timeless and impersonal. From the time when the paper was written, a good deal of discussion has been given to this question. Neumann talked about the personal evocation of the archetype. The dependence on the mother as an example of the child's dependence is both on the mother and on the archetypal image of the Mother. The transpersonal timeless archetypal cannot be activated except by a personal encounter with a human being. Yet because the evocation of the archetype takes place on the personal level, there is the possibility of disturbance and pathology. In this instance, it is an archetypal expectation held by the infant. If personal experience fails to bring about a humanising of the archetypal image, the individual is forced to try to achieve a direct connection to the archetypal structure which underpins the expectation to try to live on the basis of the archetypal image. Pathology also results from confirmation by experience of only one pole of the available range of positive/negative possibilities. Thus, if bad experiences predominate over good in infancy, the "bad mother" pole of the range of expectations is activated, and there is no counter balance. Similarly, the idealised image of the mother-infant relationship can lead to only the "good" end of the spectrum being experienced so that the individual will never come to terms with the disappointments and realities of life.

Jung also talks of splitting in relation to the mother or, to be more precise, the image of the Mother. His reference to *the dual mother* (1912) can be understood in two ways: first, as the duality between the human personal mother and the Mother archetype, and, second, as the duality between good and bad versions or either the real or the archetypal Mother (remembering that the real mother has an archetypal ingredient and the archetypal Mother requires personal evocation).

2.3.3.5 Post-Jungian Elaborations on Individuation, the Development of Ego-Consciousness, and the Archetypal Feminine and Masculine

Post-Jungians, like Fordham (1976), Stern (1985), Redfearn (1969, 1982) who worked in infant research, and Kohut (1971, 1977) who worked on self-psychology, provide as good a link as is necessary in constructing a model of the Self and its patterns which draws on important post-Jungian reworkings of the archetypes, Self, and ego while incorporating important work from the Development School. This model becomes important for this thesis because it is a hybridised

model combining post-Jungian work on the archetypes, their relation to the Self and ego into a model of the Self and its developmental patterns which includes the concept of individuation. It is strictly a developmental model which uses the circularity of the Archetypal school. Hill (1992) synthesised these later Jungian elaborations in a model of the Self and its developmental patterns which becomes important as a context within, and background against, which to understand the interplay of the Feminine and Masculine in the developmental processes of the Self and individuation. In doing this, he leans on the post-Jungian arguments already discussed and elaborated in this chapter.

To summarise the foregoing discussion for the purposes of this thesis, the following may be said: The Feminine and Masculine are the two fundamental patterns of the Self which seek realisation in the incarnated life history of the individual (ego). The Self is the archetypally conditioned pattern by which the ego development of the individual unfolds or, put another way, the ego refers to all the potentialities of the Self that have actually been realised in the conscious life of the individual personality. There are two patterns of the Feminine. First there is the static and mirroring pole symbolised by the archetype of Great Mother in her positive nourishing or negative devouring forms. Secondly there is the dynamic or transforming pole symbolised by the positive Soul-Maiden or negative Medusian destruction and chaos. There are also two patterns of the Masculine. The dynamic and initiating pole is symbolised by the archetype of the positive Heroic or negative Despotic. The static and idealised pole is symbolised by the archetype of the Great Father in his positive form as collective order or in His negative form as rigidity and stasis. These patterns are dynamically related to one another and form a model of the Self. These four patterns form fundamental patterns of the development of the Self and have corresponding archetypes which represent modes of consciousness which are available from the earliest days of human life.

Development can now be seen as the endless flow of microdynamics of movement through the four modes of consciousness working in the psyche by virtue of compensatory movement along the two polarities. The static Feminine/dynamic Masculine forming one polarity and the static Masculine/dynamic Feminine forming the other polarity. Consequently, from one's earliest days, the dynamic Masculine principle compensates the static Feminine (according to the compensating self-regulatory functions of living organisms), leading to static Masculine resolutions and compensating by the dynamic Feminine. To express this idea that one-sidedness is answered by its opposite in the psyche, Jung used the Greek word *"enantiodromia"* (*CW* 6, pp. 425-426). Without the introduction of a countervailing influence, the natural tendency in the psyche would be for *enantiodromia* to pull the energy back and forth between the two poles of the static Feminine/dynamic Masculine and static Masculine/dynamic Feminine polarity in endless reciprocity. The countervailing influence is the activation of a pull toward the other pole. For example, the pull between the static Feminine and dynamic Masculine on this polarity brings in a resolution in the form of the static Masculine which, in turn, forms part of the static Masculine/dynamic Feminine pole.

For each successive stage of development through the unfolding of life, a particular archetype or pair of archetypes are at the centre of the Self, and it structures the experiences and development for that stage. For the infant and its mother, for example, the Mother/Child pair is at the centre for the Self, the archetype is activated by the mother-child interaction and represents in each of them an expectable pattern to be filled out with actual experience, resulting in the negotiation of an ego-appropriate style of consciousness. For the adolescent, the Hero or Heroine is likely to be at the centre of the Self. For the maturing adult, it might the Father, Mother, Husband. The stage-appropriate archetype (or "deintegrate of the primal self" (Fordham, 1976)) that is the centre of the Self is experienced in oneself or it seeks to be incarnated through the projection of fantasies about an outer person who becomes a self-object (Fordham, 1976; Kohut, 1971, 1977) and who represents an image of the ego's developmental potential.

On a microdevelopmental level, development is a continuous pattern of deintegrations (Fordham, 1976) of archetypal potentialities from the unity of the primal self (static Feminine) inspiring new initiatives (dynamic Masculine) leading to the integration of new structures (static Masculine) that give way to new disorientations (dynamic Feminine) and to returns and renewals (static Feminine). These aspects are available to the child from the earliest moments and in infancy (Hill, 1992).

According to Hill (1992), these processes may be represented diagrammatically as in Figure2.1.

FIERY INITIATIONS
TRAILS BY FIRE

STATIC MASCULINE
IDEALISED POLE

DYNAMIC MASCULINE
INITIATING POLE

STATIC FEMININE
MIRRORING POLE

DYNAMIC FEMININE
TRANSFORMING POLE

WATERY INITIATIONS
NIGHT SEA JOURNEY
DARK NIGHT OF THE SOUL
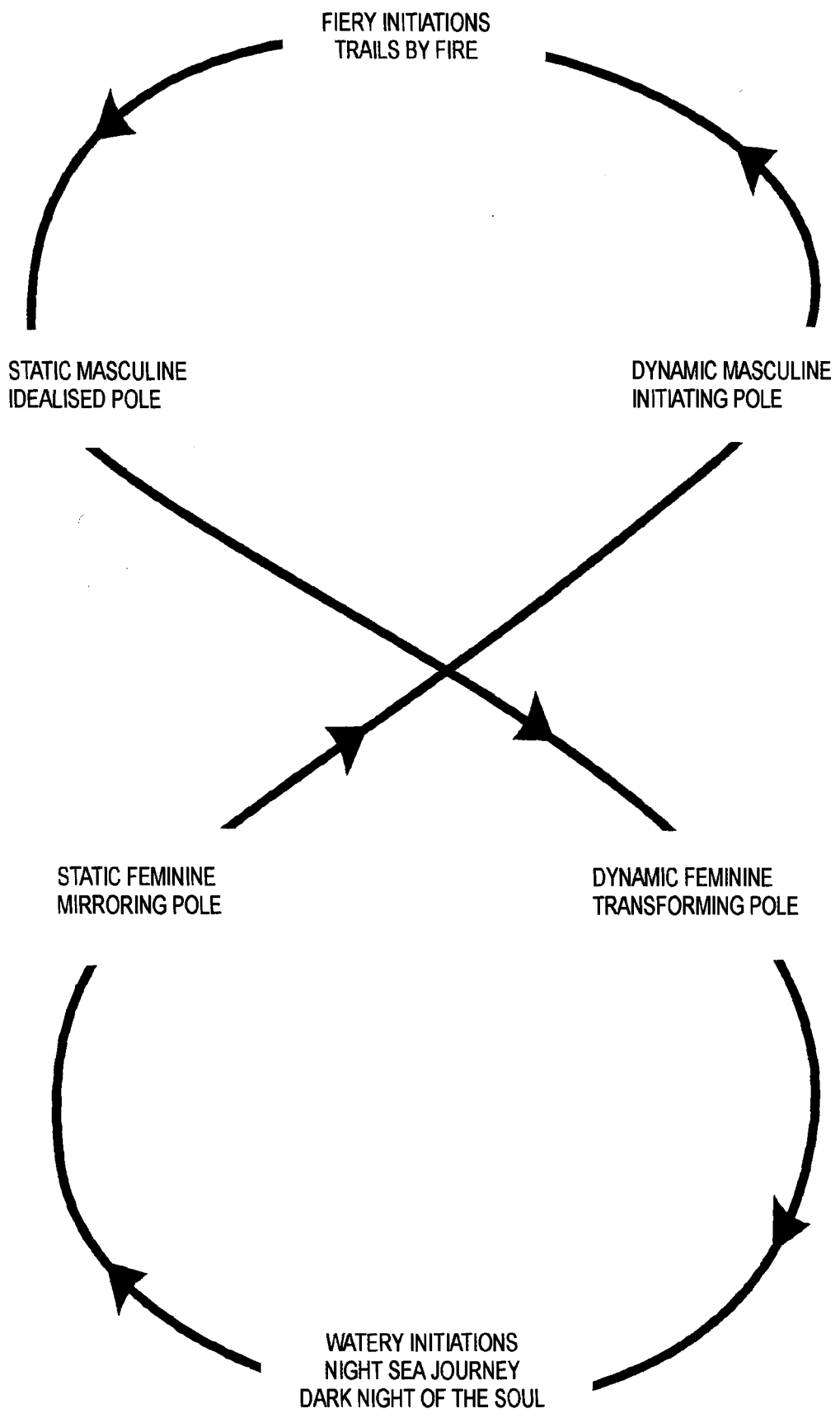
FIGURE 2.1: HILL'S MODEL OF THE SELF

These elaborations can be used to explain not only continuous microdynamism but also the life-cycle of the individual in what Hill (1992) calls macrodevelopment. Microdynamics impact on the macrodynamic of the individual and could explain the life-development of the individual. Microdynamics combine with the hierarchical macrodynamism of the life cycle to produce a linear/non-linear image of a spiralling development for both.

The macrodevelopmental level can also be used to make comments about the gendered life cycle of the individual (See chapter 3). The ego is first contained within the static Feminine in the period of unity of the primal self, which is an undifferentiated matrix. The ego's archetypical response to this experience of the static Feminine is the awakening of the dynamic Masculine and a movement toward differentiation. With motor development and the development of cognitive functions, the dynamic Masculine is gradually manifested as the ability to stand against the mother, i.e. to stand as individual against the static Feminine. This period of dynamic Masculine differentiation is governed by the dragon-slaying Hero. Classically, it reaches its apex in late adolescence after which the period of integration is begun toward the goal of a place in the social world through the building of structures of adult life such as career, home, and family. According to Hill (1992), these are the fiery trials and initiations.

Through expenditure of effort and performance to certain standards, one qualifies for a particular status in society. This represents the static Masculine which is governed by the archetype of the Great Father. This period classically reaches its apogee in middle life, by which time there is a considerable one-sidedness of development and perspective, and from which many unlived potentialities of the Self have been suppressed or split off and remain to be awakened from the unconscious. The static Masculine, in turn, is then compensated by the dynamic Feminine and the pull toward wholeness is engendered when the static Feminine principle is again activated through the watery initiation, the night sea journeys, the dark nights of the soul that move a person toward an inner orientation and a more fully realised sense of Self, a state of renewed union with one's own wholeness.

In this classical scenario, a midlife crisis or overturning sweeps in when the dynamic Feminine awakens the ego to a crisis of meaning and authenticity in its life. This traditionally takes the form of a disintegration of orientation and values, and the ego takes up the quest for a deeper relation to the total personality. The static Masculine ego orientation dies and is replaced by a balanced consciousness more reflective of the totality of the Self. It begins to manifest itself as a new wisdom about the nature and meaning of the experience of being human. This process is classically called *individuation*.

The ideal macrodevelopment of the individual from birth to old age is contained in the stages of unity, differentiation, integration, and individuation, for each of which one of the four patterns is dominant. Though one pattern is dominant for each stage of development, the ego that is

appropriately mature for its stage of development participates in all patterns, more or less, throughout its development in a constant dynamism (Hill, 1992).

This way of regarding the Feminine and Masculine as fundamental patterns of development of the Self allows for the thought that individuals can have as a result of family, personal, historical, and cultural experiences a situation where exaggerated experience and consciousness are more intense in one sphere; consequently, the expression of one or the other pole becomes more intense. This does not imply that the ego has no experience of the other polarities for, as has been suggested, the ego begins to experience all modes of consciousness from its earliest development. More powerful and repeated experiences on the one polarity does imply, however, that the experience of the other polarity will be much less developed because familial and/or sociocultural factors and experiences do not support the ego's initiatory passage to the other polarity in either the unfolding of the life cycle or the microdevelopmental unfolding of the individual. These variations are a function of the unique configuration of the family, societal, and cultural systems in which the individual develops.

These issues will be discussed further in Chapter 8. It is important to note that, within these elaborations on the Self, it now becomes possible to understand the particular archetypes and images of the Feminine and Masculine that have been awakened and experienced in the lives of career-oriented women and their implications for the developmental patterns of the Self.

CHAPTER 3

JUNG'S UNDERSTANDING OF THE PSYCHOLOGY AND INDIVIDUATION OF WOMEN

3.1   INTRODUCTION

In Chapter 2, it was argued that post-Jungian elaborations of the individuation process and the development of ego-consciousness, using the archetypal Feminine and Masculine, could be woven into a post-Jungian developmental model of the Self, a model that would be useful for the purposes of this thesis. Within these post-Jungian elaborations, some writers have endeavoured to make the psychology and individuation of women more appropriate to modern women's studies (Bolen, 1985; Hillman, 1985; Hill, 1992).

Although interest in Jungian psychology has continued to grow, Jung's own formulations on the psychology of women, however, are in some disrepute, both within mainstream psychology and, more especially, amongst some feminist theoreticians (Goldenberg, 1976). Many of Jung's ideas on women seem old-fashioned - part of a bygone era - in spite of his being one of the first theorists to seriously investigate women and their processes. Contemporary writers (Lauter & Rupprecht, 1985) agree that, although there are outdated aspects of Jung's thinking on women, it contains the possibility of freeing women from the very patriarchal formulations that surround them.

Jung's original work on women is still important because it constitutes the base from which post-Jungians have started. Thus it becomes important to try to flesh out what Jung's standpoint on the psychology of women and women's individuation was so as to try to analyse possible reasons why he held this particular standpoint and to trace developments through to the post-Jungians.

This chapter aims (a) to clarify how Jung's views on women came into being as a result of his own individuation and times in which he lived in order to trace it through to more workable post-Jungian models of women and their individuation, and (b) to outline Jung's viewpoint on the psychology of women. Because of the complexity of these concepts, a brief introductory summary is provided.

Most of Jung's thinking on women, their individuation, and gender psychology is to be found in his work on the archetypes of the Feminine and Masculine. These ideas are explored and developed mainly in his earlier work on Eros and Logos, his contrasexual and gender archetypes of animus (woman's inner man and unconscious Masculine, made up of deposits of her experiences of man through time), and anima (man's inner woman and unconscious Feminine, made up of deposits of

his experience of women through time) as well as in his later work on the Masculine and Feminine in alchemy. The animus/anima is one of the latest issues with which analytical psychology has begun to grapple (Schwartz-Salant & Stein, 1992), despite the fact that the anima and animus archetypal dichotomy is deeply ingrained in any reading of analytical psychology.

Jung portrayed the sexes as a complementary division of the Feminine and Masculine (Young-Eisendrath, 1997). Each sex seems to represent a preset part of the human experience. The meaning of masculinity, men and maleness in this kind of theory is Logos, rationality, independence and objectivity. The meaning of femininity, women and femaleness is Eros, connectedness and subjectivity. This is the picture Jung painted of the two sexes, reflecting the biases of his era. Stretching beyond these biases, Jung added the concept of contra-sexuality (anima and animus theory), the potential of each sex to develop the qualities and aspects of its opposite in the second half of life, through the process of individuation. Accordingly, each sex could integrate its opposite at a time in life when reflection and personal creativity might be enhanced, after one had take one's place in society and attained one's appropriate gender development (Douglas, 1990).

Jung also meant more than stated above by these terms. The anima and animus also serve as mediators to the unconscious of men and women distinctively, they were also soul-images. Leading the man or woman to the unconscious and to those aspects excluded from the Self in their role as psychopompii of the unconscious (*CW* 7; *CW* 14; *CW* 17).

In conveying Jung's more detailed thinking on women, this account will reflect his initial struggle with the concepts, Eros and Logos, the initial intuitive attribution of these to Feminine and Masculine and, later, to gender in the form of animus, being the unconscious Masculine archetype in women, their soul-images, and anima, the unconscious Feminine archetype in men, their soul-images. Women became ruled by Eros, anima, and the Feminine while men became ruled by Logos, animus, and the Masculine. This typological formulation resulted in the classical Jungian model of men and women's development, with women being assigned the role of the opposite of men.

Jung claimed that the assumption that one is involved in one's guiding philosophy of life (which, in turn, involves one's psychological type, one's cultural situation, and, finally, one's complexes) constitutes the most absolutely prejudiced thing in every individual. "The ideal would naturally be to have no assumptions at all. But this is impossible even if one exercises the most rigorous self-criticism, for one is *oneself* the largest of all one's assumptions, and the one with the gravest consequences" (*CW* 16, p. 329). Earlier, Jung (*CW* 16, p. viii) stated:

> The psychotherapist has to acquaint himself not only with the personal biography
> of his patient, but also with the mental and spiritual assumptions prevalent in his

milieu, both present and past, where traditional and cultural influences play a part and often a decisive one.

Analysing theory in this light and with particular attention to its underlying assumptions and influences helps to reveal what may perhaps be of lasting value and what is unduly restrictive, perhaps part of a socio-cultural inhibition which serves to limit and bind Jung's views (Douglas, 1990).

In this chapter, it will be argued that Jung's and classical analytical psychology's perspectives on women were influenced by his own male individuation and personal struggle, which was, in turn, affected by the broader historical and cultural perspectives of his time, which embodied patriarchal prejudices against women. Only by reviewing Jung's own development, his experiences and struggles with aspects of the Feminine and Masculine principles, and his notions of the anima and the animus as part of the individuation process, can one grow towards an understanding of what these archetypal principles constitute in the psyche and how they function there as part of a Jungian gender psychology.

It is here that Jung encountered the blind spot in his psychologising on women. In Jung's times women were forced to realise only particular images of the static Feminine and dynamic Feminine principles (i.e. Mother, Daughter, Whore, Mistress, mystical Siren, which had relatedness, intimacy, subjectivity, seductiveness and connectedness as their characteristics). These particular constellated images of the Feminine also became the images of man's inner woman and Jung's anima, i.e. his contra-sexual Other. These archetypal images of the Feminine and its functions thus became the contra-sexual anima - man's inner woman and her characteristics became outer woman and she became associated and identified with the Feminine. Jung's explanation of the psychology of women became the explanation of the psychology of his anima, i.e. the woman more closely identified with these images of the Feminine. This viewpoint clearly does not cover all types and varieties of women in the post-modern world.

To gain a deeper understanding into these images of the static and dynamic Feminine images that women were conditioned to realise, and that became man's and Jung's anima as contra-sexual Other, some of his cultural and background experiences will be discussed. This will lead to an understanding of the reasons why he saw female psychology the way he did.

It becomes important to flesh out what the nature of the anima and animus was, as Jung understood it, in order to separate and distinguish it from the Feminine and Masculine principles which became important issues in post-Jungian reflections. Therefore, Jung's own personal experience with his anima and images of his anima will be explored. It will be argued that, as a result of his own personal experiences, Jung wrote and discovered these archetypal principles from a patriarchal Western societal male perspective: A man battling heroically under the

influence of the dynamic active dragon-slaying Hero image (as an aspect of the Masculine) to slay and overpower the Feminine in the form of the Great Mother (aspects of the static Feminine and less evolved earlier forms of his anima), only to encounter Her again in mid-life where She (as archetype of his contra-sexual Other and as archetype of life in a more dynamic form of the Feminine, the classical and later evolved forms of his anima, his soul-image) will bring him to wisdom and empathic participation in life.

Further, it will be argued that Jung, as a man living in a Western patriarchy, functioning out of a Heroic dynamic aspects of the Masculine and, later, out of the more static Masculine aspects, would have a specific type of anima (as indicated above), which he would have had to integrate and with which he would have had come to terms. This process results in an account of male development and individuation which, Beebe (1992) contends, is unsurpassed in psychological literature.

As a result of the projection-making aspects of the archetype, woman came to play a very particular role in Jung's psyche and, in Jung's writing, women were frequently written about as if they were "anima" and possessed an exclusively "feminine" psychology. Consequently, he explored her psychology out of his very own struggles and projections. Nevertheless, Jung's theory on the anima and women remains important as Jung intended at least two concepts with this term. First, it implies to males an archetypal analysis of contrasexuality as Other, (i.e. his and patriarchal cultural times' images of the opposite sex) which males had to integrate. Secondly, it explores specific aspects related to the Feminine principle and her modes of consciousness that a man like Jung had to integrate.

Douglas (1990) states that Jung's prejudices restricted contemporary views of women while his underlying attitude in supporting individuals to actualise all that is in them makes him a proto-feminist whose consciousness in regard to women has yet to be raised. This consciousness-raising work was primarily done by post-Jungian feminist writers building on and reworking Jung's original thinking on women (Bolen, 1985; Lauter & Rupprecht, 1985; Zweig, 1990).

In the course of his individuation, Jung also explored the archetypal Feminine and Masculine principles and images underlying this individuation process. This insight into archetypal psychology provides a way in which individuation can be viewed from a broader perspective for all human beings, irrespective of gender, and so can be of great value in understanding the psychology of the modern woman. These insights will be woven into the developmental model of the Self proposed in Chapter 2 in order to bring Jung's own understanding of women's psychology into a post-modern world.

In order to understand Jung's theories about women, it is necessary to examine some of the attitudes to women in the popular culture of his time as well as in the more scientific thought

surrounding him while he was growing up and later on as he qualified as a young doctor. This examination will, in turn, provide some insight into his personal life and attitudes toward women, the perception of so-called feminine processes, and the link between mortal woman and the images of the Feminine constellated in women in Jung's time. These explorations will facilitate an understanding of their influence on Jung's thinking about women's psychology.

3.2 SOCIO-CULTURAL AND HISTORICAL ATTITUDES TOWARD WOMEN AND THE FEMININE IN JUNG'S TIME

Jung grew up in Switzerland at the end of the nineteenth century, so his ideas about women were inevitably conditioned by the place and period in which he lived, and by the prevailing societal attitudes toward women. Consequently, his theories remain tied to his culture and the history of his times as well as to his own life and experiences.

Jung had a broad yet intensive classical education which immersed him in Greek and Latin literature. He was also influenced by Romantic philosophy, the Protestant theological tradition, and, later, by Eastern philosophy (Ellenberger, 1970).

In Jung's time, there were two major trends in intellectual and scientific thought in Europe: positivism, heir to the Enlightenment, which focused on reason and society; and Romanticism with its connection to the irrational and the individual.

The influence of positivism was starting to gain ascendency in scientific education. While Romanticism flowed toward the study of individual cases and particular cultures and nations, it was marked by an openness to the occult, the mysterious, and the unconscious as well as by a feeling of oneness with nature accompanied by longing, unrest, and separation (Ellenberger, 1970). This Romantic current is more circular than linear and often manifests pessimistic dimensions. It can be traced from ancient Greece to the Romanticism of the early nineteenth century and its revival at the end of that century.

Plato had originally hypothesised that there were certain primordial patterns of which human beings are more or less defective shadows. Among these patterns was an original, complete, and bisexual human being. In the late nineteenth century, this idea of original wholeness was incorporated into a philosophy of nature where all was felt to be one, the concept of world-soul. Yet if all was felt to be one, it was also divided and polarised, engendering an acute sense of separation from, and longing, for unity. This unity was linked with a desire to fathom the depths of the natural world on the outside and the soul within. Roscher and Hillman (1972) refer to this as a search for the lost gods. Douglas (1990, p. 13) comments:

A Romantic longing for what is conceived as the feminine - for the unconscious and for depth, color, and feeling - was dealt with, in an age that prided itself on its rationality, by using the most advanced methods of reason, `tenacity', and `cunning' to establish the reality of the irrational. Scientists could look for all of this outside themselves while still firmly defending themselves from their own unconscious and their inner feminine; they could do this through projection and through their espousal of scientific objectivity.

Ellenberger (1970) credits von Schelling's philosophy of nature, his concept of the world-soul, and his idea of the fundamental presence yet polarity of male and female, and the romantic idea of the fundamental bisexuality of the human being with influencing Jung's concepts of the archetypes and the collective unconscious as well as the anima and animus.

The side of himself which Jung called his Number Two character is immersed in all these Romantic interests: in the depths of the unconscious, the feminine processes of nature and feeling, dreams, fantasies and the vagaries of the mind. Jung's rational and enlightened side, his so-called Number One character, lived a respectable bourgeois life as an empirical scientist conducting research in his discipline (1993, p. 91):

What appealed to me in science were the concrete facts and their historical background, and in comparative religion, that of empiricism. Science met, to a very large extent, the needs of No. 1 personality, whereas the humane or historical studies provided beneficial instruction for No. 2.

The geography and governance of the Switzerland in which Jung grew up echo throughout his theory. Van der Post (1978, p. 65) recalls Jung telling him "that the nature of the earth itself had a profound influence on the character of the people born and raised on it". There was the turbulent, passionate countryside, lakes, rivers, mountains and glaciers, yet, on the other hand, there was the sober, pragmatic, almost constricted Swiss character, with its citizens living peacefully in a successful confederacy throughout the most turbulent times in European history.

The positivist dominates the Romantic in the education of Jung's era; the male dominates the female in his culture and society; the *polis* dominates nature and exploits her while rationality dominates feeling. In the nineteenth century and in Jung's theories, women are equated with the Romantic, the feminine processes of nature, and with feelings, each the subordinate and dominated half of the polarity.

In the study of the unconscious, an important motif that has received little attention, although Ellenberger (1970) and Hillman (1976) both note its significance, is the Romantic fascination with

the depths of the unconscious accompanied by, and expressed through, the involvement of a male scientist with a female patient who became the object of his research and of his interest. In each instance, the male explores his own depths through projection onto his subject, while the subject projects health, wholeness, and the capacity to heal onto her doctor. In this partnership, the doctor takes on a strange combination of roles as scientist, healer, explorer and magician who, through evoking yet somehow controlling her secrets, seems to be engaging the woman's very soul in some sort of magic transformation. It was a heady combination which tended to unleash the mythopoeic functions of the unconscious, the interest of the scientist perhaps having a greater than realised influence on the flowering as well as on the healing of the patient's symptoms. The resultant transference and countertransference produced an unconscious collusion which allowed the feminine processes to break through (Douglas, 1990).

Describing the position of women in Jung's times outlined above, the cultural and intellectual historian, Gay examines the culture in which Jung grew up. In the two volumes of his psychoanalytically-informed study, *The Bourgeois Experience: Victoria to Freud* (1984 & 1986), the author devotes a large part of the first volume to the problem of women and her equation with the feminine processes and to "the extraordinary paradox that female sexuality posed to nineteenth century middle-class society" (1984, p. 159). Part of the problem and paradox involved woman's political, educational, and sexual place in a man's world. Women were depicted as weak, fragile, frigid, passive, docile, and morally superior, but intellectually inferior to men. At the same time, women were also perceived as enormously powerful, although their power was reduced to the negative and the erotic. Subsequently, they were imagined to be wickedly sensual, naturally sinful, the temptresses and seducers of men. Woman's capacities, except as mother, angel or whore, tended to be denigrated, minimised, or denied.

The split between women's authentic experience and their culture's teachings was even more wrenching than it is today. In the face of laws, rules, and social habits designed to infantilise them, women were driven by the belief that men had a natural right to dominion over them. Men's ignorance about women derived partly from the segregated lives each gender led. Gay (1984) describes men of the era as living a great part of their lives in a sort of exterior "clubland" world: the privileged enclaves of government, business, the professions and the schools and universities

In discussing the cultural imagination of Jung's time, Auerbach (1982) examines and comments on the unrecognised power implicit in the era's feminine models (what Jung would eventually call *archetypes*) and focuses on the culturally prevalent female models of mother, angel, demon, fallen woman, and witch as the only ones available to women then. Women were supposed to be imbued with an irrational psychological energy and such exaggerated multiplicity of seethingly conflicting attributes that it is clear they were not seen for themselves but were turned into creatures of men's' imagination, both an inspiration and a focus for the creative energy of the imagination.

Gay (1984) notes that medical texts and religious texts as well as educational theory were all marked by unexamined preconceptions about women and by unconscious fears of the feminine, a guilt which he traces back to Freudian notions of unresolved Oedipal issues in which a man needed to both exalt and demean his first love object, his mother.

The unconscious fear of women is a fear which Gay and others (Lederer, 1970; Dijkstra, 1986; Baring & Cashford, 1991) assert is age-old. This fear was especially potent during the late nineteenth century in Anglo-European societies, when the status of women and their psychology started to be questioned and explored. The increase in women's power and her demands for emancipation during the latter half of the nineteenth century exacerbated this anxiety and was accompanied by a powerful reaction: the anxiety-producing, powerful feminine was argued to be weak and inferior (Gay, 1984). Willful ignorance about woman's psychology was disguised behind the Romantic notion of the "mysterious sex." Gilbert and Gubar's *The Madwoman in the Attic* (1980) and Auerbach's *Woman and the Demon: The Life of a Victorian Myth* (1982) depict some of the internalised views of the ways the patriarchy perceived the feminine as: "monstrous, deviant, excluded, powerless and angry as well as dependent, fallen and inadequate, and of woman alienated from her body and her sexuality - itself seen by society as a dangerous cause of chaos and suffering" (Gilbert & Gubar, 1980, p. 387). Gilbert and Gubar (1980, p. xi) point to a distinct female literary tradition as being full of

> images of enclosure and escape, fantasies in which maddened doubles functioned as asocial surrogates for docile selves, metaphors of physical discomfort manifested in frozen landscapes and fiery interiors along with obsessive depictions of diseases like anorexia, agoraphobia, and claustrophobia.

Full of descriptions of volcanic anguish and depictions of damage done to a woman's psyche through her efforts to shape herself into, or revolt from, the image of the Feminine demands of her by the patriarchy, they portray the same divided and conflicted view of her inner self that brought some of her contemporaries to Jung and Freud's consulting room.

In his second volume, Gay (1986) focuses on the era's Romantic notion of love. He stresses the profound ambivalence pervading men's attitudes toward women and women's own attitudes toward themselves during this period, the time that Jung was growing up. On the one side was a romantic ideal which newly valued women and so-called feminine processes in personal alliances. The ideal was for a companionate, intelligent relationship which presupposed an equality of education and opportunity that simply was not there. Women themselves were trying to live up to this ideal. Many were no longer content to be just wives and mothers; they also wanted education, work, and economic opportunities. From the other side, though, came anxiety at this new valuation and its prospect of greater freedom and independence for women (Gay, 1986).

Ehrenreich and English (1972) explain this belief in woman's inferiority as an effect of the market economy of the late nineteenth century, which created two separate and unequal spheres for men and women. Public life became the life of the Market and of men; private life belonged to the home and to women.

Douglas (1990) argues that, following the prejudices of the time, in Jung's theories on the archetypal Masculine and the Feminine, the Masculine is the norm while the supposedly equal Feminine is secretly deviant. She is subject to the same covert hierarchy, the same guilt, the same longing, the same collective fantasy of rescue and healing that comes with this era's masculine hegemony. As Ehrenreich (1979, p. 18) expresses it: "From this vantage point, woman inevitably appears alien, mysterious ... an anachronism or a curious inversion of normality".

In Jungian psychology, this would mean that the cultural images of women allowed for experiences which would predominantly force women to realise the archetypal images of Mother, Virgin, Little Girl, Angel or Fallen Women or Whore. Conversely, the dialectical tension between image and culture (as discussed in Chapter 2) would result in the fact that, for men, these images of woman (formed in the cultural context) would be grounded in the anima, (that is, his inner images of woman and the Feminine). Furthermore, because of these tendencies to view women in this way, the cultural canon forced the aspects associated with these Feminine images - intimacy, nurturing, caring, deviancy, moral inferiority, ambivalence toward sexuality - to be more conscious in women while other aspects associated with the Masculine were repressed in her. In terms of the model discussed in Chapter 2, this would imply that these images of the Feminine that were constellated in women were indeed closer to the static modes of consciousness. Because of the cultural canon, qualities identified with the Masculine images, especially those of the Heroic ego, were realised and openly encouraged in men, leading to a repression of these more Feminine aspects.

Jung was probably correct in concluding that women possessed an animus, and that this contrasexuality was based on gender, difference and that which is excluded from the Self, i.e. Other. In that particular cultural canon in women this contra-sexual Other would be heavily weighed with Masculine possibilities which she was forced to exclude from her Self. In other words, her image of man would be grounded in the animus and this image would reflect the cultural images of men and the Masculine principle and his images that they were conditioned to constellate in themselves. Because culture equates men and the Masculine and therefore the marketplace (where Masculine attributes were mainly equated with men) and the homeplace with women and the Feminine, women generally had an unconscious image of men and the Masculine side which was in danger of being projected onto men. This conclusion was relevant, even correct, at the time he formulated his thinking on women, but is no longer appropriate for women today because they have become more immersed in the Masculine realm (Zweig, 1990).

However, Jung came to regard these Feminine and Masculine qualities as different aspects of male and female development or strengths and as aspects of the contrasexual qualities of the unconscious. He confused real women, the Feminine and his classical notion of the anima with one another. These conclusions were, on the one hand, influenced by his socio-cultural context and, on the other, by his personal experiences of the Feminine and her image bearers, women.

3.3 REFLECTIONS ON JUNG'S PERSONAL EXPERIENCE: THE ARCHETYPAL FEMININE AND MASCULINE AND THEIR IMAGES IN HIS LIFE AND SUBSEQUENT ELABORATIONS ON THE ANIMA

Jung himself said (1993) that his psychology, as he liked to admit, was his personal confession - the confession of a man seeking to understand human psychology in the patriarchal context of a private practice in a Western European country in the first half of the twentieth century. Not even the demonstrable universality of the archetypal world which he uncovered in this endeavour could eliminate the human standpoint of the pioneer, who remained a man telling what his experience had been (Beebe, 1992).

3.3.1 *Early Years*

Jung's attitude toward, and experience of, his mother constitute a vital element, probably the most important, of the personal background inherent in his general attitude toward the Feminine. There were at least two sides to his mother: at times, she was sensitive and intuitive with marked parapsychological abilities but most often she was down-to-earth and commonplace (Ellenberger 1970). According to Jung (1993, pp. 67-68):

> There was an enormous difference between my mother's two personalities. That was why I as a child often had anxiety dreams about her. By the day she was a loving mother, but at night she seemed uncanny. Then she was like one of these seers who is at the same time a strange animal, like a priestess in a bear's cave. Archaic and ruthless; ruthless as truth and nature.

His parents' marriage was fraught with unhappiness and tension; they separated temporarily when Jung was three years old. This separation seems to have had a profound psychological effect on the boy, his mother's absence and perceived abandonment forming a basic component of Jung's underlying ambivalence about women and the Feminine (Jung, 1993). The separation from his mother Emilie had an indelible impact on him; he recalled that he "was deeply troubled"

by the disrupted relationship, and for a long time thereafter, he had associated women with "innate unreliability" (1993, p. 23). Themes of weakness, distrust, suspicion, and mystery which [Jung] applied first to his mother and then generalised to women and sexuality were derived in part from the cultural stereotypes previously discussed.

As a child, Jung suffered from pseudo-croup which, along with a somatised eczema, he ascribed to the unbearable tension in the house. He also started having anxiety dreams about his mother and was, for a time, besieged by hallucinatory hypnogogic dreams connected to her and to his fear of her feminine power (G. Wehr 1987; Jung 1993, p. 33):

> From the door of my mother's room came frightening influences. At night mother was strange and mysterious. One night I saw coming from her door a faintly luminous, indefinite figure whose head detached itself from the neck and floated along in front of it, in the air, like a little moon.

In contrast to a mostly positive, somewhat condescending attitude toward his mother's daytime character, his attitude toward her night-time character is remarkably different. She gains an archaic stature and power through these portrayals which are larger than life. She becomes like a seer, a priestess in a bear's cave, and an embodiment of the natural mind (Jung, 1993). This description of her character foreshadows Jung's experience of the black serpent which, in his fantasy, sought to attach herself to him, as well as his depictions of the Great Mother archetype in her darker aspects. He projected the dark side of the Great Mother backwards in time onto his own mother. Her character's mythic power for good or evil over him seems more like a child's response to an archetype yet, at the same time, an intuitive and absorbing reaction to the force of her unlived life, her unhappiness, her neuroticism, and the stifling repressions necessitated by her milieu (Douglas, 1990).

Satinover (1985) has examined some of the pathology that ensued from Jung's experience of these phallic, castrating aspects of this mother and her inability to contain his anxieties. His not altogether successful struggle to integrate these split aspects of his mother and to integrate his own mother complex in both its positive and negative aspects may be, as Maduro and Wheelwright (1977, p. 86) suggest, "perhaps ultimately the source of his emphasis on a creative unconscious and man's universal need to free himself from the potentially engulfing `World of the Mother'". Negatively, however, Jung's personal reaction to his troubled mother and his unintegrated mother complex echo throughout his writings about women (Douglas, 1990).

Douglas (1990) views this as a classical pre-Oedipal view of the good breast/bad breast split. She argues that the tone is so personally complexed and exaggerated that its general application seriously impairs Jung's empirical objectivity. It serves, once again, to cast the Feminine in a

luridly deviant light and to make women as a general class in Jungian psychology both overly powerful and overly culpable (Douglas, 1990). She further argues that a man with a less divided and powerful mother would not have needed to struggle so rigorously to come to terms with the Feminine. On the other hand, major elements of Jung's personal experience of his mother's psyche (especially both their denial of her bodily sexuality - her dark serpent - and of his unintegrated projections) cast a Shadow over Jung's work on the Feminine and on women.

This situation was further complicated by Jung's difficulty with his own father (Hannah, 1976; Maduro & Wheelwright, 1977). It is possible to connect this early experience with his later problems with Freud and other men (Van der Post, 1978; Lambert, 1977). Jung manifests an unresolved father complex, according to Stein (1985) and Wilmer (1985), which leaves him without a strong, mediating father figure. Van der Post (1978) theorises that Jung's lack of a strong father had both positive and negative effects on his life and his psychology. It might have led Jung to the archetype of an internal Father, the Wise Old Man, but, on the other hand, left Jung without an actual example of active masculinity. This resulted in a Number One personality which had trouble getting on with men, which embroiled Jung in a turbulent relationship with Freud, which left Jung with an unreliable aspect of the Masculine, unanalysed in himself. On the positive side, it ushered Jung's Number Two personality toward the study and "the rediscovery of a lost feminine self" (Van der Post, 1978, p. 78), both for himself and for a world in desperate need of it. On the negative side, it left him as romantically bewitched by his ambivalent Feminine as he had been by his mother's night-time seeress-like character. That part of Jung's personal psychology affected by his experience of a split mother figure may also underlie his splitting of women into separate and exclusive archetypal modes.

Jung's fantasies of the all-powerful and threatening Feminine became psychological realities, leaving an opening through which the power of the Feminine pours while causing, perhaps at the same time, too much of a split - overly positive and overly negative - in Jung's view of the Feminine, which, in turn, echoes his culture's view and its too great a need for a Masculine defense against the Feminine energies.

Winnicott (1964) has posited that the absence of a stable maternal presence resulted in the danger of ego disintegration in Jung's early years and thus reflects a distortion of integrative tendencies in his personality, which was never fully repaired. Jung's early years were probably precariously suspended between ambivalent potentialities pertaining, on the one hand, to a need for development, for separation from the Great Mother (as incarnated and experienced in the relationship with the personal mother), and, on the other hand, to a regressive propensity towards death, which are typically played out in archetypal motifs of the dual Good and Bad Mother, who both nurtures and devours, and who is both the giver and taker of life. In *Symbols of Transformation* (*CW* 5), Jung advanced the theory that it is precisely in the context of such tension and ambivalence that the Heroic ego is born. Essentially, the Hero's and Jung's story is

one of a struggle for separation and differentiation from the primitive self, so that the gift of consciousness - commonly symbolised by the "treasure hard to attain" (Covington, 1989, p. 243) - can be claimed.

Against the general background (given above) of Jung's early experiences of father and mother, the path unfolds from Jung's youth in a vicarage as the son of a pastor who was losing his faith and the confidence of his wife and son. Paul Jung, his father, was both blocked and incapable of the kind of self-reflection which could have unlocked his spirit. For the child, Jung, with his enormous potential for psychological development, this father was an unsatisfactory figure with whom to identify.

In his autobiography, *Memories, Dreams, Reflections*, Jung (1993, pp. 26-27) gives a glimpse of the degree to which he had to found his own identity through a private vision of the numinous power of the Masculine:

> I had the earliest dream I can remember, a dream which was to preoccupy me all my life (when) I was between three and four years old. The vicarage stood quite alone near Laufen Castle, and there was a big meadow stretching back from the Sextons' farm. In the dream I was in this meadow. Suddenly I discovered a dark, rectangular, stone-lined hole in the ground. I had never seen it before. I ran forward curiously and peered soon into it. Then I saw a stone stairway leading down. Hesitantly and fearfully, I descended. At the bottom was a doorway with a round arch, closed off by a green curtain. It was a big, heavy curtain of worked stuff like brocade, and it looked very sumptuous. Curious to see what might be hidden behind, I pushed it aside. I saw before me in the dim light a rectangular chamber about thirty feet long. The ceiling was arched and of hewn stone. The floor was laid with flagstones, and in the center a red carpet ran from the entrance to a low platform. On this platform stood a wonderfully rich golden throne. I am not certain, but perhaps a red cushion lay on the seat. It was a magnificent throne, a real king's throne in a fairy tale. Something was standing on it which I thought at first was a tree trunk twelve to fifteen feet high and about one and a half to two feet thick. It was a huge thing, reaching almost to the ceiling. But it was of a curious composition: it was made of skin and naked flesh, and on top there was something like a rounded head with no face and no hair. On the very top of the head was a single eye, gazing motionlessly upward. It was fairly light in the room, although there were no windows and no apparent source of light. Above the head, however, was an aura of brightness. The thing did not move, yet I had the feeling that it might at any moment crawl off the throne like a worm and creep toward me. I was paralysed with terror. At that moment I heard from outside and above my mother's voice. She called out, "Yes, just look at him. That

is the man-eater!" That intensified my terror still more, and I awoke sweating, and scared to death.

This dream haunted me for years. Only much later did I realise what I had seen was a phallus, and it was decades before I understood that it was a ritual phallus.

Growing up in this repressive atmosphere, Jung was destined to meet his masculinity and the Masculine archetypically, and the energy with which the archetype presented itself led him to a healing understanding of what it means to be a man (Beebe, 1992). The symbol of the phallus in Jung's dream may be seen as the embodiment of spiritual, life-bestowing power (G. Wehr, 1987) which, in turn, is expressive of the procreative Masculine spirit, Logos. The most important of his insights is the association of the Masculine with the process of becoming conscious, in the Socratic sense of seeing one's existence for what it is. The equation of the Masculine with consciousness is implied in the etymological linkage of phallus to brightness. This early intuition was one-sided in that it left out the Feminine contribution to consciousness; but its peculiarly monocular insight into the phallic nature of the psyche was essential for the development of Jung's thinking and his psychology. It became the basis of Jung's first attempt to find a different metaphor for the psyche's drama other than the Oedipus mythologem that Freud offered. Oedipus implied the doctrine of repression, an eventual self-blinding in confronting the intolerable inflicted on him by the gods. This mythologem failed to incorporate that pressure from within to become conscious, which, for Jung, was the strongest drive in the psyche, stronger than sex or the will to power.

Jung's image of the developing ego was not of a guilt-ridden executive bent on repressing his knowledge, but rather of a determined solar Hero whose quest through the night sea was to maintain and increase his light against the deep instinctual forces threatening to extinguish his consciousness as imaged in the Great Mother and probably constellated in that way in Jung as a result of his experiences with his own personal mother. (Ironically, Jung found this Masculine image in the unconscious material of a woman on the brink of a psychosis). It is ultimately the Logos principle which facilitates mastery over the primordial chaos of the Self, allowing for the development of (Heroic) consciousness (Greenfield, 1983; *CW* 5). For Jung, the emergence and consolidation of ego-consciousness does not entail a single climatic "victory" over the Mother, but constitutes a Heroic task that must be repeated many times over in the course of development and therefore lends a powerful theme to psychological growth and development (Welman, 1995).

That his Hero was, like Oedipus, inflated with a dangerous Masculine arrogance in the face of the dark and lunar Feminine was anything but apparent to the later thirty-six year old Jung who dared to challenge Freud with his own, more optimistic view of the evolutionary possibilities of ego-consciousness. Freud's rejection of these ideas, and the concurrent uncertainty of a marital crisis

at the time brought Jung out of his youthful identification with the archetype of the Heroic deliverer.

3.3.2 Marriage and Relationships with Patients

Jung married Emma Rauschenbach (1881-1955) in 1903. She was "required to be the `married mother', concerned with the children, her household, and Jung's domestic comfort, while a series of other women were given the mutually exclusive role of the Romantic Number Two, the anima-like "Hetaira" throughout Jung's adult years (Douglas, 1990, p. 36). Douglas (1990) argues that, throughout Jung's adult years, he had important women in his life, and that he continually reproduced the situation with his mother. He discovered a woman who fascinated him, who was in touch with something uncanny and mysterious, yet whom he seemed destined to find unworthy. Again and again, she would prove ultimately undependable and untrustworthy - the Salome figure in his later fantasies - blind and unmindful. Similar situations tended to repeat themselves throughout his life. However, Douglas (1990) believes that, through helping these women face their inner dragons, he could master at least partially his childhood fear of his mother's anxiety-provoking "dark serpent" side.

Between 1895 and 1912 (that is, from the ages of twenty to thirty-seven) Jung was involved with two women who were his patients and with whom he seemed to initiate his explorations around anima issues. The first was Helene Preiswerk, his cousin and the subject of his doctoral dissertation on occult phenomena. Jung's total unawareness of her obvious love for him (Goodheart, 1984) gives a clear picture of the insensitive state of his anima and feeling at that time. It seemed non-existent.

> I asked one knowledgeable Zurich acquaintance of Jung about his seemingly callous and perhaps even destructive attitude toward Helly. This authority thinks that Jung had been naive rather than callous in his attitude toward his young cousin, and said, `He did not understand yet that women are not scientifically but personally interested in things. (Zumstein-Preiswerk in Goodheart, 1984, p. 33).

The seances occurred probably from 1895 until 1899, while Jung's dissertation was published in 1902 when he was twenty-seven years old. He married the next year, 1903, apparently with deference to good collective values and ostensibly to his anima.

In 1904, he began to treat Sabina Spielrein and became very emotionally embroiled with her. Jung's meetings with Spielrein ended in 1909 but he wrote to her until at least 1913 and she to him until probably 1918 (Carotenuto 1980).

In 1910, and now thirty-five years old, Jung began to see Toni Wolff, as a patient. In 1912, he began his personal relationship with her. It is unclear whether the relationship between Spielrein and Jung had ended by 1912 (Kirsch, 1983). In these three women - Preiswerk, Spielrein and Wolff - there is a progression from what appears to be gross unconsciousness of Eros to a seemingly mature relationship of a married man to his mistress (Tresan, 1992).

3.3.3   Mid-Life Crisis

Jung bridged his midlife mark, which he puts at thirty-five (*CW* 5). The problem of his marriage was resolved (at some cost to all concerned) only after a difficult decision had been reached to submit concretely and literally to the power of the Feminine by accepting an open liaison with Toni Wolff. This brought about a stage in Jung's life in which he tried to work out what the dynamic Feminine as anima is and how it could be integrated toward a realisation of the Self.

He had not yet arrived at the concept of anima, and his first book, *Psychology of the Unconscious*, does not have the word *anima* in it. In this first writing of what later became *Symbols of Transformation*, the Hero is reborn through a *hierosgamos* with the Mother (*CW* 5) but with a spiritualised Mother, the Hero having sacrificed his animal aspect. Jung does not correct this conception and introduce anima into this first book until 1952 when he revises it extensively. Jung's development around the Feminine had really just begun at the age of thirty-seven but became really significant only when he took both Emma and Toni Wolff into his household.

There were two significant transformations in his adult life. The first dates from about 1913 and heralds in his mid-life crisis and his initial acquaintance with the unconscious. In his autobiography, Jung (1993) writes of the figures of Elijah, Salome, and Philemon, who appeared in 1913 and who were to have lifelong importance for him. Salome represented an "emanation of the whole Greek, Hebraic, Roman and near-Eastern complex of culture that was Western" (Van der Post 1978, p. 167). Through an investigation of Goethe's *Faust*, Gerhard Wehr (1987) argues that the missing human fourth in this quaternity is Philemon's biblical wife, Baucis or Baubo: the crone, the old, vulgar, sexual, and potent woman. The human form of the black serpent is most noticeably absent from Jung's fantasy. Jung places his trust in the Masculine figure and either doubts or ignores the two Feminine aspects. Douglas (1990) and Van der Post (1978) question why Jung was suspicious of Salome, his own inner dynamic Feminine, and the reasons why that distrust of the Feminine came about, why the black serpent was so fond of him, yet her human form absent. They also suggest that Jung's early experiences of the Feminine, and, more especially of his mother, literally affected his perception of women, and that Jung's views on women demand further clarification before a truer evaluation of analytical psychology's relevance to women can be formulated.

About three years later, around 1916, when he was forty-one years old, he heard the feminine voice (Jung, 1993) which tries to seduce him into believing that he is doing art rather than science. The psychopathic patient to whom he imputes the voice is identified by Carotenuto (1982) as Sabina Spielrein who was still writing to Jung. No one had the potential to touch him deeper, for in her was the convergence of Jung's probable most incendiary encounter with Eros through a woman. Jung would later write (1993, p. 210):

> I was greatly intrigued by the fact that a woman should interfere with me from
> within. My conclusion was that she must be the "soul", in the primitive sense, and
> I began to speculate on the reasons why the name "anima" was given to the soul.
> Why was it thought as feminine?

The point is that the Feminine continues to pique and challenge Jung in a way that he experiences as negative. In September, in *Sermones ad Mortuos* (written in 1916, the same year that he reports hearing the inner feminine voice), Jung writes in "Sermo VI": "The daemon of sexuality approaches our soul as a serpent ..." and "The serpent hath a nature like unto woman", and again "The serpent is a whore. She wantoneth with the devil and with evil spirits; a mischievous tyrant and tormentor, ever seducing to evilest company ..." (Jung quoted in Tresan, 1992, p. 88). It is still only the mother in *Psychology of the Unconscious*, the spiritual mother, the "Mater Coelestis" of "Sermo V" who is the good Feminine, the nurturer. What Jung has woven into these *Seven Sermons to the Dead* is his myth, or one of the myths of his life which, in part, addresses, as all such gnostic-like creation myths must, the problem of how pure essence or will emanates down into, and becomes the dross of, the material world. How this myth is solved says something of the world view of the author and is a kind of credo. For Jung - in keeping with the biblical account of the Fall - woman and evil are joined together in a moral penumbra. It is in a signal talk given to the Eidgenossissche Technische Hochschule in 1916, that Jung is said to have first used the word *anima*, but this is not so (Tresan, 1992). In the 1917 English translation, the word *anima* is absent and only in the 1928 revision of this (which became the essay "The Relations between the Ego and the Unconscious") is the term added. Here the split between the ego and the autonomous psyche is said to be bridged and healed instead by "phantasy" regarded "hermeneutically as an actual symbol."

The word *anima* first appears in print in *Psychological Types* (*CW* 6) where it is found twice in the text and twice in the definitions section. In the text, the term is introduced under the heading entitled "The Worship of Woman and the Worship of the Soul." Here Jung (*CW* 6, p. 221) says that the lady for whom Dante adventures into the lower and upper worlds is

> exalted into the heavenly, mystical figure of the Mother of God - a figure that has
> detached itself from the object and become the personification of a purely

psychological factor, or rather, of those unconscious contents whose personification I have termed the *anima*.

and the second occurrence:

"These attributes - [Jung has just listed sixteen superlatives] - reveal the functional significance of the Virgin Mother image: they show how the soul-image (anima) affects the conscious attitude. She appears as a vessel of devotion, a source of wisdom and renewal" (*CW* 6, p. 223). Here is the anima at last but still synonymous with the Mother. The dangerous and autonomous anima associated with Spielrein has not yet come together with the good anima associated with the Mother. Jung is still trying to understand how, as a man, to regard the Feminine, both as a salutary psychic factor and as a functional link to actual women. He is having considerable difficulty in reconciling the two, for he simply does not feel comfortable yet with the non-maternal Feminine. Mother, Shadow, and anima are still mixed together in 1922 (Tresan, 1992). He continues to struggle with these difficulties with the anima from the age of forty-seven until he is at least sixty-nine years old in 1944.

3.3.3.1 Jung's Development of the Concept of the Anima: Further Commentary

Jung did not significantly expand further on the concept of the anima in the last thirty-three years of his life. Jung's three most complete formal statements about anima are found in "The Relations between the Ego and the Unconscious" (*CW* 7), "The Syzygy: Anima and Animus" in *Aion* (*CW* 9ii), and "Concerning the Archetypes, with Special Reference to the Anima Concept" (*CW* 9i). In these works, the concept of anima falls basically into two parts. The first is simple, the anima is a man's feminine counterpart (*CW* 17, p. 198):

> Every man carries with him the eternal image of woman, not the image of this or
> that particular woman, but a definite feminine image an imprint or archetype of all
> the ancestral experiences of the female, a deposit, as it were, of all the
> impressions ever made by woman.

It means that in his personal unconscious (i.e. as a contrasexual complex organised around the archetype of Other), a man has qualities generally considered Feminine - such as relatedness, softness, and receptivity - which he needs to integrate into his ego consciousness in order to be whole. The second aspect of the anima is archetypal Feminine and more complex; if this is not understood, then the deepest meaning of anima is not truly understood.

In the development and integration of the Feminine, the anima is first encountered in her maternal forms. This maternalised anima always seems to accompany an immature ego-consciousness. According to Tresan (1992), the anima is the figure that takes a man away from Mother and mother, lures him away from his parental home out into the dangerous world. Anima does and must lure the man from the mother as personal and the Mother as unconscious. In this regard, Gordon (1984) writes about an immature ego-anima configuration while Beebe (1984) speaks of a more mature and stable liaison in which the role of the anima is to function as the immanence of the Self like the Shechinah is the immanence of God. It is the grip of the anima (subsumed under the Shadow) that holds one to the task of confronting Shadow. Jung stipulated four stages of anima development, symbolised by Eve, Helen, Mary, and Sophia.

Jung says that anima as psychological idea first appears in the sixteenth century (*CW* 9ii). It is plain that its earliest ancestor, even psychologically, was the concepts of the *anima mundi*, the world soul as elaborated in detail by Plato in *The Timaeus*. To elaborate on Plato's concept, imagine the world soul as coextensive and synonymous with the entire universe, and imagine one person's ego-consciousness as one single human on earth. Imagine then that the entire universe is a hologram such that any small piece of it is an exact replica of the whole. Now imagine each person having such a piece, in effect having the actual entire universe in his or her piece of the hologram. The piece of scintilla of *anima mundi*, now simply known as anima, contains within it all of the things in the universe, both these experiences as tangible and those experienced as imagined or internal. If the idea is approached in this way, then one is close to imagining the archetype of anima.

Jung also drew from the Cabbal and from its central work, the *Zohar*, which dates from at least the thirteenth century and perhaps from as early as the second century. Although he refers to the *Zohar* at length in *Mysterium Coniunctionis*, Jung ignores the fact that the concept of the Shechinah can be a very personal and psychological notion, akin in many ways to his notion of anima and in other ways actually more sophisticated. Shechinah translates as "indwelling " and is the immanence of God in the earth and within man. She is known as God's radiance which shines in all things and is the only manifestation of God that man can know except for the written Torah. She is both figure and ground at the same time. The Shechinah relates humankind to all facets of the external world and links them all together. Jung recognised the immediate relevance of this kind of material. He rediscovered and reformulated religion and philosophy as psychology, heuristically available to every man. The anima concept implies a lifelong commitment to a way of life, namely a continuing dialectic between ego-consciousness and the unconscious *qua* anima. The anima becomes the middle path of psychic autonomy (Jung, 1982). Over time, this middle way has been addressed as the *mundus imaginales* (Corbin, 1972), liminal space (Stein, 1983), and subtle body (Schwartz-Salant & Stein, 1986).

Jung's formal statements of anima theory in the *Collected Works* do not essentially change after 1928 ("The Relation Between the Ego and the Unconscious') but what obfuscates the study of Jung's actual anima development during these years is the fact that, in the 1950s, he revised many of his earlier works. For this reason, the actual state of Jung's relationship with his anima and his attitude toward women is better found in documents that were not subject to his revisions. These would include the continuous series of English seminars he gave from 1925 to 1939 and which have been recorded in detail by the participants, the biographical works by Barbara Hannah and Aniela Jaffe, Jung's collected letters, personal testimonies, and recorded interviews (McGuire & Hull 1932; Adler, 1973; Hannah, 1976; Jaffe, 1984; Jung 1976, 1984b, 1988, 1989).

In the course of these seminars, Jung acknowledges that he knows now that Preiswerk had fallen deeply in love with him and that her affection had influenced her behaviour and even her "cheating" (i.e. faking voices). He seems to remain merciless in his lack of remorse or any other kind of feeling about the whole affair. During these seminars, he also acknowledges that Miss Miller served as an anima for him. He speaks of how shocked he would have been at the time of his writing *Psychology of the Unconscious* to have even entertained the idea that he himself had a fantasy life. After amply owning that her material should be seen as pure projection from him, he says, "and so I assimilated the Miller side of myself, which did me much good. To speak figuratively, I found a lump of clay, turned it to gold and put it in my pocket" (1989, p. 27). Although this would seem to reveal a little more awareness on Jung's part, this statement shows no great compassion for Miss Miller. In these seminars, Jung is ever wary and critical of the anima. He underscores her negative qualities, her snakelikeness, her ruthlessness, her cruelty, her evil, and her capacity to induce madness as she almost did to him in a dream.

In the *Visions Seminars* (1930-1934), Jung's intellect seems to have taken a firmer grip on the anima concept. He has become markedly more severe and seems to have come to some kind of an answer for himself regarding how she should be (man) handled (Jung, 1976, p. 239):

> After a while he will be able to say to his mood: You have not the right to exist, I will put you in a test tube to be analysed. Of course that means a great sacrifice to bottle up the anima requires a superhuman effort the anima is imprisoned for the purpose of transformation".

and "In the Middle Ages, when a man discovered an anima, he got the thing arrested, and the judge had her burned as a witch" (1976, p. 194).

This is all rather harsh and points to the ongoing struggle between Jung's ego-consciousness and his unconscious as anima. Moreover, he seems to take the liberty of identifying anima with actual women. It is as if, long after the fact, he finally found the means for dealing with Spielrein in him. As Tresan (1992, p. 292) notes: "I do not think she would have liked it."

In the *Zarathustra Seminars* (1934-1939), his calumny of the anima continues and worsens. She is deceptive, clever, uniformly disagreeable, and responsible for queer feelings in a man when he is alone (Jung, 1988). Salome comes under attack once more in many of the seminars. Of the anima in general, Jung (1988, p. 751) says:

> on the one side she is an inferior woman with all the bad qualities of a merely biological woman, an intriguing and plotting devil who always tries to entangle a man and make a perfect fool of him, yet, she winds up with that snake's tail, with that peculiar insight and awareness. She is a psycho-pompos, and leads you into the understanding of the collective unconscious just by the way of the fool".

He also observes that "Women are a magical force. They surround themselves with an emotional tension stronger than the rationality of men ... Woman is a very, very strong being, magical. That is why, I am afraid of women" (Jensen, 1982, pp. 52-53).

From 1912 until 1944 (from the age of thirty-seven to the age of sixty-nine: that is, for thirty-two adult years), Jung's personal psychology and the psychology he expounded centered around a process of confrontation between ego-consciousness and the unconscious. This process began at midlife with a waking-up to the importance of the unconscious. All renewal, rebirth, transformation, self-realisation, and individuation derived from this process of confrontation with the expressed goal of approximating and reconciling the ego with the contents of the unconscious. The paradox is this: the anima, the very symbol for Jung of the entire collective unconscious, is treated consistently by him and his ego-consciousness as a most dangerous and decidedly untrustworthy figure, hardly available for an enduring reconciliation. So too, to an advanced degree, are women in general, whom he identifies repeatedly with the anima. Prior to 1944, Jung had accepted in effect that the ego and the unconscious were forever opposed, more or less, and that any real merger was theoretical. His continuing stand-off, *mutatis mutandis*, with the anima, was only what was to be expected, for it reflected for him the *de facto* situation between ego and the unconscious, presumably through old age and unto death.

What happened to Jung in 1941 at the age of sixty-nine was a transformation of a different dimension. Instead of perennially grinding away at the opposites forever, assimilating ever more contents of the unconscious, Jung experienced the *coniunctio* as an immediate felt experience, a *metanoia*, a quantum change of heart and mind, a kind of consummation in the process that he had not anticipated. What Jung knew and had to say about the coniunctio as a goal before 1944

is evident in this definition of the goal written in 1940: "I have therefore called the union of opposites `the transcendent function'. This rounding out of the personality into a whole may well be the goal of any psychotherapy that claims to be more that a mere cure of symptoms" (*CW* 9i, p. 289). This smacks of the kind of ego learning which makes a person better and better and more and more whole by incremental assimilations of unconscious material rather than by the kind of transformative process that heals through a metamorphosis of the psyche. Jung does not use the word *coniunctio* in any of his seminars until November 1938, and then only in an erstwhile reference to alchemy (Jung, 1988). It is not yet psychologically assimilable for him.

In 1941, Jung turned sixty-nine years old. Sometime between 1941 and 1944, while he was working on the first paper of *Mysterium Coniunctionis* (to be published in 1946 as "The Psychology of the Transference"), something happened in Jung's life, an occurrence which appears to coincide with the point at which his writing about the pictures of the Rosarium starts to become quite arcane. He has had the experience of 1944, his nearly fatal heart attack, but has not yet digested it. Consider the following statement from this latter portion of Chapter 7 of *The Practice of Psychotherapy* (*CW* 16, p. 272):

> The psychological interpretation of this process leads into regions of inner experience which defy our powers of scientific description, however unprejudiced or even ruthless we may be. At this point, unpalatable as it is to the scientific temperament, the idea of mystery forces itself upon the mind of the inquirer, not as a cloak for ignorance but as an admission of his inability to translate what he knows into the everyday speech of the intellect. I must therefore content myself with the bare mention of the archetype which is inwardly experienced at this stage, namely the birth of the "divine child" or - in the language of the mystics - the inner man.

As early as 1937, Jung (1988) says unequivocally that the anima develops out of the mother as the animus develops out of the father. Not until Jung writes *Aion* does he deliver his final judgement on the relationship of mother and anima. It is after the 1944 experience and is in total opposition to his 1937 stance (*CW* 9ii, pp. 13-14):

> She is not an invention of the unconscious, but a spontaneous product of the unconscious. Nor is she a substitute figure for the mother. On the contrary, there is every likelihood that the numinous qualities which make the mother-image so dangerously powerful derive from the collective archetype of the anima, which is incarnated anew in every male child.

In 1952, Jung returned to his first book, *The Psychology of the Unconscious*, and effected many changes; most importantly, he deletes the idea that the Hero is reborn from a hierosgamos with

the spiritualised Mother. In place of the Mother, he places the anima. In 1912, it was indeed the mother as symbol of the unconscious which still ruled him. His first coniunctio which he called *hierosgamos* was with her. It took all of the thirty-two years to 1944 finally to displace the Mother and enthrone the anima as the uncompromised symbol of the unconscious and thereby signal the culmination of a major aspect of Jung's individuation and his experience of himself as a fully distinct monad. It signalled that the immaturity of the Mother-tie, the continuing pull toward dependence and unconsciousness which made yielding to anima and woman threatening to Jung had been largely dissolved. Paradoxically only after this "objective" experience was Jung able to write passionately about love (Tresan, 1992).

Jung's second adult transformation could be place round 1944. The years in between were Heroic years, although Jung equated the end of his Heroism with the death of Siegfried in his dream of 1913. Even when he writes his account in *Memories, Dreams, Reflections* at the age of eighty-three, Jung does not seem aware that Siegfried did not die in that original ambush (Jung, 1993). Jung's mother complex remained alive for years and his Hero dared not retire prematurely (Tresan, 1992).

In his psychology, as Van der Post (1978) puts it, Jung was the story of our time. In another way, Jung was also a man of his times, for he set his Masculine ego the ongoing task of subduing and dominating the anima, thus reflecting the male and patriarchal bias of Western temperate-zone culture for over two millennia. This Masculine bias not only represent the general situation between men and women but also between Logos and Eros.

Tresan (1992, p. 100) speculates about which anima figures peopled Jung's psyche in those thirty-two years - Preiswerk, the artistic voice, Wolff, Miss Miller, Salome - who of those most poignantly played the counterpoint to Jung's conscious attitude and especially to his massive conceptualising intellect. He concludes that it was Salome:

> Salome of the seven veils, Salome the immoral, who would dance for the Germans, for the English, for Herod, for whomever pleased her. She was something of a whore. So much for morality. She had John the Baptist's head cut off because he spurned her; so much for her respect for the religious man. And so much for the mighty intellect. But she inspired Jung also. It was she in a dream who gave him the god Aion, a complex pagan deity whom she could worship.

Regarding Salome and the Mother, Jung says: "The overwhelming majority of men on the present cultural level never advance beyond the maternal significance of woman, and this is the reason why the anima seldom develops beyond the infantile, primitive level of the prostitute" (*CW* 10, p. 40). When Salome does evolve for Jung after 1944, she is merged with another figure and no longer herself.

These conflicting characters were the internal representations of the two women who were always near him during those years: Emma Jung and Toni Wolff. About the latter, Jung sculpted in stone in Chinese characters after her death: "lotus, nun, mysterious". It was Toni Wolff who, later in Jung's life, became the significant guide who brought him to emancipation from the negations personified by the "blind Salome" (Van der Post, 1978, p. 178).

In 1944, after that nearly fatal heart attack, Jung experienced three weeks of nightly visions about which he said the experience itself is the important thing, not its intellectual representation or clarification, which proves meaningful and helpful only when the road to original experience is blocked (CW 14). He experienced the content of these coniunctios in Jewish, Christian and Greek metaphors. For Jung, two aspects of his experience were new to him. The first was that he experienced a total submission to his seemingly immanent death before having had the visions, for he was ready to die and was disappointed at having to return to life. Second, he had a direct and immediate experience of beauty unmediated by his intellect. Notwithstanding his fear of and respect for the unconscious, Jung had used his intellect to negotiate and traffic with these forces, but his illusion of personal power came to an end, at least for a while in 1944.

The quintessential natural law of anima came trenchantly clear to Jung at this time. The anima is purely and irredeemably irrational. It is illusionary to think she is necessarily constrained by logic or that her form and function are derivative from the Mother and can be shaped and influenced by intellect and psychological insight. Anima, the archetype of life, is as direct, awesome, and immutable as death. Paradoxically, it seems to take great suffering and/or the loss of what is most cherished in order to defeat the last vestiges of ego and connect individuals most deeply with the ultimate mysteries of anima, namely love, beauty, and wisdom. Strangely, it is suffering which allows one to experience life most fully, and it is the anima as the ultimate Other that mediates passion in its dual aspect of suffering and ecstasy.

Although Jung lauded the experience itself after 1944, he never actually sacrificed or even subjugated his intellect, which remained his most salient feature until his death seventeen years later in 1961. His Sophia, his penultimate anima figure, suited Jung ideally in this regard. This is what he said about her in 1935: "In the end, inasmuch as the anima transforms into Sophia, there is no longer the wise old man or the anima because they become one" (Jung, 1988, p. 533). Thus, Jung's Sophia incorporated the detached intellect of the Wise Old Man and Jung could remain rational to the end of his life.

Although Jung postulates Sophia as Job's salvation, Jungian students of Answer to Job continue to find the book's most compelling feature to be the deity's use of man in its quest for consciousness. Put another way, in the amalgam that is Sophia, Salome has yielded to Philemon. Even after 1944, Jung's particular configuration of strengths leaves largely unexplored and unchampioned the aspect of the anima which deals with direct experience not mediated or

conveyed by intellect. One may discern two kinds of direct emotional experiencing at the archetypal level: numinous and aesthetic. Jung knows the numinous well. It pertains to the experiences of the Self. Sophia is the anima correlate of these numinous events. There are, in turn, two kinds of aesthetic experience. The first is the animating essence of animate things, the spirit and the soul of them. The aesthetic experience of a particular Self is love or variations thereof. Psyche is the anima in this realm. The second kind of aesthetic experience is of inanimate things but specifically of the phenomenological qualities of things including those phenomenal aspects of animate things, perceived as inherently beautiful. If Jung knows the numinous well, he knows the direct experience of love less well, and he knows beauty least (Tresan, 1992). As Hillman (1981, p. 27) writes: "Beauty is an epistemological necessity, it is the way in which the Gods touch our senses, reach the heart and attract us into life".

In the later 1930s, Jung began to modify this stance, in effect, through his espousal of alchemy which presumes an ensoulment of matter. But, even to the end of his life, it is the understanding that is of the essence, not the experience itself.

There is a vignette that imparts a sense of the state of development of Jung's aesthetics in the last part of his life. Margaret Tilly, a concert pianist and music therapist from San Francisco, visited Jung in 1956 when he was eighty-one years old and was invited to demonstrate music therapy to him. He told her that he knew the whole literature of music therapy. However, when she began to play for him, Jung was absolutely overwhelmed. Then he talked to her excitedly about her work with patients (Jensen, 1982, pp. 126-127):

> This opens up whole new avenues of research I'd never even dreamed of. Because of what you've shown me this afternoon - not just what you've said, but what I have actually felt and experienced - I feel that from now on music should be an essential part of every analysis.

There is an abundance of evidence to show that Jung had an inability to appreciate most poetry or modern art especially, both of which actually infuriated him at times. Jung often attended concerts but had not been touched, had not been moved.

With regard to the numinous thoughts and problems which revealed themselves to him, Jung accepted that his moral obligation - which he accepted - was to open himself to these ideas, take them seriously, write them down, and study them. With regard to love, there were also moral concomitants. To see into a person deeply, especially if that person knows that he or she is being seen, obligates the seer accordingly to treat that person with special care and consideration. With regard to beauty, the categorical moral imperative is to live the life that is felt, to let nature run through. There was a primitive conception, Hillman (1985) informs us, that the beautiful and the good, the aesthetic and moral were synonymous and Aphrodite ruled over those times when, to

experience beauty for its own sake, was good. Jung immediately wanted to subvert his experience of Tilly's music to research, to intellectual paths, but what he really wanted, it seemed, was to share the experience with many people and patients.

Jung's ultimate anima figure appears to him in a dream in 1955 in which he experiences for the last time the same extraordinary beauty he experienced during his visions of 1944. Shortly after her death, Emma Jung appeared to him in the prime of her life, wearing a dress which was the most beautiful thing she had ever had and which had been made for her by Jung's cousin, the medium, Helene Preiswerk (Jung, 1993, p. 327):

> Her expression was neither joyful nor sad but rather objectively wise and understanding, without the slightest emotional reaction, as though she were beyond the mist of affects. I knew it was not she, but a portrait she had made or commissioned for me. It contained the beginning of our relationship, the events of fifty-three years of marriage, and the end of her life also. Face to face with such wholeness one remains speechless, for it can scarcely be comprehended.

In this dream portrait of his wife, there is for Jung a coming-together of the aesthetic and the real, the beautiful and the beloved, the anima and the mother, the symbolic and the manifest - and wisdom too.

The implications of Jung's personal history can be summarised as follows. Jung's involvement with women in his life, particularly Toni Wolff, his former patient and colleague, occurred with the full knowledge of his wife, whom he continued to love and honour. According to Tresan (1992), this remained the best but still-controversial solution he could find against the power of the anima archetype which he discovered by having to live it out. Toni Wolff helped Jung to see theoretically as well as personally that, in the deep psyche, the dynamic battling Hero delivers himself from the static Feminine Mother archetype (less evolved forms of the anima as discussed above - and from the infantile unconsciousness that the Hero's bondage to Her authority represents for the conscious personality) only to encounter the demands of the dynamic Feminine, the more evolved anima. This archetype, usually symbolised by a woman closer in age to the man than his mother, will become in her many guises his lifelong partner in the struggle for perspective.

The anima was Jung's central discovery in the field of masculine psychology for he learned that only the anima can deliver a man into the consciousness that is based not on Heroic self-mastery but rather on empathic participation in life. It was this discovery of initiation - the painful submission of the Hero to the greater authority of archetypal forces with the power to mediate the development of consciousness and, as Jung discovered, a sense of embodied intellect and soul - that marks Jung's radical departure from other depth psychologists of the modern era.

As Jung's pupil, Joseph Henderson, makes clear in *Thresholds of Initiation* (1967), the Hero is an archetypal stage in the unconscious, denoting the formation of a strong ego-identity, which precedes the stage of the true initiate. For Jung, the essence of the psychological development involves giving up of the Hero, only when the Hero finally bows his own head and submits to initiation, not at the hands of an outer man or woman but according to the dictates of his own anima. In Jung's own life, the development of the anima was intimately associated with events in his own heterosexual life. Acceptance of the anima is invariably difficult. The anima, as Jung points out, is the root word for animosity and the anima as moods can be another name for resentment. Initiation by the anima means submitting to painful experiences of betrayal and disappointment when the projections she creates with her capacity for illusion fail to produce happiness. Accepting the pain of one's affects toward these experiences is a critical part of integrating the anima. Jung sometimes called the anima the archetype of life, and he saw the individual as forced to suffer at the hands of anima until life's power is sufficiently impressed upon him; the resultant conscious attitude is a sense of soul, which is also a respect for life's autonomy, the sort of wisdom that is personified by the Wise Old Man. The Wise Old Man stands behind the anima as an archetype of meaning, the Masculine purpose and result of the initiatory acceptance and integration of the Feminine.

While Jung was working through his own experiences of the Feminine in the form of the battle for deliverance from the Mother, hierosgamos with a spiritualised Mother (less evolved forms of the anima) and later the more evolved anima, his own unintegrated dynamic Feminine aspects, he reached a point where his fear of women and projections of these aspects onto women were probably resolved as indicated above. Yet his formal theoretical stance on the psychology of women (after 1928) still reflected the workings of a man struggling to integrate the Feminine and to explain women's role therein. The result was that her psychology in Jung's thinking on women reflected the development of his own Feminine as realised and incarnated in his personal and cultural experiences of the Feminine and women. It is not too far-fetched to imply that, because of Jung's adherence to the more dynamically and statically oriented Masculine and male ways of being in his culture and personal life, the Feminine was experienced in the form of the Good Mother, Devouring Mother and Salome girl-like uncanniness and that these became the images of the Feminine closest to Jung in his personal struggle. They were mediated by his mother, wife and mistress. These archetypal images represented forms of the static Feminine principle and later the dynamic Feminine principle. The psychology of women who incarnated these archetypal modes of consciousness became Jung's explanation of women's psychology. Later theorists (Bolen, 1985) would regard these archetypal images and their modes of consciousness (as represented by those archetypal images of Mother, Wife, Daughter, Mistress) as only a part of the explanation of women's psychology and of images of the Feminine constellated in modern women. Bolen would call these women vulnerable and belonging to her classification of the vulnerable goddesses like Hera, Persephone, Demeter.

Other post-Jungian theorists would indicate that these forms of consciousness symbolised by these goddesses are indeed closer to the maternal and static Feminine modes of consciousness (Hill, 1992). (Further discussion will be found in Chapter 5).

The following section will summarise Jung's thinking on women against this background of his life and his work.

3.4 REFLECTIONS ON JUNG'S PROMULGATIONS FOR A PSYCHOLOGY AND THE INDIVIDUATION OF WOMEN, AND THE ROLES OF THE FEMININE AND THE MASCULINE IN THE FEMALE PSYCHE

Jung's view on the psyche of women and the corresponding Feminine and Masculine archetypal principles as they operate in her psyche can be traced through Jung's development of his personality typology and his concepts of Eros and Logos, anima and animus as well as his specific work on the Feminine archetypes. In terms of the magnitude of Jung's life-work, analysing Jung's theory on the Feminine and Masculine is, in itself, a mammoth task. Even those books which attempt to deal with this matter, such as *Aspects of the Feminine* (1982) and *Aspects of the Masculine* (1984a), are of necessity selective.

The theory of projection belongs here too because it affects his view of women's psychology and necessitates a re-evaluation of the dark side of woman. Jung's work on alchemy - with its reunion of opposites, and, more particularly, the opposites of Masculine and Feminine - is taken as the culmination of his exploration of these aspects in the human psyche.

3.4.1 *Typology and Jung's Concepts of Eros and Logos*

Despite Jung's initial avowal of randomised occurrence of types, within the elaboration of the theory he often allocates the types along gender lines, stating that extraverted feeling and extraverted intuition occur predominantly in women (*CW* 6), while extraverted and introverted thinking are predominantly male (*CW* 6). He defines the majority of introverted feeling types again as women (*CW* 6) and the extraverted sensation types as men (*CW* 6). Thus he tends to equate feeling with the Feminine and women, and thinking with the Masculine and men: "Feeling is a specifically feminine virtue" (*CW* 10, p. 41). Consequently, Jung gives women the capacity but also the restrictive burden of functioning primarily in and through relationship and feeling.

Thinking becomes reserved for men and is described as inferior and unconscious in women, deriving from their animus. Thinking becomes equated with spirituality, while feeling is mixed up with emotionality in such a way that Jung seems to be assigning gender specificity to each: "It is an almost regular occurrence for a woman to be wholly contained, spiritually, in her husband, and for a husband to be wholly contained, emotionally in his wife" (*CW* 17, p. 195; see also *CW* 7, p. 188; *CW* 13, pp. 40-41). This was the prevailing state of affairs for women in Jung's era, influenced by socialisation and custom, and it persists, albeit to a lesser extent, even today.

Closely related to his typology and views on women are his concepts of Eros and Logos. Jung refers to the existence of two quite different and archetypally determined principles of psychological functioning. It is important to note that this was part of Jung's earlier, intuitive grasping and working out of the Feminine and Masculine principles. The archetypal Masculine or masculine principle he termed Logos (the world, hence, rationality, logic, intellect, achievement) and the archetypal Feminine or feminine principle he called Eros (originally Psyche's lover). Eros is connected to relatedness, nourishment and Yin attributes of femininity, unconsciousness, earthiness, feelings, passivity, darkness, and the material. Similarly, Logos is connected to the concept of Eastern Yang, consciousness, spirit, thought, analysis, action, rationality and light. Jung was speaking in symbolic terms of psychological factors that are independent of anatomical sex.

The balance and relation between the two separate principles regulates the individual's sense of himself as a sexed and as a gendered being, his sense of wholeness and completion. But sometimes Jung actually clouds this distinction by using gender terminology. Thus Eros became equated with the Feminine and women while Logos became equated with the Masculine and men. The Feminine refers to a way of being in the world and to a woman's conscious way of operating in the world and to man's unconscious inner woman, the anima. The Masculine refers to a man's conscious way of being in the world and to woman's unconscious inner man, the animus. "Woman's psychology is founded on the principle of Eros, the great binder and loosener, whereas from ancient times the ruling principle ascribed to man is Logos" (*CW* 10, p. 123).

In this chapter, it was suggested that Jung was probably exploring his own anima rather than the psychology of women. This led to polarisations which are especially pronounced in Jung's treatment of the sexes as outlined above: if man is conscious, woman, his opposite, must therefore be unconscious; if man is active, woman must be passive; if man's psychology is the psychology of the mind, woman's psychology therefore becomes primarily biologically determined and subject to the heart.

Jung's ideas of Logos as the Masculine principle and Eros as the Feminine principle has led to premature dogmatising by some Jungian analysts as to the essential character of men and women. It is important to realise that Logos and Eros are styles of consciousness available

ultimately to both sexes and that they represented opposites within Jung's own masculine nature, especially earlier on in his own individuation process as was indicated above.

Jung pursues the same dualistic line and gender clouding of these processes in his discussion of professional working women and the effect of work on their individuation. This is especially pronounced in Jung's arguments on the working and professional women whom he refers to in his essay, "Women in Europe" (*CW* 10, pp. 117-118). Here are three crucial extracts:

[A]   Certainly the courage and capacity for self-sacrifice of such women is admirable, and only the blind could fail to see the good that has come out of all these efforts. But no one can get round the fact that by taking up a masculine profession, studying and working like a man, woman is doing something not wholly in accord with, if not directly injurious to, her feminine nature.

[B]   But those women who can achieve something important for the love of a *thing* are most exceptional, because this does not really agree with their nature. Love for a thing is a man's prerogative.

[C]   If one lives out the opposite sex in oneself one is living in one's own background, and one's real individuality suffers. A man should live as a man and a woman as a woman.

In a later essay on the psychological aspects of the Mother archetype (*CW* 9i), Jung discusses intellectual development in a woman as a resistance to the mother which is often accompanied by the emergence of masculine traits in general. In his autobiography, Jung comments again on these aspects, although with a less harsh and more sympathetic reading: "I asked myself whether the growing masculinisation of the white woman is not connected with the loss of her natural wholeness (*shamba,* children, livestock, house of her own, hearth, fire); whether it is not a compensation for her impoverishment" (1993, p. 293).

Jung's intuitive genius does, however, posit an essential and all-important Otherness as manifested in his times sharply distinguished differences between the sexes and evident in their gender identity, i.e. archetypal role available to them underneath this gender-specific personality, in his time a contrasexuality which leads to his assertion of the vital importance of integrating both Feminine and Masculine, whatever these may be, in the personality.

Potentially, Jung's concept of fundamental Otherness could have freed analytical psychology from the prejudices of its age. Jung's formulation perceives an interior complementarity and compensation which rounds out the individual by giving him or her an inner contrasexual "Other". Jung's argument of this Otherness is based, first of all, on the biological premise that genes in both sexes are male and female. Having discovered the anima within himself, Jung deduced the existence of the animus in the psyches of his women patients. From here, he branched into the theory of archetypes, calling the contrasexual archetype in man "the anima" or "the inner feminine", and in woman, "the animus" or "the inner masculine". In his theory, Jung perceived the anima and the animus as opposites. Neither the animus nor the anima is inherently superior or inferior, although both the animus and anima have a paramount role as a personification of the unconscious and a bridge to it: a way toward realising undeveloped parts of oneself.

Jung's main work on the animus and anima occurs in "The Relations between the Ego and the Unconscious" (*CW* 7) in a section entitled "Anima and Animus" (*CW* 7, pp. 188-211). Douglas (1990) points out that Jung's description of the anima sounds very much like the Romantic descriptions of the Feminine, whereas the animus is reflected in mostly negative terms. Jung describes the anima as "a personification of the unconscious in general" (*CW* 13, p. 42) and "the archetype of life itself" (*CW* 5, p. 437). She is both old and young, mother and daughter, worldly, of more than doubtful chastity, childlike and yet endowed with a naive cunning (*CW* 17). She is the place where "the symbol of wholeness and redemption" appears (*CW* 14, pp. 356-357) which wants to "reconcile and unite" (*CW* 16, pp. 304). It is also worth noting, with Douglas (1990), that Jung was probably describing his own thinking typology's feeling type anima.

The animus Jung gives to women depicts more convincingly the inferior thinking of Jung's own anima's negative animus (Douglas, 1990). In addition, there were also socio-cultural causes for Jung's negative and limited evaluation of the animus. One is the low esteem in which men of his era held women - as is still often the case today - and women's internalisation of that low opinion, contributing to the low self-esteem characteristic of many women, coupled with a lack of educational opportunities where their thinking capacities could grow and develop. There was also the likelihood that, since women of Jung's day had little chance to express their Masculine side, it may have been overdetermined and manifested in primitive and undifferentiated ways when it first appeared. In this sense, the animus could be both personal and archetypal (D. Wehr, 1988). Jung calls the animus a collective conscience, a court of condemnatory judges, an assembly of fathers (*CW* 7), critical, irrelevant and maddening, one of those creatures, an animus hound who functions in an inferior fashion through her inferior Masculine, the animus. Jung finds the internal patriarchal voice of the animus a natural one, that is, archetypal. What remains problematic for women is the fact that Jung often refers to the animus as the carrier of Logos for woman and

therefore entrusted with her thinking. Because Jung equated thinking and Logos with the Masculine, women of the thinking type are at odds with this aspect of his typology because they are meant to cultivate that which is already her most developed and differentiated quality, namely, thinking. (This theme is analysed excellently in Douglas's exploration of the individuation process of Christina Morgan in *The Visions Seminars* (Douglas, 1990, pp. 76-93).

Given the biases of Jung's time, women as feeling types would have thinking animii, but without these biases the model he presents is no longer convincing in this form. There is also the problem of gender stereotyping itself and the way it infiltrates Jung's theory of animus and anima. Stereotyping is contrary to Jung's emphasis on individuality yet it appears in his treatment of the archetypes of the animus and anima and their implications for the psychology of women.

Jung's concept of projection also needs mentioning here. Man's propensity to project his anima onto a woman can lead to the confusion of the anima with a woman's psychology. D. Wehr (1988, p. 104) makes a strong argument that this occurs throughout Jung's work: "Since we all tend to become who we are addressed as being, men's anima projections help shape women's sense of self". Jung proposed that most human beings do not wish to see their own contrasexual sides and therefore project both the positive and negative aspects of these onto someone else, usually onto someone of the opposite sex. According to Jung himself (*CW* 9ii, p. 9): "Projections change the world into the replica of one's own unknown face". He states that an essential task in psychological development is becoming conscious of one's own anima and animus, and withdrawing projections. Part of the harm in projection, Jung says, is that besides leaving a person incomplete, it is also a way to escape all that one cannot accept in one's own character, including one's own complicity in the evil of the world.

In *Answer to Job* (*CW* 11, pp. 355-470), Jung postulates that Western civilisation, backed by Judaism and Christianity for thousands of years, conceived of God as the only, the good, and consisting primarily of Masculine attributes. In these increasingly patriarchal societies, the "inferiority of women was a settled fact" (*CW* 11, pp. 395). Evil, matter, the earth and nature became split off from God along with the Feminine. Women were omitted from the heavenly and masculine Trinity of God the Father, God the Son, and God the Holy Ghost and were denied any part of the divine. Women were allied instead with the lower and Hell-connected trinity: woman, earth and devil. Women thus received the projection of all that men thought base or could not accept within themselves. The self-hatred men felt for their corporeal, ungodly, fallen selves was projected onto women, was their "deadly fear of the instinctive, unconscious inner man" (*CW* 5, p. 298). Given the Jungian tendency to mix and conflate matter, the Feminine and the devil, and see all as evil, this logically equates women with the Feminine, leaving a woman back where she started, a scapegoat for evil in a man's world. Scapegoating and projecting thus became the means of the necessary though pathological suppression and universal denigration of women which is elaborated in Brinton Perera's work (1986) on the almost universal scapegoat

complex in women. Jung believed that the Roman Catholic doctrine of the Assumption of the Virgin is an early sign of the potential healing of this split, by adding a Feminine fourth to the Trinity. (This is explored in greater detail in Chapter 5.)

Many contemporary analysts (see Chapter 4) have questioned whether the anima may not also be an archetype that can mediate woman's experience of herself. If so, the deep inner Self revealed will be a Feminine figure of wisdom, a personification of the Goddess.

Jung was not ready to emphasise the anima for women. He felt that the women of his time had a special duty to realise their unconscious Masculine which in his day was particularly in danger of being projected onto men. He understood the animus to have its own peculiar character, as an archetype neither of life or meaning but of spirit. Spirit was, for Jung, characteristically Masculine, in contrast to soul, which he conceived as Feminine. Even when he spoke of the animus as woman's soul-image, he meant that a woman has an unconscious Masculine spirit where a man has an unconscious soul. Jung recognised that spirit and soul can figure in the development of both men and women, and he did speak of their *syzygy* or conjunction in the psyche of individuals. Nevertheless, with his women patients he concentrated on the recognition and integration of the spirit as their urgent psychological work. This therapeutic focus comes through clearly in what he says in the second selection from *Two Essays on Analytical Psychology* (*CW* 7, pp. 127-241) about the woman with a father transference to him. When the spirit was an unconscious animus projected onto men, he had to be freed up enough to function as an inner figure with whose help the woman could approach her own nature. Only then could she discriminate accurately who she was, whereas a man needed to learn with the help of a freed-up anima to relate to his nature with the right emotional attitude.

Douglas (1990) illustrates these observations with reports of life in Zurich obtained through personal interviews she conducted with three analysts: Henderson, Jane Wheelwright, and Joseph Wheelwright. They conclude that, generally, women tried to live out Jung's ideal, to put the animus to work and, presumably, free their female ego from animus contamination. The animus was burdened with everything that Jung's era found unfeminine. Having no Feminine models, these women often adopted a Masculine style, lived strangely neutered lives since they had so little contact with the Feminine aspects of the Self. It was agreed that femininity should develop in relationship to men. Jung tried not to accept the role of the powerful God that these women's animae picked up and projected onto him, but, because the figure of the Goddess - the Feminine - was as yet collectively inadequate to balance the archetype of the masculine God, Jung could not avoid such projections. At that time, there were no adequate models of the Feminine except that of Jung's anima (Serbin, 1984). However, Wheelwright (in Douglas, 1990, p. 48) believes that, without Jung's anima, "there would be far more delay in the understanding of women; and understanding, partial though it was, that was Jung's specific contribution to this next step in our social evolution." Indeed, perhaps it was enough for his era that Jung encouraged

women to release their animus energy in constructive work, and to leave the private sphere of the home for the market place and for the professions.

Jung's personal experiences of women and the concomitant Feminine, his wounds, their healing, and their scars led to internal struggles and conflicts which resonate throughout his treatment of women. This lack of integration, both in relation to real women and in his own psyche, may have led to and, in turn, have been caused by, the blindness of his own anima, Salome, whom Jung abandoned as "undeveloped" (Van der Post, 1978, p. 169), trusting the more developed and patriarchal archetype of Philemon, the Wise Old Man. The prejudices of the time, the lack of opportunities for woman's own development, and Jung's personal experiences, especially of his mother, led to the absence of the one figure who could have helped Salome and balanced her in Jung's inner and outer psychology. This was the figure of a vigorously assertive, vital, wise and passionate adult woman - the absent Baucis/Baubo. According to Douglas (1990), neither the time nor Jung were ready for her human form.

3.4.3   Archetypes of the Feminine

The various forms of the Mother archetype were originally described in *Symbols of Transformation* (*CW* 5), Jung's first attempt to explore the archetypes as images and symbols of the collective unconscious by investigating myth, legend and folklore. The archetype of the dual Mother in her loving and terrible forms is described in this book. In "Psychological Aspects of the Mother Archetype" (*CW* 9i, pp. 182-203), Jung further depicts archetypal images of the Feminine as Mother, Daughter, and anima figures. He seems content to describe these many images and hint at their power as behavioural models, leaving the further elaboration of each archetype to his followers. He sketches briefly some of the manifestations of the archetype of the Great Mother: Mother, the Virgin Mary, Sophia, Demeter, Isis, Hecate, Kali, the Earth Mother, the Chthonic Mother, Sky-woman and Moon-lady. Archetypal images of the Daughter appear as Aphrodite, Helen, Persephone and the other Kore figures. The Demeter-Kore myth is, for Jung, the central myth for the woman's psyche. As with Jung's vision of Elijah, Salome and the dark serpent, the third figure in the Demeter-Persephone myth - the Crone - is largely neglected. The important Hecate/Baubo aspect of the myth could empower a woman within the biological life-stream which Jung felt was the essential part of the myth and forms the third stage of a woman's life and the third aspect of her psyche - the Crone joins the Maiden and the Mother, old age follows youth and maturity, while the powerful Underworld Queen could round out and extend the circle of nurtured-nurturer. Douglas (1990) notes that this potent image has been overlooked until very recently when post-Jungians began to work with it. Because of its potency, this image of the dark Feminine emerges strongly in the psyches of women today.

In dealing with the essence of the individuation process for women, Jung believes it is important for them to be involved in a *nekyia*, a descent to the underworld, rather than undertake a heroic fight with a dragon or a quest for treasure. Woman's individuation is found through suffering and with the help of the instincts. As part of this individuation process, connection to the earth, the underworld, the body and sexuality, and blood are alluded to but again not developed.

3.4.4 *Alchemy*

In the latter part of Jung's life, various alchemical texts and the philosophy of the early Gnostics gradually became the source of Jung's inspiration and superseded the dualistic nineteenth-century philosophers to whom he had once been so drawn (Jung, 1993, p. 231):

> I had very soon seen that analytical psychology coincided in a most curious way with alchemy. The experiences of the alchemists were, in a sense, my experiences, and their world was my world. This was a momentous discovery: I had stumbled upon the historical counterpart of my psychology of the unconscious When I poured over those old texts everything fell into place: the fantasy-images, the empirical material I had gathered in my practice, and the conclusions I had drawn from it.

Jung uses the alchemists' symbolic formulations to elucidate his own theories about therapy and the individuation process. In this work, he updates his earlier notions of the Feminine and Masculine and their role in the individuation process. In the alchemical process, the alchemists, often working in pairs (one male, the artifex or the *frater mysticum*, one female, the artifex or the *soror mystica*) start with a chemical substance, the *prima materia*. Through study, dedication, prayer, right living, and various chemical and symbolic processes, the alchemists work to transform themselves and their material in order to produce a "chymical marriage" of opposites within and without the retort. The goal is the union of all opposites in a hermaphroditic way, their death, decay, resurrection and rebirth, and the birth of a new and complete form which is called the Self. Much of alchemy is intentionally obscure, for it deals with the incorporation of evil, the earthly, and the Feminine in a way that was heretical for the time in which the alchemists lived. In philosophical alchemy, the Feminine is as important as the Masculine and needs to be equally present and equally involved (Jung, 1993).

Jung discusses the many representations of the Masculine-Feminine parts in the alchemical opus: Sol and Luna, Rex and Regina, Mars and Venus, Adam and Eve, earth and sky, father and daughter, mother and son, brother and sister, dog and bitch, sulphur and salt, as well as the male and female alchemists themselves. This enormously comprehensive point of view demands an

equally inclusive view of the Feminine. Jung finds the alchemists' concept of the Feminine, in contrast to conventional Judeo-Christian formulation, to be extraordinarily multifaceted.

One of the most fertile of these symbols for Jung is the Luna figure. Within the retort, after the initial work of purifying, boiling, extracting and adding had been accomplished, and if the chemistry is right, two figures appear, Sol and Luna, archetypal male and female (sun and moon). Luna is seen as a symbol for man's unconscious Feminine as well as a symbol for women. The mythology of the moon is an object lesson in female psychology (*CW* 14). Jung describes the cyclical quality of the moon as symbolising the psychological aspects of a little Girl, a Maiden, the Mother and, finally, a dark Kali-like figure. While Sol and Luna as an alchemical pair prove useful metaphors for the Masculine and Feminine, Douglas (1990) maintains that, by hooking alchemical symbolism of the Masculine and Feminine to his *a priori* definitions - consciousness equals male while unconsciousness equals female - and to his adulation of the anima and dislike for the animus, Jung recognises the importance of the Feminine in alchemy and then loses much of it by denying the Feminine the very quality he recovered and that his theory seems to champion: "I am speaking here of masculine psychology, which alone can be compared with that of alchemists" (*CW* 14, pp. 106-107). The Feminine half of the alchemical process becomes an anima figure belonging within and reflecting a man's psyche. He uses the Sol-Luna analogy further to differentiate between Feminine (moon-like) consciousness belonging to woman and Masculine consciousness belonging to man. The value of Jung's argument resides in both ways of perceiving things. In addition, each mode of perception has its own value, but both are obscured by Jung's insistence that the Feminine consciousness belongs only to women.

Jung devoted far more space to his descriptions of the character of Sol and Luna as personifications of these paradoxical opposites than to his earlier intuitive concepts of Logos and Eros. A careful reading of this work will enable us to dispense with the notion that Jung thought of the Feminine as simply relatedness and the Masculine as simply conscious discrimination. Indeed, there is a certain unrelatedness to the deep Feminine symbolised by Luna, with her dark cold moistness, that gives her a reflective depth and there is an indiscriminate relatedness to Sol, with his bright warmth that gives him a penetrating force. Jung's work on Western alchemy began to appear in print after he was sixty years old and it is deeply grounded in the experience of male individuation after midlife.

The process of incubating wisdom that the alchemical essay reflects and obliquely describes is one whose specific character and contents will be known only to those who are privy to the reflections of psychologically maturing individuals. As he was putting his alchemical opus together, Jung gradually understood that even the Feminine and Masculine principles are not given, they are built up through experience that follows archetypal laws. What is implied by Jung is that salt conjoined with mercury produces Luna; Luna, the developed Feminine principle, corresponds to an anima who is no longer naive, who has suffered enough (salt: bitterness, tears)

and is capable of tricky ruthlessness in her own defense (mercury: Trickster, the capacity to turn the table on an aggressor). Men have the special task in mid-life to make sure that Luna is well-enough integrated. Luna is an initiated consciousness that is ready to interact with the initiated Heroic consciousness that is Sol, to produce an integration of personality. This is Jung's ultimate image of personality and male development and it is obtained through his own male perspective.

Modern studies concerning object-relations and diffusion, ego boundaries and values do point to women maintaining what Jung would call a lunar connection with their mother. While women generally are found to be more able to merge and combine, men tend toward a more solar type of separation and differentiation (N. Chodorow, 1978; Gilligan, 1982; Young-Eisendrath & Wiedemann, 1987). The interaction of culture, training and typology behind these findings remains to be worked out and will be addressed in more detail in Chapter 8. Douglas (1990) reflects on the possibility that the *Rosarium Philosophorum*, albeit a better analogy for therapy, is not an accurate portrayal of woman's psychology. Alternatively, it should be seen as a Feminine figure seeking individuation with the help of the animus. In Douglas's experience, images of maternal parenting, mother/daughter, midwife/assisting, Sophia-like wisdom-sharing, and sisterly companioning seem to be much more often constellated than the hierosgamos images of the *Rosarium*. (See also El Saffar, 1994.)

Although Jung never designates consciousness as Masculine *per se* he does make a sharp and somewhat tenuous distinction between Masculine and Feminine consciousness. To Feminine consciousness, Jung grants the realm of the "infinite nuances of personal relationships which usually escape the man entirely." But to the man he grants the "wide fields of commerce, politics, technology, and science, the whole realm of the applied masculine mind". (*CW* 7, p. 206). There is a way to understand why consciousness has been expressed in Masculine terms, i.e. the metaphors that inform the ego were expressed in Masculine terms. This has to do with separation from the mother. Both sexes have to be assertive and adventurous and learn to say no. Mother is female and may come to represent all that is Feminine because of the cultural equation: female = Feminine. It follows that separation from her, and hence ego development has to be conceived of by the child in terms of that which is opposite to her. This will be male and via the working of the same cultural equation ultimately Masculine. On the other hand, the prevalence of images with a Masculine bias, said to represent consciousness (Hero, Sun-God) may mean nothing more than an equation between what Western culture values (solar consciousness) and a superior group within it (males); the imagery then symbolises the status quo.

3.5   MEN'S DEVELOPMENT

This section summarises Jung's views on male development and individuation, but places his notions within the context of the post-Jungian developmental model of the Self proposed in Chapter 2.

In Jung's traditional formulation (which he lived out in his life), the ego is first contained in the more static aspects of the Feminine in the period of the unity of the primal self which is an undifferentiated matrix, or, as the Taoists express it, the hewn block. The relation to the static Feminine is at its apex in earliest infancy. The ego's archetypally patterned response to this experience of the static Feminine is the awakening of the dynamic Masculine. The movement is toward differentiation. With motor development and the development of cognitive functions in early childhood, the dynamic Masculine is gradually manifest as the ego's capacity for autonomy and the ability to stand against the mother, that is, to stand as an individual against the static Feminine. This period of differentiation is governed by the archetype of the Dragon-Slaying-Hero. It encompasses the maturation of cognitive functioning and the major period of exploration and discovery through education and movement into the world.

This development classically reaches its apex in late adolescence when the young person is establishing a sense of identity. At this point, educational hurdles, military service as well as the period of integration toward the goal of a place in the social order through the building of structures that make up the fabric of adult life, such as career, home and family may be regarded as fiery initiations. The Hero, who is unbridled in the determination of his own will and who subverts the rules, is now initiated into the static Masculine where he takes his place as a socially adapted peer, having successfully negotiated the standards of society. This period of integration classically reaches its apex in middle life, by which time there is a considerable one-sidedness of development and perspective from which many unlived potentialities of the Self have been suppressed and split off, remaining to be awakened from the unconscious.

In this classic scenario, a great overturning or midlife crisis sweeps in the dynamic Feminine who awakens the ego to a crisis of meaning and authenticity in its life. This crisis takes the form of a disintegration of orientation and values as the ego takes up the quest for a deeper relation with the Self. This quest often expresses itself in a fantasy of living and experiencing the neglected or unknown aspects of the Self in the image of a beautiful and fascinating woman as the Other, the neglected anima. As has been shown in Jung's case, she is completely in the unconscious of the male figure who is identified with the static Masculine. Here the longing for renewal may inspire the person to abandon or alter the structures of his life. Or, in the Jungian ideal, the ego would follow the patterns of the dynamic Feminine into a watery initiation in the depths of the unconscious, letting the anima be its guide in an exploration of the world of inner experience

toward a conscious apprehension of the archetypes of the collective unconscious. The ego begins to relativise his ideal experience of meaning in dimensions of human experience that he had hitherto eschewed or neglected. That is, the static Masculine ego orientation dies. It is replaced by a balanced consciousness more reflective of the totality of the Self, wherein the relation to the Feminine principle is independent of actual relationships with women. This balanced consciousness begins to be manifested as a new wisdom about the nature and meaning of experience of being human. This is called *individuation* in the classical Jungian sense.

The period of individuation leads toward an experience of wholeness which is imbued with a wisdom that can flow only from a conscious relation to itself as an expression of the ordinary and timeless basic patterns of the human species. This classical formulation in analytical psychology has an apt tidiness about it as a model for the development of men's' life cycles. Its simple teleological linearity is satisfying against the background of prevailing attitudes in patrivalent culture. This culture has provided acceptable roles for men in all modalities of consciousness except the static Feminine, although there is some prejudice against roles in patrivalent society dominated by the dynamic Feminine, such as artist and poet. This has left the static Feminine exclusively to women. And in so far as the static Feminine finds its most elemental expression in the capacity of the female body to bear children, biology is destiny for the woman who wants to participate in reproduction.

3.6   WOMEN'S DEVELOPMENT

This section summarises Jung's views on female development and individuation, but places his notions within the context of the post-Jungian developmental model of the Self proposed in Chapter 2.

The classical view of women's development has tended to be blinded by patrivalent biases and there has been an effort to rationalise the regression of women into the static Feminine before her Masculine development has been secured. Because Jung was steeped in patrivalent culture, his formulations and examples are limited to relationships between men and women in the traditional patrivalent social orders. His discovery of archetypal psychology, however, led him to the development of a theory which transcends cultural distortions and variations but it was left to the post-Jungians to flesh out and expand on these developments so as to remain significant for the psychology of modern women.

In Jung's writings, the terms, Masculine and Feminine, are constantly used in two senses that become confused with one another: (a) as inherent gender-linked traits and (b) as nongender-linked archetypal principles and patterns. Jung is again and again guilty of speaking of the

Feminine as the special province of women and speaking of women's psychology as feminine psychology. Although it was Neumann, in his "Psychological Stages of Feminine Development" (1959 a) who further developed Jung's original ideas of the psychology of women, Jung initially saw that a woman is first in the static Feminine in the early period of unity of the primal self where she has a strong tendency to remain because of her bodily-conditioned identity with her mother and the child-bearing function. The experience of the dynamic Masculine is awakened only in projection onto a numinous Otherness with whom she becomes fascinated. From this state of possession by an impersonal numinosity, the young woman must be redeemed by a Hero with whom she comes into personal relationship as his wife. As he is securing his place in the static Masculine order, she takes up the position of the static and dynamic Feminine, complementing him as a partner by carrying these modes of consciousness for him. In their personalities they carry the contrasexual components in the inferior forms of the unconscious and unintegrated animus and anima which tend to behave badly, with rigid opinions (animus) and moody emotionality (anima). As her husband comes to his midlife crisis and develops a conscious relation to the dynamic and static Feminine as anima, a woman is freed to develop a conscious relation to the dynamic and static Masculine as animus at a spiritual level. Union with this inner animus produces for her the Divine Child of selfhood and informs her potential for a creative life in the non-domestic world. Should a woman's identity be dominated by Masculine consciousness, then she has traditionally been thought of as animus-ridden and cut off in an unfortunate way from her Feminine roots. It was thought to be worse for a woman to be cut off from her Feminine roots than it is for a man to be cut off from his Feminine roots.

Obviously, this traditional formulation of women's development is often an anachronism in modern times. Research has shown that women undergo the same differentiation from the static Feminine as do men in the period of cognitive development, exploration, discovery, and mastery (Hill, 1992). By their very bodily natures, women need not separate from their personal mother in the same sense as men must. Continued differentiation of girls from the static Feminine throughout the adolescent period has not been supported by female role models in traditional patrivalent culture. Cultural pressure and the crisis of biological fertility combine into a powerful regressive force, pulling girls back toward the static Feminine. Now, however, many young women, especially if they are supported in the dynamic Masculine by fathers and mothers, find the Masculine less numinous and are naturally inspired to fulfil themselves as young women in the world of Masculine consciousness, as career-oriented, dynamic professional business women, amongst many others. These arguments will be developed further in the chapter on the developmental patterns and individuation of women.

These processes may be represented diagrammatically as in Figure 3.1, which is based on Hill's model but which has been adapted to include gender development.

FIERY INITIATIONS

DIFFERENTIATION

EXPLORATION & DISCOVERY
THROUGH EDUCATION &
MOVEMENT INTO THE WORLD

INTEGRATION

STRUCTURES OF ADULT LIFE:
HOME, CAREER, FAMILY

SEPARATION/INDIVIDUATION

ACHIEVING PLACE IN
SOCIAL ORDER

AUTONOMY

APEX IN YOUNG ADULTHOOD

STATIC MASCULINE   DYNAMIC MASCULINE

STATIC FEMININE   DYNAMIC FEMININE

UNITY   **INDIVIDUATION**
                           (JUNGIAN)
OF THE PRIMAL SELF   "MIDLIFE CRISIS"

UNHEWN BLOCK   SACRIFICE OF EGO

APEX IN EARLY INFANCY   VALUES TOWARD
                           REALISATION OF
REALIZATION OF WHOLE   WHOLE PERSONALITY
PERSONALITY -
REALISED SELF   APEX IN LATE MIDDLE
                           AGE
APEX IN OLD AGE

WATERY INITIATIONS

FIGURE 3.1: GENDER DEVELOPMENT INTEGRATED INTO HILL'S MODEL
OF THE SELF (MACRODEVELOPMENT)

There is much in Jung's promulgations and mode that is suitable for the healing of women today and much that can be elucidated, derived and corrected. The archetypes of the animus and the anima represent a fundamental Otherness in human beings, allowing for the expression of, amongst other things, Otherness in the contrasexual sense as one way of perceiving Otherness in each person, and not the animus as a single inferior Masculine unconscious thinking type, as suggested by Jung and some of his immediate followers. Jung's important concepts of Eros and Logos, and his presentation of Yin and Yang, which he later elucidated through his work on the archetypal Feminine and Masculine pairs which constitute certain possibilities, principles, and alternative ways of perceiving and being in the world remain important (when not gender-bound) in the individuation and developmental processes of both men and women.

THE TRADITIONALISTS AND REVISIONISTS
ON WOMEN'S PSYCHOLOGY

4.1   INTRODUCTION

It was indicated in the previous chapter that Jung's own intellectual and psychological blind spots, combined with his era's distorted cultural attitudes toward the Feminine and women, lead to polarised characteristics which restrict, limit, and divide what is appropriate today for women. Of these, Jung's essentialist propensity of equating the Feminine principle with women, Eros, unconscious and anima, and the Masculine with Logos, men, conscious and animus, and of limiting women and men accordingly (with each kept to separate spheres of Home and Market) is especially damaging. Jung's idea was (which reflected his own Heroic Masculine stance) that women's psychology is discernible through the analysis of activated static Feminine archetypal images in his particular cultural era (Mother, Daughter, Wife, Mistress). That her psychology became the psychology of the classical feeling type anima-woman (Wheelwright, 1984) and can be described as opposite to and complementary to man's psychology is especially limiting.

This confusion is due, to some extent, to a lack of clarity about what differences and similarities, if any, exist between the terms anima and animus as well as between Feminine and Masculine. The previous chapter indicated that, although these promulgations of Jung's led to a particular understanding of women's psychology in that cultural era, they have become limiting in a post-modern world.

This is not to argue the fact that Jung's own individuation struggle gave insight into the mysteries of the Feminine, and that the anima for Jung held both contrasexual aspects (aspects which in culture were allowed women and not men) which he, as a man, had to struggle with, and a deeper quality of the Feminine modes of consciousness. Because this thesis is about the Masculine and Feminine, it becomes crucial that these terms are clear in terms of post-Jungian definition so that they can be understood in terms of the proposed developmental model of the Self which is based on the Feminine and Masculine archetypal principles. This chapter aims to define these terms as clearly as possible as they relate to women's psyche by elaborating on the work of the traditionalists and revisionists.

In this way, post-Jungian work on women and the Feminine frees classical Jungian thinking from its essentialist biases against women and accords well with contemporary thinking on the psychology of modern women and with the multifaceted roles and orientations that have become

- and will continue to become - available to her in modern times. Of these, the career-oriented woman is only one. (See Chapter 8).

This chapter will survey, though not exhaustively, important work done on the psychology of women by the so-called "traditionalists" - contemporaries and near-contemporaries of Jung - and the so-called "revisionists" or post-Jungians. The first group of writers on the psychology of women adhere closely to Jung's ideas, without altering them radically, although they systematically elaborate, deepen, and widen his original work.

In their approach to Jung's work, the second group attempt to rework and develop Jung's initial ideas into more workable models of the female psyche and her individuation through re-examining, discarding, reinterpreting, and saving, according to new and developing points of view. These writers are especially critical of limiting Feminine and Masculine ways of being and modes of consciousness to gender-specific behaviour. They are more aware of the images of women in men in culture and society and the archetypal possibilities that are activated accordingly. Feminine and Masculine possibilities, when not gender-bound, thus become valuable alternative ways of being and perceiving in the world. They are also very critical of the archetypes of anima and animus as part of the given contrasexual unconscious in men and women, and are trying to re-evaluate these images.

The work of the first group remains important, however, as some of it forms the foundation on which significant recent work has been built.

Douglas (1990) feels strongly that, just as there is no solid body of critical theory on the psychology of women to be found in Jung's work, neither is it to be found in an analysis of theory developing about women in post-Jungian work either. According to her, Jungian authors on the psychology of women write from their own introverted sense of meaning and experience. Consequently, they have little sense of the continuity and development in their field, an obliviousness to prior work leading to out-of-date theorising and conclusions presented as current, while earlier progress in the field is continually and unfortunately lost, rediscovered and reinvented: "At the same time, this leaves our discipline as a whole subject to similarly uninformed criticism from the outside, and the loss of a public repelled by some of these old formulations" (Douglas, 1990, p. 107). In any work on women and the Feminine and Masculine archetypes and principles, what they are, and how they function in woman's psyche and, more particularly, their implications for career-oriented women, an overview is necessary because there can be neither argument nor consensus without one.

4.2   THE TRADITIONALISTS ON WOMEN'S PSYCHOLOGY

The traditionalist writers (such as Wolff, 1956; Moreno, 1965; Harding, 1971a; Grinell, 1973; Jacobi, 1976) are united in seeing male and female, men and women as polar opposites in which women and the Feminine are assigned to the side encompassing Eros, relatedness, the feeling function, and the unconscious. These designations have made for considerable confusion and numerous untenable ideas among Jungians by equating indiscriminately Feminine, woman, soul, feeling, Eros and the unconscious and by equating Masculine, man, spirit, thinking, Logos and consciousness with a similar lack of discrimination.

Their theoretical stance on the Feminine and Masculine and their roles in woman's psychology remains static and little changed from Jung's view. Jung's idea that women's psychology can be discerned through the analysis of anima and that it can be described as opposite and complementary to men remains strong. The archetypal Masculine and Feminine are thus used in two ways that become confused with each other: (a) as inherent gender-linked traits and (b) as nongender-linked archetypal principles and patterns (Grinell, for example).

The belief that anatomy is destiny, that women are different from men, and that these differences are inherent (as reflected in different modes of consciousness and unconsciousness available to them in terms of Feminine and Masculine principles and their images) does not take social and cultural factors into consideration. In other words, these factors will impact on which archetypal images of the Feminine and Masculine will be activated in men and women at a particular moment. These authors are equally guilty of the same blindedness of culture. Women thus have an unconscious Masculine animus and Feminine anima-like consciousness. Broader archetypal patterns of Feminine and Masculine, with corresponding social role characteristics of masculinity, masculine identity and femininity, feminine identity within a given cultural and societal situation where women did not have the same access to Masculine development as did men, were confused.

Jung and the traditionalists appear to be as guilty as anyone of this confusion. Images of the Feminine principle in women at that particular moment in culture were dominated by Mother, Virgin, Wife, Daughter, Mistress and Whore. In Jung's culture and in his life, Salome, remained blind, and, according to Douglas (1990), the traditionalists let themselves be blinded by Jung's blind Salome,. The work of some of these writers will now be surveyed.

Following Jung, Neumann (1972) has both elaborated on and amplified Jung's work on the Feminine archetype of the Great Mother. In one of his earlier works, "The Moon and Matriarchal Consciousness" (1954), which could be classified as traditionally Jungian, Neumann contends that the stages of consciousness are the uroboric (merged and undifferentiated), the matriarchal

(under the archetype of the Great Mother), and the patriarchal (conscious, judgemental, discriminating). His particular emphasis is on the evolution of consciousness from matriarchy to patriarchy. He limits the Feminine and Feminine consciousness to matriarchal (or static) consciousness and places women and the Feminine back in a historical, matriarchal stage, as Jung himself did. Matriarchal consciousness, he says, is "written into a woman's body" (1954, p. 98). He concludes from this that men are further advanced in consciousness than women, because for men the Feminine is a psychological problem, while for women it remains implicitly embodied.

Matriarchal consciousness for Neumann thus becomes the only aspect of the Feminine. Again, the Feminine is described only as unconscious, passive; the Feminine has "no free, independent activity of its own" (Neumann 1954, p. 85).

Jung viewed woman's unconsciousness as predominantly Masculine (*CW* 10; *CW* 14). Therefore, in his view, women lived naturally in a kind of Feminine consciousness - what Neumann (1970) called matriarchal consciousness - that is not, strictly speaking, ego consciousness which, in classical Jungian theory, is under the influence of the Masculine. That is, women theoretically do not enjoy ego development, and what appears to be higher cognitive development in a woman is the functioning of her inner maleness or animus, not her ego.

However, in discussing the Great Mother Archetype, Neumann distinguishes between the elementary (static) and transformative (dynamic) character of the archetype which he explores further in *Amor and Psyche* (1971) where the Psyche represents a newly active and transformative Feminine archetypal image, important for subsequent and more recent Jungian work.

Toni Wolff (1956) delineates four personality types in women equated with structural forms or archetypal images of the Feminine archetype: the Mother, the Hetaira, the Amazon, and the Medium. Wolff's work on the structural forms of the Feminine archetype has been criticised by recent Jungian writers as being representative of men's animae far more than of women's psychology. (More discussion occurs in Chapter 5 on the structural forms of the archetypal Feminine.) Wolff considers the polar opposites too contradictory to be part of initial integration. However, her theory allows for an evolving and more complex psychology which has permitted its development and expansion by later writers, although she did not develop it herself. She tends to confuse men's and Jung's definition of the anima with the archetypal Feminine, and neglects to ascertain which of the broader Feminine and Masculine principles and modes of consciousness play a role in the constellating of these archetypal images in a woman.

Within his scheme, Moreno (1965) attempts to integrate Wolff's four types of the Feminine with Neumann's (1959a) original stages of Feminine development, and Deutch's (1944) psychology.

He uses traditional concepts like "women's place" and "the problems of women who live against their nature", and employs the terms "women" and "Feminine" synonymously. In concurrence is Grinnell (1973), who finds generic modern woman animus-bound and animus-ridden, fleeing her natural femininity, and psychologically damaging herself through efforts to usurp a man's rightful place in the world. He seems to see the task of analysis as helping woman regain her feminine place within the home and the relationship: "The problem concerns the woman who has entered as a rival into the masculine professional world and the strains and distortions to which her feminine nature is subjected" (1973, p. 5).

These views are reflected not only by Satinover (1987), who pleads for Jung's original formulations about gender and for a return to traditionalism, but also, in an even more polarised way, in the work of Stevens. He finds Jung's ideas on the Feminine grounded in genetic truth: "indeed, both the ethological and the anthropological data tend to vindicate the Jungian position: it seems probable that significant differences between the political, social and economic roles of men and women are determined by genetics" (1990, p. 174). His scholarship has been severely criticised by Marriot (1983), Mattoon (1984), and Douglas (1990) who object to his use not only of popularisations of ethological work instead of using primary sources but also of biological, behavioural, and anthropological data which have been superseded or invalidated.

Some women may indeed be happier and healthier in traditional roles and modes of the more static and matriarchal consciousness, though more current research, (Bem, 1976; Baruch, Barrett & Rivers, 1983) seem to reach opposite conclusions. It is indeed true that women's new roles and expectations are accompanied by stress, and that the traditional male world of the Market is a notably deficient environment. However, traditional roles no longer fit many women, the pull toward individuation involves development out of the matriarchal and static modes of Feminine consciousness, and an urgent need to be defined more congruently and consciously.

In an early work, *The Way of All Women* written in 1933, Harding (1971a) reflects on working women's need to integrate masculine qualities, and the problems and pitfalls of being a working woman in a business world. She accepts Jung's definition of normal feminine behaviour in woman as the first stage in women's development, the so-called anima-woman - a woman who lives a primarily unconscious life and prefers to embody a man's projections rather than discover her own reality.

In another of her books, *Women's Mysteries* (1971b), Harding surveys stories of the various moon goddesses of antiquity for elements of the Feminine principle which have not been adequately recognised in Western culture. The moon becomes a symbol for female psychology and has an added importance in drawing attention to the dark side of the Feminine. However, she continues with Jung's Eros/Logos dichotomy, insisting that Feminine development and female development

occur through subjectivity, feelings, and relatedness rather through the Masculine and male path of separation.

Jacobi (1976) and Hannah (1989) perpetuate the cultural restriction of women and feminine psychology to feeling, unconsciousness, and relatedness. Hannah adds that women's life in the world of work is a predominantly masculine one, full of risks to a woman's feminine nature.

Singer (*Boundaries of the Soul*, 1972; *Androgyny*, 1977; *Energies of Love*, 1989) subscribes to the concept of polar opposites in the psyche and to the idea that there is a biological pattern through which Feminine denotes being and Masculine denotes doing. She argues that women are governed primarily by Eros and relatedness while androgyny offers the possibility of the development and harmonious coexistence of the Feminine and Masculine both within and without. In *Energies of Love*, she returns to the more conservative stance - feeling, Eros, and being for woman - rather than developing her position on androgyny.

Pye (1974) feels that the Feminine can still be equated with Eros and the static, while the Masculine represents Logos and activity. She believes that women must still submit themselves to Eros's law. She argues that women face the pull of a matriarchal stasis and its Feminine archetypes on the one side and the animus and ego on the other, which push toward a more flexible, active, and changing environment. Such women are father's daughters, feeling empty and conflicted, even in the middle of their pursuit of self-development. Emotion, marriage, motherhood, and mother are anxiously avoided because they bind and restrict. The inherent problem facing these women is to find an individual and growth-enhancing solution which enables the individual to span both worlds (Douglas, 1990).

4.3   THE REVISIONISTS ON WOMEN'S PSYCHOLOGY

Few Jungian theorists today hold to the conservator stance (Douglas, 1990). In their work on the psychology of women, these writers emphasise that woman cannot be defined as merely the opposite of man. Her individuation cannot only be seen in the classical traditional Jungian way via animus integration. Hill (1992, p. 18) puts it aptly: "In the traditional, patriarchal culture patterns, then, the classical developmental formulation of analytical psychology is not apt for women, and this has led to a tendency toward confusion when modern women's development is described."

The post-Jungian revisionists are sensitive to gender issues in trying to understand why women became equated with the Feminine principle as well as with the images and the subsequent modes of consciousness that negotiate this principle. In other words, they propose that, in the patriarchal moment of which Jung was part, stereotyping and the social roles that women were

allowed to play pulled women back into the static Feminine (Hill, 1992) with her images of Mother, Wife, Mistress and Whore.

These writers also try to understand why the Masculine constellated in women's unconscious in the way it did as well as the dynamics of this process (Young-Eisendrath & Wiedemann, 1987). Consequently, they focus very strongly on the interplay of gender, type, environment, culture, and inheritance.

In adopting these stances, the revisionists find themselves able to use the archetypal Feminine and Masculine principles more and more in a non-gender-linked way, where these principles reflect broad archetypal modes of consciousness which, under certain conditions of personal and cultural experiences, will be constellated in the form of different archetypal images (Sullivan, 1989). Although the post-Jungians understand the similarity that Jung found in his age between the Feminine and her more static modes of consciousness and woman because this was reinforced by culture and society in both women and men, they believe that this condition has changed with the advent of women's liberation and of changing roles for women in society.

As part of their endeavour, the revisionists have also reinvestigated these archetypal images of the broader Feminine and Masculine, their attributes, and ways in which they are becoming available for women and men alike today. They break free from the constricting Jungian view of these two archetypes, their images, and their linkage to gender.

They are also redefining the animus and anima to bring these concepts into a post-modern world. Their work will form the basis of the remainder of the thesis.

4.3.1   Women and Her Equation with the Feminine

The revisionists believe that only by examining the equation, woman = Feminine, and the reasons why this equation came about, can an understanding be reached of (a) how and why women became equated with the Feminine (and its more static aspects especially) and (b) how these writers move on to transform these equations (Wheelwright, 1984). Some of this work will now be surveyed.

James Hillman (1972) approaches the Feminine within the context of misogyny and its accompanying "mytheme of female inferiority". He decries the lack of Eros in the present world and the erroneous projection of that lack onto women (Hillman, 1972, p. 8):

Misogyny would seem inseparable from analysis, which in turn is but a late manifestation of the Western, Protestant, scientific, Apollonic ego. This structure of consciousness has never known what to do with the dark, material, and passionate part of itself, except to cast it off and call it Eve. What we have come to mean by the word `conscious' is `light', this light is inconceivable for this consciousness without a distaff side of something else opposed to it that is inferior and which has been called - in Greek, Jewish, and Christian contexts - female.

This concept of women becoming culturally the bearers of the imagery of a denigrated Feminine is widely evident (Woodman, 1982; Whitmont, 1983; Eisler, 1990; Baring & Cashford, 1991). But, more importantly, the structures of consciousness of the Feminine became the domain of women and where the Appolonic Masculine structures of ego-consciousness reigned, they became the province of men.

Whitmont (1983) presents a most important reworking of the Feminine in analytical psychology which has important connotations for women's psychology. Following Neumann's mythic perspective on human development, he sees consciousness progressing through uroboric, matriarchal, and patriarchal stages. He posits the end of patriarchy and the emergence of a new integrative era which evolves beyond the patriarchy, although this new era includes and synthesises the matriarchy and patriarchy.

Like Hillman, Whitmont traces the myth of the inferiority of women and of the Feminine and of women as bearers of the image of the Feminine from antiquity to the present. He integrates this myth with three other patriarchal myths which still influence the present Western world view. These are the myth of Divine Kingship which underlies the Christian religion and its lack of a Feminine principle; the myth of the loss of paradise (loss of the Feminine is presented by the natural world and the body); and the myth of the scapegoat (in which the Feminine receives the projection of everything which the Masculine perceives as negative). The Grail myth is seen as an antidote to these harmful myths and as a way of honouring and reincorporating the Feminine.

Writing in the 1920s, Hinkle (1987) was already focusing on the impact of culture and the historical times on women's psychology, as well as on the difficulty of breaking loose from men's age-old definitions of woman, and the intense labour involved in a woman's discovery of her own individuality. The use of woman as a symbol of the inferior aspect of man has proved especially enduring and damaging to women. This projection of a man's own feelings of inferiority onto a woman, together with his denial of a woman's power, constitutes a violation of her personality and inflicts "the greatest injury to woman; it has retarded her psychic development and fostered the infantile and instinctive reactions which are deemed her special characteristics" (Hinkle, 1987, p. 129).

De Castillejo (1973, p. 77) revolts against the idea that woman is nature, the body, and earth, and believes that it is harmful to restrict woman to this:

> Woman is not just earth. To be told, as she often is told by psychologists, that man represents the spirit and she the earth, is one of those disconcerting things a woman tries hard to believe, knowing all the time that they are not true.

She is concerned with woman's Shadow. She argues that woman's Shadow is primarily a cultural one, a national Shadow, a personal Shadow, and the darkest of all is the Shadow of being a woman (1973). Woman's Shadow needs to be put in a cultural context. She also sees the dark Shadow as witch-like and full of rage. By bringing this witch-like Shadow to consciousness, a woman regains personal authority, achieves greater individuation, and can realign herself with the undiscovered aspects of the Feminine within herself (De Castillejo, 1973, p. 42):

> I think that a woman will also turn witch today for other reasons than personal power. The deeply buried feminine in us whose concern is the unbroken connection of all growing things is in passionate revolt against the stultifying, life-destroying, anonymous machine of civilisation we have built.

Odajnyk (1976, pp. 82-83) agrees with De Castillejo's view on woman's Shadow and why women are so prone to being made scapegoats. He writes:

> collective Shadow projections activate and support various local and personal Shadow projections, so that the recipient of the collective projection is confronted by negative feelings whichever way [she] turns. First the culture as a whole defines [her] in Shadow terms; then the locality in which [she] lives adds its own particular flavor and finally, each individual with whom [she] comes into contact contributes [her] own personal Shadow elements. The accumulated burden is so heavy it is not surprising that members of Shadow bearing groups are usually demoralised and depressed.

Odajnyk notes that people who are members of groups who are considered socially inferior frequently identify personally with their defined status and roles.

Ulanov (1971, 1981) explores the equation of women with evil and the corporeal noted by Jung and de Castillejo. Woman receives the projection of everything connected with body, together with the fears which go with sex, morality, life, death, and bodily existence.

What starts with the fear of the archetypal Mother (Neumann, 1954; Ulanov, 1981) continues in a double displacement from fear to hate and from the anima to the Feminine in general, and then onto a particular woman. She stresses Christian culture's fear and hatred of the Feminine and its compulsion to subjugate women and keep the Feminine unconscious: "the deep wound [to the woman's ego] is the result of direct and indirect attacks on a woman's sexual identity" (1981, p. 145). Ulanov (1981) also stresses that a woman who elects for consciousness must fight almost indomitable sexual projections, both her own and others. Ulanov champions the recovery of the Feminine, the exploration of its meaning, and its incorporation into full humanness as essential for our culture, and for the healing of our psyches: "The change in our consciousness of the feminine and our relation to it is so radical because it changes our consciousness of what it means to be human" (1971, p. 139).

It is in this sense that Jung's intuition of the possibilities inherent in the reclamation of the dark side of the Feminine (discussed in the previous chapter) becomes important in the psychology of women and for analytical psychology in general: it admits the value of regression and a descent into the unconscious; it makes possible the removal of the split between the Virgin archetypal "nice girl" that a woman was taught to be and the wicked, whorish temptress, the container of evil she was also taught to be. The dark Feminine educates both men and women to view their own Feminine and women in a more humane way.

4.3.2 *Liberating the Masculine and Feminine Modes of Consciousness from a Strict Gender Perspective*

These revisionists criticise work on women, the Feminine and Masculine which omits attention to culture and historical time. They reveal a shared focus in their shifting away from the view of women as adjuncts of men. This singular focus is accompanied by increasingly convincing arguments against the Feminine/Eros/feeling/ unconscious/women and Masculine/Logos/thinking/conscious/ men equations. They decry the limiting of women and the Feminine principle to cultural stereotypes as well as the description of these stereotypes as normal and necessary for woman's psychological health and as accurate depictions of her reality. They explore the attributes of the Feminine and Masculine principles and archetypal images, expanding on their attributes and possibilities, while making a strong plea for freeing up these Feminine and Masculine principles as modes of consciousness, ways of being open to both male and female, although their images will be reflected in experience, cultural, social and personal. In this vein, they conclude that there is a difference between men's and women's psychology. Again, these are differences of kind and perhaps of quantity, not of value. Probable differences in biology and in the experience of same and different sex mothering may prove crucial. Many other differences accepted as innate are transitory, dependent on the time, culture, and social

conditioning (Douglas, 1990). They recognise that Jung's portrayal of the sexes as a complementary division of the Feminine and the Masculine reflected the biases of his cultural era.

The revisionists also focus sharply on the archetypes of the Feminine and Masculine, elaborating and deepening thinking on these two archetypal principles. Various authors have written on the different Feminine and Masculine archetypal images active in women's psyche's in modern times (Greenfield, 1983; Bolen, 1985; McNeely, 1991). An important contribution comes from Sullivan (1989), who contends that these archetypal images active in the psyche of women and men alike will be strongly influenced by cultural images of the Feminine and Masculine in present times. These issues on the archetypal Feminine and Masculine and the deepening of what they entail as archetypal principles will be addressed further in Chapters 5 and 6.

The revisionists underscore, and elaborate on, Jung's initial personal and cultural associations with the Feminine and Masculine qualities and principle. They claim that, when these were projected onto his analytical psychology, they became static while many of the women in his society reinforced this because they were themselves formed and shaped by a Masculine value system, and became "anima-women" in an endeavour to negotiate their place in a patriarchal world (B. Zabriskie, 1990, p. 276).

Another important theorist on the Feminine and women is Andrew Samuels (1985b, 1989), who has made a significant contribution to Jungian studies. He believes that Jung's theory reflects a particular personal and historical context which must be acknowledged. He finds this bias the cause of much of the revisionists' dissatisfaction with Jung's work on the Feminine. In rethinking analytical psychology's approach to gender and women, he proposes three essential themes: definitions of Feminine and Masculine and whether they are absolute; the range and the degree to which individual men and women are feminine or masculine, neither sex necessarily limited to one rather than the other; the way in which stereotyping limits and congeals, while freeing from stereotypes promotes psychological growth and healing by allowing humans all their potential. He argues that polymorphous perversity is perhaps more intrinsic to human behaviour. He proposes the disengagement of Jung's concepts of Eros and Logos, anima and animus, and Feminine and Masculine archetypes from any sex or gender connection (Samuels, 1989, p. 85):

> There is something destructive for women about the belief in a distinct 'feminine' (or 'masculine') psychology. Gender certainly forms the oppressive heart of much neurosis. Women have suffered enormously from narrow definitions of what it means to be female. But as *persons* women can sniff out other vistas and ways of being.

Later, he writes: "Each person remains a 'man' or a 'woman', but what that means to each becomes immediate and relative, and hence capable of generational expansion and cultural

challenge" (1989, p. 97). Samuels criticises some post-Jungian analytical theorists writing on the Feminine whom he sees as having become preoccupied with gender certainty and gender confusion in its concern with the "feminine principle". He sees this as more of an imitation of Jung, moralistic and celebrating the Feminine as an ego-ideal, leading to a simple and pointless reversal of power positions. He also criticises theorists who use the body as a metaphor in advocating an essentialist feminine psychology and believes that anatomy is not destiny. (This point of view is opposed potently by writers such as Ulanov, 1981; Meador, 1986; El Saffar, 1994).

Bradway (1982) comes to the conclusion that differences between men and women are affected by changes in cultural standards. Consequently, the polarity current in Jung's era has become less and less prevalent. She refers back to the archetypal patterns of the Feminine and Masculine by noting the dynamic and static poles occurring in both the Feminine and the Masculine, citing the work of Neumann, Whitmont, and Hill, and refers to the variety of Feminine archetypes becoming available by citing Guggenbühl-Craig (1977), Whitmont (1983), and Bolen (1985). Bradway advocates a clear separation of, and a distinct terminology for, the Feminine and Masculine on the one hand, and men and women on the other, arguing against the Eros/feeling/Yin/Feminine/woman and Logos/thinking/Yang/Masculine/man equations. She points out that both the positive and negative aspects of the varied Feminine and Masculine elements are present in all women.

4.3.3   Women and the Animus/Anima Theory

Critiques of Jungian gender splitting have been written by many Jungian theorists: Mattoon and Jones (1987), Demaris Wehr (1988), Young-Eisendrath and Wiedemann (1987), Samuels (1989), Douglas (1990), McNeely (1991), and Hill (1992). The work of a number of the revisionists who have made a contribution in this specific regard will now be discussed.

Hinkle's early work (1920) and De Castillejo (1973) both criticise the classical use of the animus. Hinkle does not believe that working on the animus is sufficient for woman's outer development while de Castillejo believes the animus need not be equated with thinking in a woman.

Pursuing these lines of argument, Binswanger (1963, 1965) cites feeling type men and thinking type women as not aberrant but increasingly more common as our culture develops. The supposedly masculine qualities of strength, activity, and creativity, she argues, contain both Masculine and Feminine aspects.

Young-Eisendrath and Wiedemann's book, *Female Authority* (1987), reformulates Jungian ideas of feminine psychology in a vigorous and active way. Criticising Jungian theory for its androcentrism, these authors validate external criticisms of Jung (such as those by Goldenberg, 1976, 1979; Lauter & Rupprecht, 1985; D. Wehr, 1988) while simultaneously offering a new theory embedded within Jung's general principles and his later work, especially on the nature of the archetypal image. However, they free their new theory from patriarchal attitudes. The authors decry the Jungian emphasis on female passivity, masochism, and the inferiority implicit in stereotyping and bias.

They find Jung and the traditionalists' work on the animus (as an inferior thinking unconscious Masculine archetype in women) especially problematic and have redefined the animus in terms of a complex, rooted in the archetype of Otherness or in terms of the not-I with which women approach men and Masculine meaning in a patriarchy. In a patriarchy, male images in the psyche of women as archetypal Other will most often be tied up with Masculine meaning as these qualities remain "other" and outside her consciousness, mainly as a result of gender conditioning.

Douglas (1990) pursues this further, arguing that the animus's voice is not a natural one in women, but more of a complex that bedevils them. She does believe, never the less, that Jung's naming of this phenomenon is invaluable. Animus cannot be approached without taking patriarchy into account.

However, Stevens (1992) shows that, when Jung first wrote on the anima and animus, he regarded them as functions which only later became archetypes and givens in his arguing of these structures of the psyche.

Instead of ascribing the negative animus to woman's own inevitable and individual failing, it seems more fruitful to understand it as the baggage that all women bring with them into a patriarchy, as a consequence of the status and role of women in society. This view corresponds to D. Wehr's (1988) proposal of changing the concept of animus-possession to that of internalised oppression.

Also adopting an internalised focus, Hubback (1978) finds that the core intrapsychic problems forming gender identity and sexuality - early mother-infant, oedipal, and sibling conflict - happen to both female and male infants equally. The difference lies in the manner in which men and women experience these conflicts and the solutions they find. She proposes three major themes in woman's psychology: the question of whether or not anatomy is destiny; the effect of social and cultural factors on women's potential; and the need for research on the true nature of women and on the psychological similarities and differences between the genders. These questions have been furiously debated by feminists writers, much of it outside strictly Jungian circles, as will be seen in Chapter 8.

Hill (1978) remarks on the deplorable penchant for linking thinking/feeling, animus/anima and Yin/Yang to gender. He considers them largely culture-bound images that are mostly free of sex-linkage, though affected by norms and cultural stereotyping. He suggests that it was thinking men who did most of the original writing on the Feminine because they were drawn to and portrayed their opposite: the classical model of the feeling type woman.

Following these arguments, there has been in post-Jungian work a significant movement away from the concepts of animus and anima as part of the female or male unconscious of women and men (Welman, 1995). Schwartz-Salant (1992, p. 1) comments: "I do not find the concepts of the anima and animus to be clinically useful" and goes on to say (1992, p. 2):

> Gender differences exist, but I do not know how to codify them as aspects of a male or female unconscious. If I allocate a quality of continuity of experience and embodiment to the feminine figures and a more expansive sense to the masculine ones, or an impetus toward relatedness and intimacy to the female figures and an impetus toward penetration and differentiation to the male ones. I soon find these categories to be perhaps reasonable descriptions of the varying strengths of men and women, but wrong as images of their unconscious psyches.

According to Young-Eisendrath (1997), several strategies have been proposed for revising Jung's theory of anima and animus: (1) assume that gender identity is flexible and that everyone, male and female, has both anima and animus, recognised as unconscious prototypical femininity and masculinity; (2) assume that gender identity is flexible, but that biology is the greater determinant of sex differences, and that anima and animus are archetypes related to biological substrata of sexuality, leaving males exclusively with anima, and females with animus (traditionalists); and (3) assume that gender is flexible, but that division into the two sexes is not, and hence keep the idea of anima and animus as unconscious complexes of the "opposite sex," affectively charged images of the Other as they arise in an individual, family and society. To these definitions, which are more concerned with anima and animus as gendered archetypes, she adds the definitions of those writers who follow Jung and who let these concepts overlap with soul, spirit, symbolic bridging to the unconscious. She advocates a restricting of the anima and animus archetypes to the contra-sexual complex which forms around the archetype of the "Other" (Young-Eisendrath, 1997).

Hillman (1985) is especially critical of the idea that only a man has an anima and a woman an animus. "The per definitionem absence of anima in women is a deprivation of a cosmic principle with no less consequences in the practice of analytical psychology than has been the theory of penis deprivation in the practice of psychoanalysis" (Hillman, 1985, p. 63). Earlier, he asks (1985, p. 59):

Why do we call the same behaviour in one sex `anima' and in the other `naturally feminine' or `Shadow'? What effect does this have on the psychological differences between the sexes, if the same image in a man and a woman is in his case ennobled as a soul-image (anima) while in hers it is part of the realm of Shadow?

Humbert (1988) agrees with Hillman that, contrary to what many advocate, the anima is not a model of the Feminine, just as the animus is not a model of the Masculine. However, in contrast to Hillman, he concludes that woman cannot have an anima and man an animus because, if this transpires, he claims analytical psychology would desexualise the mediating function. For Humbert, the main issue is desire as the mediating function between male and female, ego-consciousness, and the archetypes. He claims that Jung recognised the images of desire in anima and animus, and, for Humbert, the anima and animus organise everything that relates to the sexual identity of the subject, in particular, oral and anal eroticism fantasies of castration, and Oedipal relationships. This ties in with Samuels' and Young-Eisendrath's contention that, from anima/animus theory, the theme of difference can be extracted. According to Schwartz-Salant, the recognition of difference is one thing but to allocate different qualities of male and female development or strengths as elements of the so-called contrasexual qualities of the unconscious is another (1992, p. 7):

> Women who reach a point in which the critical experience becomes not intimacy but choice, creating an encounter with self are not necessarily developing their so-called contrasexual qualities. They are developing a capacity for separation. To split these into conscious and unconscious attitudes of women and men is to repeat the patriarchal prejudice toward solar-rational thinking. Unless the cultural canon causes them to be sharply split and one becomes repressed, they will not necessarily occupy the position in the conscious and unconscious aspects of the psyche.

For Schwartz-Salant (1992), it is in the field of the syzygy that the images of differences and desire are to be found. This would have the following implication of the images of males in the psyche of women. If the cultural canon is split, as it was in Jung's time, the male images in the psyche of women (taking desire and differences into account) will carry the Masculine and Logos qualities associated with males in the cultural canon. These possibilities thus were "Other" and repressed. In a different cultural canon, these male images may carry other aspects of the Self which need to be actualised.

These revisionists are thus deconstructing the images of males, that is, males in women's psyche, and separating them out from the Masculine principle and its images which is more connected with Logos, spirit, separation, penetration and ascendance. At the same time, they realise that

images of males as a result of bodily Other retain a mediating function to the excluded other aspects of the Self, which may include contrasexual aspects.

4.3.4   The Feminine and the Masculine: Non-synonymous with Anima and Animus

Any work on the Feminine and Masculine deserves a critical consideration of the theoretical strengths and difficulties posed by the central Jungian concepts of the anima and the animus so as to distinguish between them.

As was argued in the previous chapter, anima and animus are amongst the most powerful and difficult concepts in analytical psychology. They are related to Jung's postulate that, in the psyches of all human beings, both male and female, there is a natural complementarity of Masculine and Feminine principles. When personified as male and female, these principles are polarised and stand in cultural traditions throughout the world as symbolic of polar opposites and complementarities in psychic life.

The concepts are difficult for two reasons. First, they are difficult because Jung meant so many things by them and apparently valued their being somewhat imprecise. He intended them to be grasped intuitively out of respect for the ineffable mystery at the very core of the experiences represented by these ideas. Secondly, they are difficult because Jung lived in a milieu and epoch in which gender roles were more clearly differentiated and more narrowly defined than in the modern era. This made many of his applications of the concepts of animus and anima stereotyped, apt for his time and place, but now decidedly out of date.

Anima and animus are the classical contrasexual components in the psyches of women and men respectively, that is anima is the image of woman in the psyche of the male (*CW* 13) and animus is the image of man in the psyche of the female. The basic definition which places anima and animus in the psyches of men and women respectively is reinforced with a biological speculation of recessive contrasexual genes in each gender (*CW* 11). Anima and animus thus become the carriers of wholeness in each sex, since they complete the hermaphrodite, both psycho-logically and as representative of man and woman's biological contrasexuality (*CW* 8; *CW* 9i; *CW* 18). If anima and animus as contrasexual sides of men and women are conceived as opposites, it follows that men and women are opposites, as are conscious masculinity and unconscious femininity. Then a social factor enters into the contrasexual definition. In several passages, the term *anima* refers to the contra-social, inferior personality (*CW* 18). There is an opposition between the external role one plays in social life and the interior, less conscious life of the soul. This less conscious aspect which is turned inward and experienced as one's personal interiority is the anima as soul-image (*CW* 6). The more the man or woman identifies with his biological and

social role as man or woman (Persona), the more the anima or animus will dominate inwardly (*CW* 7). As the Persona presides over adaptation to collective consciousness so the anima rules the inner world of the collective unconscious.

For Jung, the animus (image of male) and anima (image of female) as contrasexual archetypes are thus inborn potentialities to be filled out by the experience of men and women with humans of the opposite sex. Women had to be filled out by the potentialities that men had and women by the experiences that men had. This idea led to great difficulty in the understanding of modern psychology when anima is viewed as synonymous with the Feminine principle and when animus is viewed as synonymous with the Masculine principle. As has been shown, throughout the writings of both Jung and the traditionalists, this was the sense in which the concepts and the terms, the anima and animus, are used. This led to the unfortunate equation of woman = anima = Feminine and man = animus = Masculine. It is now understood why Jung and the traditionalists held this view against the background of typical biases in patrivalent culture.

Jung also took *animus* to mean spirit, that part of a woman which has a relation to things philosophical, religious, or cultural. He took it to mean a woman's Logos, sometimes equated with thinking - and the animus too is mediator to the unconscious in a woman.

In addition, Jung used the term *anima* in various contexts to mean Eros, feeling, an incarnation of psyche connecting a man to his emotional life, an incarnation of the unconscious, mediatrix between ego and unconscious and soul-image, a projection-making factor behind the selection of a mate or partner.

The concepts were further complicated by Jung's distinguishing soul and spirit and sometimes equating them with the Feminine and Masculine. Because he had defined anima as soul, he sometimes asserted that woman does not have a soul (*CW* 17). Others, including Emma Jung, have tried to deal with this by asserting that woman is soul (De Castillejo, 1973). Jung viewed women's unconscious as predominantly Masculine (*CW* 10; *CW* 14). Assuming that, traditionally, ego consciousness is Masculine and the unconscious Feminine, women lived naturally in a kind of Feminine consciousness or matriarchal consciousness which is not strictly speaking ego consciousness. Theoretically, women do not enjoy ego development; and what appears to be higher cognitive functioning in a woman is the work of the inner maleness, her animus, not her ego. This is the Jungian counterpart of the Freudian fantasy of inferior moral development and penis envy in women (Bolen, 1985). Both Freud and Jung suffered from the fantasy that men are capable of a fuller development than women.

In short, among Jungians, there has been considerable confusion - and some utterly untenable ideas - as they have adhered to Jung's historically and culturally contextualised ideas of equating anima, woman, Feminine, soul, feeling, Eros, and the unconscious, and of equating animus, man,

Masculine, spirit, thinking, Logos, and consciousness. Clearly, such equations create horrendous problems when one comes to adapt these ideas to the experience of contemporary women. The Jungian bias of equating women with Feminine and men with Masculine leads to a confusing of archetypal patterns of Masculine and Feminine with the corresponding social role characteristics of masculinity and femininity.

As a defence against the insidious impact of the classical conceptualisation of anima and animus, a potential conceptualisation allows animus and anima to be perceived as the archetypal ground for the experience of Otherness (Samuels, 1985b; Young-Eisendrath & Wiedemann, 1987). The experience of Otherness is always a numinous and fascinating mystery, the complement of I-ness. The specific content of the experience for each individual will vary from every other, precisely insofar as the individual's I-ness varies from every other. What Jung notices is that, because ego identity is elementally rooted in the earliest experience of body image, Otherness for men will be personified typically as female, and Otherness for women will be personified typically as male.

The anima and animus thus represent aspects of "Otherness", unconscious unintegrated Feminine and Masculine ways of being, which are closely linked with acceptable cultural and gender-conditioned aspects; in women's case, these were particularly apt during Jung's time, when women did not have easy access to Masculine ways of being. In modern times, with women's less difficult access to Masculine ways of being in the world, the nature and images inherent in the animus may change as other unknown facets of the Self are encountered.

In the modern era, however, maleness is increasingly not equivalent to Masculine nor is femaleness equivalent to the Feminine. Animus or anima Otherness is an expression of what a person cannot be in that moment (Hill, 1992). Shadow Otherness is that which individuals do not like to be or do not want to admit to being (Hillmann's concept of the Shadow as that which is morally inferior) but which can be accessed once it is known. Animus and anima Otherness is only knowable in imagination, remaining essentially a mystery, and hence finding its elemental expression in the image of the opposite sex for most human beings. Theoretically, this inner animus or anima image is an expression of essential aspects of the Self that are undeveloped in consciousness and which are unconsciously sought in the quest for fulfilment and completeness, the proverbial other-half Otherness.

In a relationship to someone who appears to embody these qualities, the inner image is awakened and projected onto the other person and one is suddenly in love, and feeling that life depends on connection with the Other. The perception of the Other is through the lens of the inner image, so it tends to be distorted. When there is such a complementarity of projection, and the relationship succeeds, one has met one's fate for one's life and one's further development will be indelibly affected.

In Chapter 2, it was argued that the four patterns of Feminine and Masculine consciousness (static: positive and negative; and dynamic: positive and negative) form the basis of a post-Jungian perspective on the Self and its developmental processes in human beings. This hypothesis can be applied to an individual day-to-day developmental basis but also permeates through to the life cycle, thus forming a model of the Self. These four principles of consciousness are dynamically related to one another as two polarities: the static Feminine in opposition with the dynamic Masculine, and the static Masculine in opposition with the dynamic Feminine. (See Chapter 8 for a full discussion).

Relating the anima and the animus to the model of the Self, these inner images of Otherness are going to be conditioned by where one is in the development of the life cycle and in what modes of consciousness one may be somewhat more fixated (Hill, 1992). For example, if a young woman is identified with the dynamic Masculine pole and modes of consciousness, her ideal man and inner male will be in the static Feminine, unconditionally affirming on the surface, but unconsciously wanting realisation of the dynamic Masculine in himself. She will be unconsciously in the static Feminine, unable easily to tolerate signs of autonomy and individualism in her partner.

If a man is more comfortable in the static Feminine consciousness, he will project an anima ideal of a martial maid or Amazon type who will carry the dynamic Masculine for him. Unconsciously, the animus will be in the static Feminine and she will be threatened by, and castrating toward, his movement into dynamic Masculine autonomy. If a man has an identification with static Masculine values, based on a strong relationship, his anima ideal will be the stereotyped dynamic Feminine anima ideal which, when wholesome, will inspire and carry interpersonal relatedness and the processes of renewal for him. If this static Masculine is rigid, his anima will be characterised by the negative dynamic Feminine, wounded, symptom-ridden, addictive, hysterical, or mad.

If one is identified with Masculine consciousness in its more dynamic forms, in its battle with the more static forms of the Feminine in the form of the Great Mother, then the unconscious will be coloured by the static Feminine - which was true in Jung's case if one follows the integration of his own anima (see the previous chapter). If, as later in his life, Jung came to believe, the ego is more identified with the static Masculine aspects, the unconscious will be coloured by the more dynamic, unconscious and "other" dynamic parts of the Feminine in the form of the anima (see the previous chapter). In traditional Jungian psychology, because of the equation of male and him being identified with the dynamic and static Masculine consciousness, the classical anima is the dynamic Feminine.

If, on the other hand, women are denied the opportunity to develop Masculine consciousness and are given roles in society that are dominated by their own more static aspects of the Feminine principle, as was argued, and its partaking archetypal images of Mother, Wife, Daughter, Muse, Whore and Inspiratrice, the dynamic aspects of the Masculine will be unavailable and

unconscious and therefore "Other" and coloured by the dynamic Masculine in the developmental model of the Self. In traditional Jungian formulations, the animus is the dynamic Masculine.

Anima and animus thus represent what is least developed and most other in the ego's relation to the Self, and bear no relation to the Feminine and Masculine *per se*. This model of the Self defines maturity as the free flowing of consciousness through the four modes of Feminine and Masculine so that, as a person matures, the four modes are better represented in everyday life (Hill, 1992).

At the social-cultural level, there are certain modalities and stereotypes of ego-identity; each has a corresponding Otherness, which gives rise to popular cultural images expressing anima or animus ideals for large number of people. In traditional Jungian literature, four levels of anima and animus Otherness are typically identified and personified by cultural images, and may be tabulated thus:

	Level	Anima image	Animus image
1.	Physical	Eve	Adam
2.	Romantic infatuation	Helen of Troy	Lord Byron
3.	Inspirational	Muse	Man of Ideas
4.	Wisdom and spirituality	Sophia	Guru
1.	Static Feminine		Dynamic Masculine
2.	Dynamic Feminine and Dynamic Masculine		Dynamic Masculine and Dynamic Feminine
3.	All four patterns		All four patterns
4.	All four patterns		

At level one, the images are clearly opposed on a physiological level. At the other levels, the picture is a relative mixture of patterns depending on the configuration of the individual involved. Romantic attraction seldom involves a simple opposition of traits, and inspiration involves the putting together of old elements in new synthetic ways and interaction between static Masculine and dynamic Feminine. Wisdom flows from an Otherness that relates holistically to the totality of being which, by its very being, must include all four patterns. The androgynous nature of the Goddess of Wisdom - Athena, for example - or of priests and gurus draped in flowing garments and surrounded by symbols of the Feminine such as fruits and vessels - exemplify this.

At the highest level, in addition to soul image, animus or anima is both a personification of the collective unconsciousness (the repository of all the archetypes) and the mediator between the ego and the unconscious, and as such it reflects all human potentialities (Hill, 1992).

By anima, Jung also meant psyche itself and the archetype of life. The question now remains: How do these ideas of anima relate to the experience of Otherness, and how do they relate to animus?

Jung says that "image is psyche" (*CW* 15, p. 75). That is, libido or psychic energy can only be apprehended in a definite form, namely "fantasy-images" (*CW* 7, p. 215), and their associated affects or meanings. Jung said, "Every psychic process is an image and an `imagining', otherwise no consciousness could exist" (*CW* 11, p. 544). By defining anima as psyche, Jung is establishing that, at one level, the phenomenology of anima is the experience of imagination. Since imagination is informed by the archetypes of the collective unconscious interacting with personal experience of the outer world, the archetypal anima is a personification of all those unrealised potentialities of the Self - perceived as Otherness- with which one can come into personal relation through imagination. It follows that. as imagination, anima is the medium or mediatrix through which psyche is known, the unconscious which is unknown.

Hillman (1985) extends these ideas further. He sees the perception of so-called outer reality as a fantasy as well, asserting that the experience of all of life is the province of the imagination, that all meaning flows from this image-making or soul-making activity. If this notion is pondered, the anima does become the archetype of life. It is the relation to her, in her bringing as imagination all of the libidinal possibilities, that the person feels vitalised in the day-to-day unfolding of their lives and creative expression and that the experience of having a personal life whose meaning is rooted in an apprehension of the universal.

Hill (1992) contends that "anima imagination" is only one of three kinds of imagination. A second kind is Dionysian imagination. Whereas anima imagination is a reflective and interior experience, Dionysian imagination flows from an abandonment to the flow of outer experience. It is the new and unfettered outer experience that produces inner images and the transformation of awareness. This implies abandoning control and specific preconceptions. A third imagination is the Hermetic imagination. This is the matrix that unites the other two (Hill, 1992), the inner and outer, and is fundamentally the dawning consciousness of fate in images that arise from the unexpected upheavals, surprises, and mishaps that are constellated in human lives, and from the archetypal potentialities of the collective unconscious that correspond to them.

In terms of the model proposed for this thesis, imagination itself becomes an expression of the dynamic Feminine. The dynamic Feminine breaks down the existing categories of consciousness through the introduction of new and unexpected elements in the imagination or in the flow of inner or outer experience, a process of transformation that moves toward a new configuration of wholeness in the static Feminine.

But where does this leave women if the anima is indeed the province of men? Certainly women have imagination, which functions for them in the same way it does for men (Hillman, 1985). Hillman has solved this theoretical dilemma by suggesting that both men and women have both animus and anima (1985). This makes it possible for these two words to retain most of their traditional meaning, but in both sexes. Another, more orthodox solution, of course, is to say that women are anima, that they live naturally in a dynamic Feminine imaginative consciousness and are closely related to the unconscious. This has the theoretical advantage of preserving Jung's original meaning of animus as Masculine, but it seems far from the everyday experience of most women (Hill, 1992).

Again important post-Jungian writers (Samuels, 1985b; Young-Eisendrath & Wiedemann, 1987; Hill, 1992) find it sounder to think of animus and anima as the archetypes of relationship with Otherness, taking the image of the opposite sex, because, bodily, it is eternally Other. At this level of meaning of animus, however, one is forced to the radical position that the animus in his role as psychopomp, as mediator to the unconscious, is, by his very nature dynamic Feminine, and represented in images such as the Dionysian and Hermetic gods. This position is not truly radical, because Jung was always clear that the mediator to the unconscious is Feminine: Mercurius (Hermes) has a dual nature (*CW* 16). It makes sense that this is so because the categories of a woman's consciousness are an expression of the static Masculine, as are those of a man's, so that her imaginative activities of creative renewal are also dynamic Feminine. The notion that the archetypal animus is dynamic Feminine is however shocking to classical use of the animus. Thus the animus may be male, but not necessarily Masculine. This image of Otherness in terms of the proposed model of the Self releases anima and animus from the confusion with the Masculine and Feminine, because they are personifications of the collective unconscious, the archetypal animus and anima carry all the potentialities of the Self that are other than the ego.

This carries the implication that, if women were to move into new modes of Masculine consciousness, the animus images may change. For example, if she moved into a static Masculine (Athena) mode of consciousness, her Otherness may be reflected in male figures who constitute the dynamic Feminine mode (Stevens, 1992).

These lines of reasoning, that the animus, the contra-sexual archetype, will take the form of images of males constituting excluded gender and social conditioning aspects, (which might be Masculine), but later on carry the dynamic Feminine as Initiator, Inspirator, Soul-Guide, and Lover are investigated seriously by writers such as Schierse-Leonard (1985), Woodman (1990), and Matthews (1997).

In this way, the animus retains its function as soul-image and eternal Other. Thus, just as Jung confused Feminine, anima, and women, Masculine, animus, and men became confused in the patriarchal canon in women as well.

Because, Jung argues (*CW* 8; *CW* 9i), male psychology shifts after mid-life toward its female opposite, there is a physiological and social softening and weakening toward the Feminine, all of which is occasioned by the anima. However, the syndrome of inferior Feminine in the personal sphere is inter-related with the dominant syndromes of the culture and the *Zeitgeist*. Syndromes current when Freud and Jung began their psychoanalytical work are less current today. The anima as a syndrome of excessive or inferior Feminine traits is less evident as the culture moves toward incorporation of typically anima attitudes into its collective values.

With this broad survey complete, it should now be possible to attempt some definition of the parameters of what is known in Jungian psychology today as the Feminine or the Feminine principle, now divorced from the animus and anima, as well as the images which mediate this principle and their meanings in the psyche, particularly from post-Jungian perspectives.

5.1   INTRODUCTION

This chapter will discuss Jungian and post-Jungian endeavours to determine what constitutes the Feminine principle and which archetypal images mediate this principle.

The Feminine and Masculine archetypes, as Jung characterised them, are not representable but primordial, unchanging patterns, instincts or motifs that rest in the collective unconscious (Sullivan, 1989). Each is a predisposition, propensity, and readiness toward a certain expression in image, effect, and action rather than the concrete form itself. Images of these archetypes have appeared throughout history in differing socio-cultural forms including myths, religions, dreams, art, visions, legends, fairytales, and certain basic behavioural patterns. It is important to note that, although the archetype itself does not change, its manifestations conform to custom, attitude, and circumstance, and are modified accordingly (Sullivan, 1989).

5.2   GENDER, SEXUAL DIFFERENCE, AND THE FEMININE- MASCULINE POLARITIES

It was stated in Chapter 2 that gender has been constant through the ages in signifying differences and natural opposites by using the sexual symbolism inherent in the male and female. Subsequently, Jungians have argued that the Masculine-Feminine polarity is a given archetypal situation in the psyche (Hill, 1992). The Feminine principle can be identified in nature and in woman's bodily processes, and a Masculine principle can be observed in nature and in a man's bodily processes (Haddon, 1988).

Sullivan (1989, p. 135) states that "Although some of that sorting may be biologically determined, most of the *content* of our notions of `feminine' and `masculine' is culturally determined." (See also Whitmont, 1983, p. 127.) It is extremely important to distinguish the differences between the biological, cultural, and Jungian symbolic approaches to the Feminine and Masculine because these differences and approaches are responsible for much confusion. It is also necessary to clarify further our understanding of what the terms *male* and *female*, *masculine* and *feminine* encompass.

The terms *male* and *female* refer to, and serve to distinguish between, physiological differences as manifest in human bodies; they centre on physical genital differences. The terms *feminine* and

masculine are generally used by writers to refer to the specific traits learned in culture to ensure a gender identity or, more appropriately, femininity and masculinity. In this sense, the terms *masculine* and *feminine* refer more to a given culture's stereotypes about men and women than to what is inherently true of men and women (Sullivan, 1989). Sometimes these particular assignments stem from the sex's genital organs but overall the traditionally sex-linked characteristics are more informed by cultural stereotypes. (This is congruent with contemporary gender studies and will be further addressed in Chapter 8).

Ulanov (1971) criticises strongly what she calls the literal conceptions of the archetypal Feminine, that is, both the biological and cultural approaches which insist that the Feminine equals, and can only equal, female.

The biological approach is to be found primarily in the Judeo-Christian and Freudian approaches. Here the approach is through the biology of the female: anatomy is destiny. The psychology of the Feminine is derived from the contours of the female body and what she lacks - a phallus. Thus the entire psychology of the wounded female is built upon the lack of a phallus. Although the psychological standpoint is dependent on the physical, the psyche is not recognised as an autonomous element in itself (Freud, 1964).

The cultural approach is represented by figures such as Karen Horney (1967) and Margaret Mead (1935, 1939). Their psychology, like much of the Women's Movement, presumes that the Feminine derives from the influences of cultural tradition, from the custom and habit that have moulded, if not entirely recreated, the psychological propensities of women - anatomy is *not* destiny. Sociological factors assume primacy instead. Women's traditional subordinate position has created in her a psychology of dependence and passivity, traits which are not intrinsic but change as the culture changes. The more radical women's groups claim there are no real differences between men and women, only those created by unjust male standards (Tavris, 1993). Jung concurred with these defining influences: "Only half of feminine psychology can be covered by biological and social concepts" (Jung in Harding, 1971a, pp. x-xi).

To these influences - the biological and the socio-cultural - the Jungians added a third element or force, the psyche. Jung recognises that the psyche is an autonomous entity, a presence in itself and not simply an offshoot of the body or something determined largely by culture. In this sense, the Feminine and its psychology represent aspects of objective psychic reality, *in addition* to physical and cultural reality.

Learning about the Feminine presumes learning something about the objective psyche, about styles of being human which apply to both men and women. Seen symbolically, the Feminine is understood as an archetypal aspect of the human psyche. Thus the way psychic polarities,

symbolised most often in Masculine-Feminine polarities, are conceived of and valued may vary according to historical time and cultural influence. However, the fact of psychic polarities and the centrality of the Masculine-Feminine polarity is a basic structure of the human psyche (Hill, 1992).

Sullivan (1989), together with other important post-Jungian writers such as Ulanov (1971), Whitmont (1983), and Samuels (1985b), contends that there are intrapsychic Feminine or Masculine energy patterns, both of which are present in all people at all times.

Sullivan (1989) argues further that each culture's understanding of the Feminine and Masculine principles is expressed in the images of women and men found in its art, mythology, and folklore. This has little to do with the innate nature of men and women although it does reflect something of the ways men and women *have been conditioned to be within the context of culture*.

Sullivan points out that, in talking about themselves, women will usually assume that the word *Feminine* will have something to do with their essential nature. While Sullivan contends that this may be so, she notes the importance of its inaccuracy as well. Mythology, folklore, fairytales, and art have constructed images of men and women more appropriately understood as *stereotypes* of masculinity and femininity than as anything realistically reflecting the way men and women are: complex, multifaceted, and profound in content. These complex inner images are crucial in the processes of striving towards wholeness and individuation. In Western society, this means working in these neglected areas. For many women as well as for men in the patriarchal era, this necessitates an increasing interest in the Feminine sphere, and in areas where repression and/or rejection has taken place. Although it has long been recognised that the patriarchal era discriminates against women, what are less often recognised are the ways the cultural bias discriminates against the Feminine side of every individual: "Human wholeness has been the most important victim of humanity's biases against the Feminine" (Sullivan, 1989, p. 16). (See also Whitmont, 1983).

In order to understand the archetypal Feminine, Her processes and images, it is necessary to survey some aspects of mythology. Here the interest will reside more in her images and principles as they form part of the developmental patterns of the Self.

5.3 ARCHETYPAL IMAGES OF THE FEMININE: A BRIEF SURVEY OF THE EVOLUTION OF HER IMAGES THROUGH MYTHOLOGICAL AND HISTORICAL TIME

It was the genius of Jung in his discovery of archetypal psychology who realised that:

> What, with us, crops up only in dreams and fantasies was once either conscious custom or general belief. But what was once strong enough to mould the spiritual life of a highly developed people will not have vanished without a trace from the human soul in the course of a few generations. We must remember that a mere eighty generations separate us from the Golden Age of Greek culture. And what are eighty generations? They shrink to an almost imperceptible span when compared with the enormous stretch of time that separates us from Neanderthal or Heidelberg man (Jung in Baring & Cashford, 1991, p. 299).

Baring and Cashford (1991) make the important observation that it is in only recent times that world mythology could be looked at to find broad patterns. Outcomes of these investigations can be found in the work of Eliade (1957), Graves (1958, 1960), Campbell (1970, 1988), Neumann (1972), Stone (1976), Gimbutas (1982, 1989), Eisler (1990), Baring and Cashford (1991).

The myth of the Feminine or the Goddess has moved through several stages of diminishing influence from the Paleolithic Age to the present. In contemporary formulations of Western culture, there is no Goddess myth at present and no Feminine dimension in the collective image of the Divine. This means that contemporary experience of the archetypal Feminine as a sacred entity is no longer available as an immediate reality in the way it used to be. Although the myth of the Goddess partially survives in the figure of Mary, the Virgin as intermediary, it is still ultimately excluded from the prevailing myth of the God. As the evolution of Her images and principle that She symbolises in time interlink with those of the Masculine and the processes that He symbolises, they will be discussed together where necessary.

5.3.1 *The Feminine as Goddess of Earth and Nature*

The Goddess archetype took form in human consciousness at some point in preliterate history. From her depiction in Upper Paleolithic (30000 - 7000 BC) figurines, cave paintings and other archaeological material, scholars have surmised certain things about Her. Deriving a Goddess myth from so distant a period is necessarily treading on dangerous intellectual ground. Although there are cave paintings and artifacts form the Stone Age, it is difficult to imagine the psychological and cultural context for their creation. In spite of the murkiness of the sources,

it does seem as if a portrait of the Goddess in Her early stages emerges (Stone, 1976; Gimbutas, 1989; Eisler, 1990). At this stage, She was thoroughly female and preceded any differentiation into God and Goddess. She seems to have been absolute and parthenogenetic - born of Herself - the foundation of all being. She was the All-Giving and the All-Taking, the source of life and death and regeneration. More than a Mother Goddess or Fertility Goddess, She appears to have been earth and nature itself, an immense organic, ecological, and conscious whole.

In the beginning, the Great Goddess alone gave birth to the world out of herself, so that all creatures including the gods are Her children, part of Her divine substance (Leeming & Page, 1996). Everything is living, animated - with soul - and sacred. This was the myth that prevailed in the Paleolithic, Neolithic, and Bronze Ages. Today's distinctions between spirit and nature, mind and matter, soul and body have no place for humanity and nature share a common identity.

The signs of the Great Goddess in Her earliest emergence are in the caves that were apparently places where Her presence could be experienced in concentrated form. This connection between places of worship and the body of the Goddess is sometimes explicit as in the case of the Late Neolithic Temple of Ggantija in Malta (Pollack, 1997). The great majority of objects found by archaeologists within the Paleolithic caves are figurines and drawings of women, some clearly pregnant, nearly all with caricatured large breasts and buttocks, and other objects with vulval slits. In the caves of the Dordogne in France where engravings can be dated to about 30000 BC, the figurines are often simple bell-like objects with an opening (Leeming & Page, 1996). In later Paleolithic decorations in Mezin, Ukraine, the vulva is an abstract triangle. Later still, it would become a pod and a flower (Leeming & Page, 1996). The metaphors for the Deity were found in the mysterious generative and nurturing processes of the female body.

The Goddesses were mainly sexual, represented by the luxuriant, unregulated wild plant life of the swamp (N. Hall, 1980). The woman was the apparent source of human life, the producer of milk that fed the young, and an instrument of power which attracted others to her body. From the earliest times, the Goddess herself was sometimes depicted as a bird woman, a fish woman, or a snake woman. The association of the Goddess with animals from the various domains of the earth is also expressive of the universality of Her being. She is of the sky, the sea, and the ground. The word *religion* is probably misleading when applied to the Goddess in the Paeleolithic period. It seems that worship would have been unnecessary for a people who were not separate from their source who - like the trees, the animals, and everything else on earth - were emanations of the Goddess. The Goddess as understood by these ancient people was an immanent rather than a transcendent expression of the Great Mystery of life. She was present in every aspect of the pulsating and cyclical existence of which humankind was aware. They lived literally as well as metaphorically within the Great Earth Goddess and were a part of Her. In Her earliest forms of Earth Goddess, She was life itself. The concept of Goddess as a personification of earth is a common one in later mythologies.

In Western culture, remnants of the earliest forms are found in the Greek Gaia, who is celebrated both by Hesiod in the *Theogeny* and by the Homeric poets in their Hymns as the Mother of all things, oldest of all beings. Gaia formed Herself into the world out of chaos, and in Her form as Eurynome, danced herself into life (Berry-Hillman, 1978). Other clues to this early form of the Earth Goddess are found amongst the Okanaga Indians of Washington State who tell the story of earth as Primal Woman. The aboriginal people in Australia worship Kunapipi, a Gaia-like Mother who existed before anything else and whose body was earth (Leeming & Page, 1996). Other pointers to the early myths can be found in Egypt, especially in the depictions of Nut, the sacred Cow who pours forth the Milky Way. She is sometimes shown as the star-spangled heavens, arching over Her husband Geb (the earth) with His sometimes erect obelisk-penis signifying the urge of the earth to procreate (von Franz, 1995). The Indian myth of Goddess (Devi) as Shakti points to the Goddess as she probably was first known. Devi-Shakti is less anthropomorphic than conceptual; She is the essence of being, the energy of the cosmos that gives life to eternity. Encompassing all opposites, She is the Goddess of all forms (Leeming & Page, 1996).

5.3.2   *The Feminine as Great Mother Goddess*

During the Late Upper Paeolithic (10000 - 7000 BC), climatic changes brought the Ice Age to an end, and the people in what are now Europe and the Middle East gradually formed more stable settlements. The Goddess would now come into Her own insofar as Her effect on society and Her depiction in art were concerned.

By the Early Neolithic (circa 6500 BC), Goddess was ubiquitously enthroned in shrines as the Supreme Being, taking form as Sacred Maiden and Ancient Crone, but most often as Holy Birth-Giver, the Great Mother Goddess. It was not the older cave depictions and vulva-oriented practices which led to this more institutionalised religion of Mother Goddess but the development of agriculture, pottery, and weaving (Leeming & Page, 1996). Beginning in the warmer climates, a hunting and gathering society gradually gave way to new methods of survival. As birth-givers, women had long been associated with the fruit-bearing earth. When they now learned the art of bringing the Goddess's processes into an environment chosen by humans, they were making themselves, in effect, priestesses of a Goddess religion centered in the sacred soil which, in keeping with Paleolithic understanding, was literally the Mother's body. One of the oldest Neolithic sites is Catal Huyuk in what is now Anatolian Turkey (Eisler, 1990). The evidence at this place indicates an Edenic period between 6500 and 5700 BC, during which warfare was non-existent while the religion of the Goddess served by priestesses was dominant in a culture which placed agriculture, weaving, pottery-making, and the domestication of animals before the hunt. The priestesses of the Early Neolithic became guardians of the mysterious and magical systems on

which life depended. The Goddess and Her women were not only sources of but controllers of the deep energies, the essential power of life (Eisler, 1990). The Goddess as Great Mother embodied the whole cycle of life, including birth and death in the same Feminine Supreme Being. This was a Being who nourished even as She took her offspring back into Herself.

Death and life, blood-letting and procreation, light and dark - all the opposites of existence were intricately entwined and united in the Great Mother, as they had been since Paleolithic times. She developed more specific anthropomorphic and personal characteristics than She had had before. She was now Provider-Destroyer, stressing Her connections with the natural cycles of death and rebirth. The myth of Devi as Kali, which has its sources in the Goddess religion of the early Indus Valley cultures of the third and second millennia BC, and often depicted as the Black Goddess, is the essence of all perishable things (Woodman & Dickson, 1997). Kali is the destructive and creative breathing of the universe itself. Her stomach constitutes the constant devouree of the equally constant plenitude of Her womb.

Another Black Goddess of the earth is the great Oya of the Nigerian Yoruba culture (Leeming & Page, 1996). She is less specifically anthropomorphic than Kali. She can be a mountain or a river, an earthquake or an animal. She contains the destructive as well as the constructive aspects of nature. The Polynesian goddess Pele - the Volcano Goddess - is yet another version of Goddess as Mother-Destroyer. The Aztecs of ancient Mexico had a particular violent form of the Goddess as devouree: Tlillan, the Snake Woman, whose temple was called Black House where small children were sacrificed to Her. In the mythology of the Ugaritic people of the Near East, Asarte features as the Goddess, *prima materia*, Mother of all deities. Romi Kumu of the Baransana people of southeastern Colombia and Coadidop of the Tariana, a neighbouring people to the Baransana, have a Goddess as supreme being. The Great Mother Goddess, the Sioux Goddess called White Buffalo Woman, exists among the North American Indians. The Goddess Ala of the Ibo tribe in Africa is yet a further example (Leeming & Page, 1996).

In the ancient depictions of the Late Paleolithic and Early Neolithic, the Goddess is often associated with serpents. In the Indian Tantric cult, one based on the power of female sexuality, the Goddess is sometimes depicted with a phallus like a serpent emerging from Her vulva. The symbolic serpent is Kundalini, a version of Shakti, the somatic energy that remains coiled in the lowest part of the human body. When awakened by the disciplines of Kundalini yoga, the energy serpent coils through the sacred point of the body and activates the individual even as She activates the Universe itself (Woodman & Dickson, 1997). The Great Mother Goddess who reigned supreme in pre-classical Minoan Crete in the third and second millennia BC is also a Snake Goddess. She is most famously depicted in a statue of faience and gold dating from about 1600 BC found in the Palace of Knossos, Crete (Eisler, 1990). The serpent connection is also present in the Aztec myth of Coatlicue who displays most of the other elements of the Neolithic Great Mother as well. In the Neolithic Near East, in Egypt, She reigned as Nut, as the Great

Snake Ua Zit, as the more abstract Maat, and as Hathor, the Cobra Goddess, Mother of all Deities, Queen of Heaven, Eye of the Universe, and the carrier of the ankh - the Egyptian looped cross that symbolises life (Leeming & Page, 1996).

A Great Mother from whom the race came was imagined, and, as humankind came to value its existence and thus its sources, another aspect of Goddess came to be feared yet revered by Her mortal children. In this way, female and women were associated not only with celebration, birth and support, but also with grief and the taking of life. Whereas the bounty and beauty were to be enjoyed and appreciated, the dangerous and death-dealing epiphanies were to be confronted and overcome or transcended (Neumann, 1972; B. Zabriskie, 1990).

While concurring with Whitmont (1983), Eisler (1990), and others, B. Zabriskie (1990) explore the archetypal images of the Feminine through folklore, myth, history, culture, and time, and argues that, when societies were primarily agricultural, when women were obviously significant participants in the valued existence and work, their life-giving and life-enhancing capacities were seen as particularly numinous. Figurines from ancient times attest to a fascination with the female body and the practical objects of beginning civilisation imitated the forms and functions of the sexual birth-giving and nurturing female: urns that received, vases that held, enclosed spaces that encircled. Female attributes were celebrated in artistic and religious forms while Feminine energies were personified and deified. Worshipped in many guises and names, the Great Goddess expressed the numinosity of a range of Feminine powers.

Elaborating on this, Whitmont (1983) states that the Female Goddesses personifying and embodying the Feminine principle monitored the life cycle throughout its phases: birth, growth, love, death, and rebirth. They were credited with both chastity and promiscuity, nurturing and motherliness, and bloodthirsty destructiveness. They reigned over both love and death personified as Inanna in Sumer, Anath in Canaan, Ishtar in Mesopotamia, Sekhmet in Egypt, the Morrigan in Eire, Kali in India, and Pallas in Greece. But they were not at all concerned with conquest and territorial expansion. Those were the dominions of the male Gods.

5.3.3   The Feminine Goddess and Her Male Challenger

The potential for a male challenge to Goddess's supremacy must have existed from the moment humans understood the importance of the male role in procreation. It is also possible that, as agriculture and animal domestication developed, the role of the male as warrior-protector did too. Now the Mother Goddess unites with the God - once her Son, now her consort - to give birth to the world (von Franz, 1995). Here the distinction is made between the eternal womb and its temporal phases (whether of the moon or the seasonal life of vegetation), and the focus of the

myth is now on the relationship between the Mother Goddess and the God, her Son-Lover and that which changes - *zoe*, the eternal and inexhaustible source, and *bios*, its expression in time - prepares the way for the distinction between energy and form which was later to become that between nature and spirit. This lunar-matriarchal stage honoured motherhood and the cultivation of seed, recognised the archetypal Mother-Child unit as the formative factor in the plant and spread of human life.

Two myths provide some sense of the early stages of the struggle. The Dahomey tribe in Africa provides an account of the Great Mother, Mawu, being challenged by the foolish Awe. The second story is an archaic Greek creation myth concerning the creatrix, Eurynome, who is close in spirit to the Earth Goddess, Gaia. In its association with Goddess from Paleolithic times as an agent of fertility and life force, the snake can be seen as at least subliminally phallic (Leeming & Page, 1996). As male hegemony began to develop, it took on the aspect of phallic enemy of the Goddess. This stage in Goddess's interaction with the male and Masculine force reveals Her as still dominant, but on increasingly dangerous ground. In Sumer and Egypt, in Anatolia and Greece, as well as in other parts of the world where history and legend began to be recorded in writing, She was particularised as Inanna-Ishtar, Nut-Hathor-Isis, Cybele in Anatolia, Parvati in India. By the Late Neolithic, She had accepted the necessity of a male companion.

As early as in the shrine decorations at Catal Huyuk, the Goddess is found giving birth to the bull, who also appears to represent male procreative powers (Eisler, 1990). At first, the Goddess chooses males who were no apparent threat - a younger God, a Brother, even a Son to be Her lover. The myths that resulted from Her mating rituals are among the most extraordinary and persistent vegetation-year myths of the Fertile Crescent and the myths of the Mother and Her sacrificial Victim-King-Lover. They are the myths of the Daughter or the King as sacred seed planted in the Goddess's vulva, which is the earth, the death-seed buried without which there can be no procreation, no regeneration, no life (Baring & Cashford, 1991). These myths contain an archetypal pattern which continues to live in the shadows of the theology and the practice of modern male-dominated religions, including Christianity, according to which the King hanging on the tree-cross is the seed-fruit that will regerminate in the Goddess's womb which also represents His death (Baring & Cashford, 1991).

Probably the oldest of the planting myths is that of the Goddess Inanna, the Great Goddesss of the ancient Sumerians, whose civilisations flourished in the Tigris-Euphrates valley of Mesopotamia, beginning in the fifth millennium B.C. (Brinton Perera, 1981). Under Babylonians in the second millennium, Inanna becomes Ishtar. There is an apparent need for a fertilisation process represented by the plowing of Inanna by Her Shepherd-King-Lover. In the Inanna-Erishkigal conflict can be found the beginning of the new patristic duality in the conscious division of the Goddess into Her light and dark, good and evil sides. But in Inanna's death and return, we also find the first example of resurrection (Brinton Perera, 1981). It is a myth that makes sense in

the context of the physical processes of nature and the inner processes of self-searching. It speaks of the necessity of death in the regenerative cycles of nature. The myth of Inanna speaks also of the equally important necessity of confronting and assimilating what the patriarchal cultures called the dark side before self-knowledge can begin to grow. Inanna's descent into the earth, into Herself to confront her Sister, the dark part of Herself, becomes an appropriate metaphor or archetypal image for human journeys into the darkness of the unconscious world (Brinton Perera, 1981).

Demeter has Her origins in the old Earth Goddess. Archaeological evidence at Her cult site, Eleusis, suggests that Her worship had been well established for some time when patriarchal religion was established in Greece. Most scholars agree that Demeter's origins were Minoan, and many have associated Her with the Egyptian Goddess, Isis (Kerenyi, 1967). But by the time of the establishment of the extant myth, She had become the Grain Goddess of the fertility mysteries celebrated and practiced at Eleusis. Her Daughter, Persephone, had become the menarcheal Grain or Corn Maiden, seed of life. It should be noted that once Persephone, the Maiden, eats of the fruit of the dark world - the seed-filled symbol of sexual awakening and procreation - She must live within that world for half Her life, returning to Her Mother as Wife rather than Virgin. Just as Inanna is compelled to spend time in the Underworld, so Persephone's annual absence coincides with the menopausal winter, the death of the formerly ever-breeding Earth Mother who now roams the world as a searching, wisdom-bearing Crone (Kerenyi, 1967).

Demeter-Persephone still speak with power to the realities of nature's and a woman's life cycles. Demeter-Persephone can appropriately be linked with the moon and the seasons as well with the menstrual cycles and the division of a woman's life into fertile and non-fertile stages. Persephone's journey, like Inanna's, can also serve as a metaphor for the individual assimilation of the fruits of the dark unconscious, the progress beyond the paradisiacal but undifferentiated perfection of innocence. The mysteries of Eleusis, the sacred rites of Demeter, remain just that - a mystery. There is no unassailable evidence of exactly what these rites contained. The rituals apparently included the placing and removing of sacred fertility objects in and from baskets and chests. And it would seem that the sacred phallus of the resurrection god, Dionysus, was often carried (Kerenyi, 1967).

A myth that involves the planting of the Goddess Herself is the Indian tale of the dismemberment of the Great Goddess in Her form as Sati, a wife of Shiva (Leeming & Page, 1996). Another maiden-planting story with strong echoes of the Persephone myth is the Indonesian death and resurrection myth of the moon-sow Goddess, Rabie, who plays Persephone to an Underworld God, Tawule. Many North and South American Indians tell the myth of the Corn Mother, who dies and is planted in the earth before giving forth corn (Leeming & Page, 1996).

One of the most popularised popular incarnations of Goddess was the Egyptian Isis, Queen of the Tomb, Mother of the Gods whose myth and mysteries so much like those of Demeter persevered into Roman and early Christian times (Baring & Cashford, 1991). Isis assumed primary importance in Heliopolos during the Fifth and Sixth Dynasties (circa 2500 BC). Inheritor of the powers of Ua Zit, Nut, Maat and Hathor, She was the throne of Egypt in whose lap the pharaohs sat. Like Inanna, She had a Dark Sister, earth-coloured Nephthys. Together what they created and destroyed was manifest in the Nile in its annual processes of flooding and receding as well as in the female body in its monthly cycle of destroying and providing (Leeming & Page, 1996).

The Brother-lover of Isis was the great King, Osiris, the God of maize and the Underworld in the highly complex death and resurrection religion of which He and His Sister-consort were the major figures (Neumann, 1972). Osiris was infinitely more powerful than the Sumerian shepherd-king, Dumuze, but, like Dumuze, He became the seed of life buried in the earth and revived by the power of the Goddess and Her mysteries. In this remarkable myth, retold by Plutarch and others, several elements come into their own as signs of Goddess in Her role as fertility figure, the snake as Her companion, the presence of the tree in which the Son or Brother-lover is contained as a seed in a pod or on which He is hung as seed-bearing fruit (Baring & Cashford, 1991).

At this point in Goddess's history, She remains the dominant and all-inclusive power. Her lovers must die in Her domain. In his classic work, *The Golden Bough*, Sir James Frazier (1994) relates fertility rituals based on this pattern wherein kings were periodically sacrificed for purposes of renewal and priests of the Goddess cult were castrated in Her honor. Indications of the King as sacrificial victim of the Mother are present. At Catal Huyuk, shrine depictions suggest that the procreative bull born of the Goddess was perhaps subsequently sacrificed to Her.

An important myth of the sacrificed King is that of the Anatolian Great Mountain Goddess, Cybele, and Her Son-Lover, Attis. There are other elements in this myth (including the death and resurrection of Attis) that can be recognised in another Near Eastern saga, that of the death and resurrection of Jesus, which took root in Rome not so many years later. The story of Aphrodite and Adonis in Greece carries the same Mother goddess and Son-Lover mythological theme (Baring & Cashford, 1991).

5.3.4   *The Feminine and Female Goddess Usurped by the Masculine and Male Gods*

In the late Bronze and early Iron Age, mythology reveals the Mother Goddess killed by the God, Her great-great Grandson, who then makes the world from Her body and the human race from the blood of Her dismembered body (Baring & Cashford, 1991).

The supreme position of Goddess was seriously eroded only during the invasions of Europe, the Near and Middle East and the Indian sub-continents by warlike peoples collectively called the Indo-Europeans or Aryans, who brought with them versions of what had presumably been a proto-Indo-European language (Baring & Cashford, 1991). The origins of the Indo-Europeans themselves are unclear. One widely accepted theory is that they were a culture of nomads who lived in the steppes of Central Asia in the middle of the fifth millennium BC It is thought that these people, inhabitants of a landscape less abundant in "Goddess bounty" than that of Europe and the Fertile Crescent, had long practised the art of military raids to augment their wealth. In search of more productive territory, they took southern migrations into the Goddess world during the Bronze Age (3500 - 100 BC). The Aryans practised religions which reflected their priorities as experienced warriors who possessed superior weaponry, and who were thus dominated not by the Goddess but by a warrior Father God of thunder and light (Eisler, 1990). In the areas invaded by the Aryans, the Goddess, who had always been associated with the dark mysteries of the earth, was increasingly demystified or equated with evil during the Bronze Age. That which was dark and mysterious could only be opposed to the new God of Light. As women and nature and their reproductive mysteries had long been tied to the Goddess, so nature and women began to be associated with darkness and evil and to be thought of as objects of conquest (Woodman & Dickson, 1997).

For example, the attitude toward rape changed. In early Sumer, the law had called for a rapist to be executed. In later Hebrew laws, married *victims* of rape were ordered to be killed. The cult of virility took precedence over that of fertility and union. The dark was separated from the light. Death was opposed to life rather than a part of it. Female power as represented in the new worldview in the figure of the *femme fatale* - the Sirens, Harpies, and Witches of myth - was feared and had to be controlled. In the Babylonian creation story, the Enuma elish is one of the earliest version of Goddess's betrayal and downfall (Leeming & Page, 1996). The Babylonians were the Semitic successors to the Sumerians in second millennium Mesopotamia. Tiamat was a Babylonian version of Goddess as the Great Mother creatrix. In this myth, Her son Marduk represented a fully developed male-dominated culture. Tiamut was Goddess, Mother of all Mothers but She was also the tempestuous seas. Marduk, with His superior wind and fire power as the Sky- and Sun-God, killed Tiamat by slitting Her body in two and fashioned the cosmos anew out of Her body, making the heavens from one half of the Goddess and the earth from the other. In such a manner did the orderly world of Marduk replace Tiamat's noisesome and unseemly chaos (Baring & Cashford, 1991). Creation is now disassociated from the creative source and the world is no longer a living being and a sacred entity. On the contrary, it is seen from Marduk's perspective as the inert and inanimate substance that we call matter which can be shaped and ordered only by spirit. The considerable implication here - which mythically underlies much destruction of the earth as well as the holy wars against other human beings - is that the conquest of matter releases spirit.

The Babylonian version of the epic of Gilgamesh contains another indication of the changing attitude toward Goddess and women in the period following the great invasion. Ishtar, related to the Ugaritic Star Goddess, Astarte, had once been the all-powerful and fecund Inanna, Goddess of Sumer. Now She is treated by Gilgamesh, the questing Warrior-Hero of the new culture, as a dangerous *femme fatale*. In other versions of this story, She is killed not literally but metaphorically by bowing down in Her relations to the more powerful God. Examples of these myths can also be found in the Indian Parvati and Shiva (Baring & Cashford, 1991).

Finally, the God creates the world alone without reference to the Mother Goddess either through self-copulation (the Egyptian Atum) or through the power of the Word. This was the Bronze Age myth of the Egyptian Ptah, whose tongue translated the thoughts of His heart, and the Iron Age myth of the Hebrew Yahweh-Elohim who made heaven and earth in the beginning and saw that it was good (Baring & Cashford, 1991). In the popular version, Adam is made of the clay of the inanimate earth and comes alive only when spirit is breathed into him while Eve is derived from Adam. Here the world is set still further apart from its Creator and cannot share in the sanctity of the original source. The Creator is transcendent to creation, not immanent in creation as the Mother Goddess before Him. The transcendent God, pure spirit, creates nature and then in addition transfers some of His spirit into the body of human beings but not into the bodies of animals, plants, soil, and stones. After man's expulsion from Paradise, nature becomes a punishment for the inevitable inferior spirit and nature of humanity. In the Hebrew creation myth inherited by the Islamic and Christian traditions, there is no relation whatever to the Mother Goddess who is no longer even an enemy and has disappeared from the view (Baring & Cashford, 1991).

5.3.5   *The Goddess Imaged as* Femme Fatale *in Christianity and Patriarchal Western Society: the Creation of Eve: An Image Henceforth of Women*

The transmutation of Goddess into *femme fatale* (which has just been mentioned) in the new patriarchal version is clear in the story of the Garden of Eden. Few of the patriarchal societies that arose from the cauldron of the Middle East had more trouble wrestling Goddess to the ground than the relatively small group of warlike but cerebral and highly literate pastoralists known as the Hebrews (Baring & Cashford, 1991). It was this small group on the fringes of civilisation which gave rise to the central font of Western civilisation. The logic of Judaism's monotheistic belief arose from generations of prophets who insisted that the people return to the rigorous teachings of worship of Yahweh. Yahweh may well have begun as the family deity of Abraham in about 2000 BC, a war God who served as a fierce inspiration for the early bands of Hebrew nomads in securing their always precarious survival. He was reinvoked when the Hebrews fled Egypt under Moses in about 300 BC, leaving an existence as bureaucratic functionaries in favour of a life as

pastoral nomads in search of a permanent home. In due course, as the Hebrews took up settled agricultural lives in Palestine and elsewhere, they began, naturally enough, to call on the old Gods and Goddesses of planting and harvest - Baal, Anat, Astarte, El, Ishtar, and Asherah. The prophets continually demanded a return to Yahwehistic purity that called for the destruction of graven images and the cessation of worship of idols (Baring & Cashford, 1991).

Baring and Cashford (1991) offer the important theory that the Garden of Eden is the story of the birth of human (Masculine) consciousness, the triumph of the Masculine over the Feminine initiating the classical Jungian ego-consciousness. (This line of thinking is also explored by Whitmont (1983) and will be addressed fully in Chapter 8). When the Garden of Eden story is placed beyond history and read archetypally and symbolically, the processes of exile become a story of the birth of human consciousness or the birth of the Masculinistic ego.

Putting the myth back into its historical context, what emerges is the demythologising of the Goddess into a human woman, which also became a theology of gender when interpreted literally. The figure of Eve, however, has been removed from the framework of the myth and the myth has been removed from its local and historical context and held up as an eternal statement, as factual. The `sin of Eve' was generalised and literally interpreted to the character of women which has had serious and far-reaching implications for related attitudes to earth and nature as rejected matter (Phillips, 1984; Baring & Cashford, 1991).

The myth of Eve inaugurates a new kind of creation myth, one that appears from the perspective of earlier myths to bear the distinctive mark of the Iron Age. Yet the myth has entered the Western imagination as having something timeless to say about the nature of creation and the nature of the human being, particularly the woman. Later Christian commentators interpreted the myth literally, generalising from the sin of Eve to the character of woman; this has had serious implications for the rejected Feminine principle. In the story, it is Eve's actions which initiate the change of state from unity and harmony with the divine to separation and estrangement which, in turn, is manifest specifically the human condition of birth and death in time (Phillips, 1984). The Genesis myth is unique in that it takes the life-affirming images of all the myths before it - the garden, the four rivers, the Tree of Life, the serpent, and the World Parents - and makes of them an occasion not of joy and wonder but of fear, guilt, punishment and blame. And the blame is placed precisely on the woman and the serpent, incarnations previously of the Goddess and Her power, bestowers then not of death but of life eternal (Baring & Cashford, 1991).

In this myth, the serpent has lost his divinity as guardian of the tree and lord of rebirth and has become himself the betrayer of both these roles which are in essence one. As the fig leaves reveal, it holds the moment of appalled awareness, when those who are part of nature are set forever apart from nature in the perception that they are naked. This is rendered in the same perception that they have broken the commandment of Yahweh and that, as created beings, they

are thereby for ever separated from their Creator. The image of the ever-renewing source of life in which humanity can trust and find repose has vanished. The idea of the sacred marriage of *zoe* and *bios* which had been enacted under many guises - Inanna and Dumuzi, Ishtar and Tammuz, Isis and Osiris - has now been replaced by an essential and permanent separation of these elements (Baring & Cashford, 1991).

The story of Eve is, in part, the story of the displacing of the Mother Goddess by the Father God. Eve's name Hawwah is taken the Hebrew verb `to be'. The meaning of her name is then Life or She who gives Life. Adam subsequently names her as `Mother of All Living'. The displacement from Mother Goddess to human woman, and from Creator to created can clearly be seen through the images of Eve. Demythologising the Goddess is a subtle process whereby the numinosity which once belonged to Her is withdrawn and clothes another figure, Yahweh in this case. By contrast, Eve becomes the opposite of what She was, not a giver of life but the cause of death. Insofar as She was formerly also part of the creation of nature herself, the demythologising process extends to the whole of nature which, like Her, becomes fallen and cursed. Consequently, death - once a phase in the totality of being wherein the dead return to the womb of the Mother Goddess for rebirth - is now a final and absolute punishment that She or Her reduced earthly counterpart has brought upon the world (Phillips, 1984; Baring & Cashford, 1991).

It is worth remembering that, in the evolutionary process of mythologising, Adam, now Her husband and capable of moral choice, was once Her Son, while Yahweh is her own Son turned Father. Since Eve could incarnate only one dimension of the original archetype - the bringing of death - humanity is left without an image of reconciliation to the whole where once birth and death were related mythically through the body of the Goddess (Pollack, 1997).

Considering the human psyche as a whole from the perspective of Jung's idea of the collective unconscious, it may be said that the deeper layers of the soul were suddenly deprived of a life of participation with creation and of an instinctual perception of the unity of life governed by divine law which had been understood for thousands of years through the image of the Goddess (Baring & Cashford, 1991).

A strange story of the Hebrew's God's struggle with Goddess is contained in the apocryphal folk tradition and in the Talmud and the Kabbalah, where it is recorded that Eve was Adam's second wife, that this first human representative of Yahweh's patriarchal world had once been married to a dangerous incarnation of the Goddess called Lilith (Koltuv, 1983, 1986). In the histories of this increasingly patriarchal society, rabbis made an attempt to assimilate the Goddess by taking Her to be Lilith, a name possibly derived from a word connoting "air", "storm", and even "dust storm". She was also associated with the lily as well as being the faceless wellspring of all things, and was said to be the very hand of the Great Goddess. According to the tales of the time, Lilith had fled into the wilderness after Gilgamesh cut down a tree sacred to Ishtar. By marrying Her to the

first man of Yahweh's creation, She and the whole fertility religion could be controlled in the monotheistic patriarchal religion of Judaism.

Lilith's marriage to Adam was not a success, reflecting the failure of the rabbinical strategy in the stamping-out of the old cults, so eventually She had had to be banished in favour of a more suitable spouse who would be vulnerable to the moral weakness seen by the patriarchy as endemic to female nature (Vogelsang, 1985). Tradition had it that the banished Lilith would not disappear. Instead, She lurked about the periphery of human affairs as the raging scorned, jealous, vengeful temptress, the quintessential *femme fatale*.

In Her earlier Mesopotamian form, Eve - the Goddess of the Tree of Life - was married to the serpent who is demoted to erotic Trickster. The Assyrian creation myth tells of the Mother of all forms, She who created male and female. In the Old Testament, "she" is changed to "he". And Eve, instead of acting as Adam's Shakti, becomes His corrupter, the breaker of Yahweh's commandment who would lead humankind down the path of sin to death (Baring & Cashford, 1991).

Lilith arose out of an attempt to make sense of the differences between the two creation myths in the *Book of Genesis*. In the first story, the man and the woman are created equal, while in the second story (which can be found in the third chapter of the *Book of Genesis*), the female is created after the male and out of his body. Lilith's position as man's is treated in myth as subordination when She would not lie beneath Adam in sexual intercourse (Vogelsang, 1985). In Hebrew culture, the Iron Age created a polarisation of the Great Mother into the life-giving and death-giving aspects which is completed through the figure of Lilith. The demonisation of sexuality reverberates in the myth when Lilith, fleeing to the Red Sea, gives birth to demons who snatch children at night. She became an image of denied sexual desire which was repressed and projected onto the female who thus becomes the seducer. Lilith becomes the darker aspect of Eve and underlies the character of Eve herself.

Lilith's shadow falls on women far forward in time. In the fifteenth century AD, for example, the same imagery as was employed for Lilith was used when thousands of women were accused of copulating with demons, killing infants, and seducing men; in short, of being witches (Baring & Cashford, 1991).

This concretisation powerfully demonstrates how a myth, if literally conceived and literally understood, can create prejudice and become a doctrine that declares itself as divinely revealed truth. It was not only Eve's disobedience but Her mere existence that represented the fall of man away form the higher spiritual principle. She was the cause of His becoming entrapped in the lower, female material principle. Eve was then not merely the instigator of the Fall into sin, but She herself became the paradigm image of materiality conceived as a stage of bondage. It was

the idea of Eve's responsibility for the expulsion from the Garden, enshrined in Jewish text and legend, that became the justification for making Jewish women subject to their fathers and husbands so that they no longer possessed even the smallest degree of sexual, social, political, or religious autonomy as the women of the surrounding cultures did (Baring & Cashford, 1991). However, it is essential to remember that the myth and its implications were not endorsed by Jesus - quite the contrary - but they were transmitted from the Old to the New Testament through the writings of Paul, and so they entered formal Christian doctrine.

Phillips' book, *Eve: The History of an Idea* (1984), is a masterly analysis of the myth of Eve and its legacy of destructive patterns in our culture that the myth reflects. He shows how the theme of Eve's and women's sinfulness can be traced all through Christian culture.

The implications of the rib story for Christian and Western thought were far-reaching: Eve was a secondary creation not made in God's image and so of inferior substance, a weaker vessel less rational and more likely to succumb to the temptations of the serpent; in short, a morally inferior human being. According to Thomas Aquinas (Baring & Cashford, 1991, p. 519), "In a secondary sense the image of God is found in man, and not in woman: for man is the beginning and end of woman; as God is the beginning and end of every creature" while in *Paradise Lost*, Milton (1969, p. 282) phrases it thus: "He for God only, she for God in him". First, She is to suffer the sorrow of childbirth and, secondly, She is to relate primarily through Adam. The implication is that Her first independent act shall be Her last. James Hillman in *The Myth of Analysis* (1972, pp. 217-218) sums up the psychological history of the male-female relationship:

> Whatever is divine in Eve comes to her secondhand through the substance of Adam …. First, the male is prior in time, because he was created first. Second, the male is superior, since he alone is said to be created in the image of God. Third, the male is superior in consciousness, because Eve was extracted from Adam's deep sleep, from his unconsciousness…. His sleep resulted in Eve; Eve is man's sleep. Fourth, Adam is substantially superior, since Eve is performed in Adam as part to whole…. The existence, essence and material substance of Eve depends on Adam. He is her formal cause, since she is made of his rib; and he is her final cause, since her end and purpose is help for him. The male is the precondition of the female and the ground of its possibility.

Baring and Cashford (1991, p. 520) illustrate Eve's essentially inferior position through the Rohan Master's depiction of *The Creation of Eve*: "God draws Eve gently out of the side of the sleeping Adam, yet she is both the diminutive size of a child and also a full-grown woman, an exact image of the imbalance to which Hillman refers." The divine could be reflected in Her only through reflection from Adam. Secondary creation and inferior substance are then one and the same. This

did not extend only to the moral character of Eve but also to Eve in Her function as a female and so to all women.

In one of his last books, *An Outline of Psychoanalysis* (1964, p. 193), Freud contends that the idea of female inferiority may be attributed to all female children. Comparing her anatomy with a little boy's, a little girl will assume not merely difference but inferiority through her lack of a penis:

> She envies boys its possession, her whole development may be said to take place under colours of envy for the penis. She ... makes efforts to compensate for her defect - efforts which may lead in the end to a normal feminine attitude. If during the phallic phase she attempts to get pleasure like a boy by the manual stimulation of her genitals, it often happens that she fails to obtain sufficient gratification and extends her judgement of inferiority from her stunted penis to her whole self.

Unhappily, women's subsequent view of themselves is unlikely to recover any of its early innocence.

If secondary creation and inferior substance can be accepted - and they are all too readily presumed in a patriarchal society - it follows that there is in Eve an image of a flaw in creation. From the history of scapegoats and sacrifice, one should expect that Eve would receive those accusations of imperfection that human beings with unconscious demands for perfection cannot make to themselves, and so project outwards onto a figure who can be blamed instead (Baring & Cashford, 1991).

5.3.5.1 The Feminine Image Equates Eve and Woman with Matter, Body, Inferiority, Earth, and Sin

The forbidden fruit becomes a symbol for sexual intercourse. Eve is the instigator, for, through Her beauty and Her wiles, She seduces Adam to taste the forbidden fruit. The unquestioned assumption here is one common to most Christian writings, that due to Her secondary creation and inferior substance, Eve was more likely than Adam to give in to temptation because She was the weaker vessel for God's word. So Eve is depicted as morally weak, less rational, less disciplined, vain, greedy, gullible, cunning, and wily like the serpent. Being more instinctive and less lawful, She is more sexual. If sexuality was *against* God, then it was *for* the devil. God and humanity have now become polarised, with God embodying all that was good and humanity manifesting all that was evil. Evil could not exist in God so it must have come into existence as a result of something - that something could only be matter. And the worst of matter is the carnality

of the body. Eve and women and their greater sexuality had the power to create evil by luring men into the sin of lust and its practices (Phillips, 1984; Baring & Cashford, 1991).

In the fifteenth century, two Dominican priests, Sprenger and Kraemer, were empowered by the Pope to draw up a terrifying document called the *Malleus Maleficarum (The Witches' Hammer)*, which was published between 1487 and 1489 and became the textbook for the Inquisition. It was responsible for the persecution, torture, and killing by burning or hanging of thousands of women including Joan of Arc who were named as witches because they had consorted with the devil (Baring & Cashford, 1991).

Eve thus came to represent body and matter; Adam accordingly became mind and spirit, the rational soul. Eve was carnality while Adam was spirituality. Because of the long patriarchal inheritance, both Jewish and Greek, it must have seemed natural for the Christian Fathers to associate man with mind and woman with body. This split between mind and body may be seen as yet another of those oppositions which follow from the primary separation between creator and creation that was the mark of Iron Age Mythology. The belief that the body must be controlled, mortified, made to suffer for its desires and, in general, brought into a relationship of subjugation to the mind is very deeply ingrained in the Christian psyche. Only Alchemy worked on the assumption that spirit and matter are two aspects of one single matrix of energy (*CW* 14). The idea that body and mind might be two aspects or perspectives of the soul or that the body is the temple of the soul and its physical expression, was always known to alchemists and mystics but is only now being advanced by the discoveries of modern quantum physics.

The opposition between mind and body in Christianity took its flavour from the sin of Eve which became the inherent sinfulness of the flesh, and, in particular, all those bodily organs having to do with excretion of waste matter, sexual intercourse, and birth. Hillman (1972) makes the point that, as long as the physical body and matter generally represent the Feminine principle, then whatever is physical will continue to receive anti-Feminine projections so that matter, evil, darkness, and female will continue to be interchangeable concepts. According to Hillman (1972, p. 219):

> The material aspect of the feminine, `her human body, the things most prone to gross material corruption' [the wording of the papal bull declaring the Assumption of the Virgin Mary as dogma, 1950] will have a *doubly* negative cast. The more female the material, the more will it be evil, the more materialized the female, the more will it be dark. Upon the physical body of the feminine the fantasies of female inferiority become most florid, since just here the `abysmal side of bodily man with his animal passions and instinctual nature' is constellated.

Asceticism, chastity, and celibacy become the hallmark of the virtuous, of men and women dedicated to the holy life. Virginity becomes the gateway to immortality. In this way, the spiritual life was irrevocably divided from the natural life, so love of God could not have been born of love of life. On the contrary, the virgin and the martyr offered their bodies to Christ in the belief that virginity and martyrdom would bring them closer to God. The body was to be sacrificed to the spirit in the belief that evil would be vanquished in this way. The task of bringing spirit and matter into harmony is made almost impossible. Hillman (1972, pp. 216-217) argues that

> The matter-spirit relation and the difficulties of their harmony reflect, from the psychological point of view, prior difficulties in the harmony of those opposites we call mind and body or, even deeper, male and female.... In other words, the uniform world-picture will depend on the male and female images of the psyche, for even world-pictures are also in part psychological phenomena.... The trans-formation of our world-view necessitates the trans-formation of the view of the feminine. Man's view of matter moves when his view of the feminine moves... and this change regarding the feminine refers not merely to rights for women, or 'the pill', or marriage for priests, but a movement in consciousness in regard to bodily man, his own materiality and instinctual nature. The uniform world-image in metaphysics requires a uniformity of self-image in psychology, a conjunction of spirit and matter represented by male and female. The idea of female inferiority is therefore paradigmatic for a group of problems that become manifest at the same time in psychological, social, scientific and metaphysical areas.

The idea of female inferiority may also be paradigmatic for the conception of original sin. Human nature being female in relation to God is fallen, sinful. Nature and human nature as part of creation are not divine for the divine transcends them. Doctrinal Christian thought continued the opposition between the human and the divine and between nature and spirit by understanding the divinity of Christ in terms of the redemption of humanity. Christ was to be the Second Adam who, through his death and resurrection, removed the curse placed upon the first. The idea of the Fall, and with it the related idea of original sin, was therefore central for Christianity in a way that it was not for Judaism, for the Fall provided the point for the counterpoint which is Redemption. The doctrine of original sin is mainly the creation of the Christian Fathers who regarded Eve as either the original sinner or as not capable of sin at all since She was not capable of moral choice. They came to believe that the sin of Adam in disobeying God's commandment impaired a world that had been created perfect. Humanity is sick, suffering, helpless, and irreparably damaged by the Fall. As a result of this reflection, theologians believed that life on earth was a curse that was passed from Adam to all future generations by the process of heredity. The doctrine of original sin deprived humanity of any innate divinity and instead named woman and man as innately corrupt and condemned to sin eternally. There was no intrinsic good in the natural world or in human nature (Baring & Cashford, 1991).

Baring and Cashford (1991) make the point that human beings cannot mistrust their own natures and at the same time trust the divine, since the divine, whatever else the world conveys to those for whom it is meaningful, is at least the name for the source of being. If being is tainted, then so must divinity be. It is therefore consistent with St. Augustine's premise that, having found humankind's nature tainted from the mother's womb, one cannot imagine it redeemed by the source of any indwelling divine presence, because one would not know how to recognise one's voice. Humans are compelled not to listen to the depths of their own being or begin the challenging task of discriminating the true from the false, but are to displace their devotion on to an external authority, the Church, which will relate to them what they are not. For this to happen humans are to believe its doctrines and observe its rituals. Inevitably from this starting point, humanity requires an intermediary between its innate sinfulness and the goodness of God. Consequently, the abstraction of the Church replaced the immanence of the Holy Spirit dwelling immediately within all life. Whereas Adam falls from the loftiness of his position, Eve is guilty of listening to the serpent. Eve is thus closer to the serpent, more like the animals without souls and furthest from the specifically human conditions of conscience and self-consciousness which Adam embodies. The imagery in the *Book of Genesis* draws Her as an instinctive and not a moral being.

5.3.5.2 The Feminine Images of Eve and Mary: Divided Images in Women's Psyche

Central to Christian doctrine from the fourth century AD was the teaching that as Christ was the Second Adam, so Mary was the Second Eve, and that Mary, through Her virginity, had redeemed the sin of Eve (Baring & Cashford, 1991). The paradise which had been lost was now regained since the transmission of original sin had been finally interrupted by the untainted birth of Christ. Death came through Eve but life has come through Mary. It is fundamentally Mary's virginity which is the corner-stone of Christian theology, for, without it, there could be no Son of God and no suspension of the laws of nature that manifest in the human being as original sin from the mother's womb, as Saint Augustine locates it. Thus it becomes essential to provide a doctrine of the immaculate conception of Jesus, and equally essential later, to extend the idea of immaculate conception to Mary herself, so that She would also be completely free of any taint of the original sin and its ties with human sexuality.

Logically, Mary's mother, Anne, should also have had the taint removed from Her, as well as the whole line of ancestresses back to, and including, Eve. Mary's virginity was defined in imagery that banished sexuality and birth from embodying an aspect of divinity. She becomes the Mother of the Redeemer and the Mother of all believers, but She is no longer the Mother of all living as Eve was. So the natural processes of birth by which all living creatures come into being are rejected because they are links in the corrupting chain of original sin. Eve becomes more evil because Mary is the perfect woman. Sin, sexuality, and death were thus woven into the tapestry

depicting Eve. Obedience, virginity, and eternal life became the shining attributes of Mary. Virginity is identified as freedom from sin, which implicitly turned sexuality into the primary sin. However, the association of virginity with freedom from sin and so with the promise of eternal life involved the Church Fathers in the contradiction that death could be overcome only by denying the natural processes of entering into life. Evidently, the way to achieve immortality is not to be born at all (Baring & Cashford, 1991).

The effect of this absolute polarisation of spirit and nature identified spirit with the immaculate Mary and nature with the sinful Eve. If women could not emulate Mary's virginity, they were condemned to align themselves with Eve. Given the opposing images of Virgin and Mother, women in motherhood could never achieve Mary's perpetual virginity. They could identify themselves only with Eve. In the Judeo-Christian tradition, women had none of the models that existed in Greece in the figures of Athena, Artemis, and Aphrodite as well as Demeter, Persephone, Hera, and Hestia. Instead, they had only Mary or Eve. The reality of woman and the images of the Feminine that were available to her were wholly imagined in sexual or relational terms as Mother, Wife, Virgin, or Whore. There is no image of woman independent of a subordinate relationship to man or child other than Lilith, depicted, as has been noted, almost entirely in demonic terms (Baring & Cashford, 1991).

With the Reformation, there should have been hope for a new interpretation of the Genesis myth and, with it, a change in attitude toward women and men. This hope was dashed when the traditional stances were reaffirmed by Luther and his successors in the sixteenth century. They started by presuming that woman are equal to men. But then in seeking out the reason for the Fall, they came to the conclusion that it was Eve's independence that was the cause of her being able to lead Adam into sin, and so they determined that woman should be the compliant partner of man and subject to his will in all things. There is no mention here of the possibility that man himself can facilitate the completion of woman's humanity. There was no possibility for man and woman to find completion of their humanity in their own unique individuality or in their relation to their own divinity, and still less in the heretical idea that God's humanity could be explored through human beings.

The myth of the Fall, together with its Jewish, Christian, and Islamic interpretations, has persisted but the original historical situation and human experience which brought it into existence have been forgotten. The symbolic meaning of the myth as the birth of Masculine consciousness is completely obscured to those who take it as divine revelation. The innocent phrases that explore humanity's most testing moment have been abstracted from the narrative, generalised out of context, and distorted into shapes to support the prevailing social order. Any myth taken literally confuses the two levels of understanding or two modes of discourse of word and image, and so is bound to destroy the life it was conceived to discover. The *Book of Genesis* is no exception (Baring & Cashford, 1991).

5.3.5.3. The Repressed Feminine and Goddess and Her Implications

If the story of Eve and Her Christian counterpart, Mary, is read not literally but symbolically, then the meanings are reversed. Baring and Cashford (1991) explain that symbolically, the Feminine principle in human beings of both sexes is more receptive to the instinctive and intuitive wisdom that transcends the limits of one conscious viewpoint and is therefore closer to God. Here, the serpent is the image of that divine curiosity which disturbs the established order so that we are drawn deeper into understanding. Then, like the caduceus of intertwining snakes, the magic wand of Hermes, God of imagination, the serpent transforms and heals the limitations of an exclusively conscious viewpoint dogmatically held.

Today, there are more urgent implications of the consistent misreading of this myth throughout the last 2000 years of mythological tradition. These implications effect quite crucially the present attitudes to nature and the body of the earth. There has never been in Christianity (as there was in the Goddess cultures) an understanding of the earth as a living being, still less an awareness that everything was Holy since belief in the divine immanence was doctrinally dismissed as belief in spirits. If nature is not believed to be intrinsically divine and instead is only made by the Deity as something separate from the whole, and if the physical processes of birth and begetting are experienced as a transmission of sin from generation to generation, then it is hardly surprising that they are eventually regarded as mechanistic.

Consequently, nature has been progressively desacralised from Augustine through to Aquinas and the development of science from the sixteenth century to the present day. Descartes wrote that humans' ultimate purpose was to become lords and masters of nature. Such language would be inconceivable in a culture that believed in divine immanence. Until very recently, matter was regarded as so emptied of spirit that was thought to be inert, even dead. Jung said (Baring & Cashford, 1991, p. 544):

> Today we talk of matter. We describe its physical properties. We conduct laboratory experiments to demonstrate some of its aspects. But the word `matter' remains a dry, inhuman, and purely intellectual concept, without any psychic significance for us. How different was the former image matter - the Great Mother - that could encompass and express the profound emotional meaning of Mother Earth.

Science now suggests that there is no such thing as death in matter for even the decomposed body, reduced to atoms and molecules, is alive. Although Christian doctrine teaches that human beings have souls and that they are a composite unity of body and soul, it does not in the Western tradition teach that the divine, therefore, dwells within them. Moreover, the identification

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of the body with evil and of the soul with a state of primordial and inherited sinfulness effectively deprives human nature and nature of an intrinsic divinity. Soul is reduced to the rational principle in human beings which cannot know God through participation in the life emanating from the Source, but can only learn about God (Baring & Cashford, 1991). Its knowing is not informed by the active intelligence and insight of divine wisdom present or co-inherent with it, but is something more like intellect, or the ability to reason which is created by God but which is not part of God. The soul, and the body even more so, is then an animation of the Creator who stands apart from both body and soul in the way that the Creator stood apart for creation in Genesis. The effect of this doctrine is to split spirit once again from nature and the unmanifest life from the manifest.

The teaching of Jesus that humanity as the Son was part of the Father (just as in the Goddess humanity had been the child of the Mother) could have bridged this great divide. So the insight contained in Jesus' works in the Gnostic Gospel of Thomas was lost, and the wound in the soul was not healed but exacerbated. Here Jesus creates an image beyond duality, significantly bringing into complete harmony the male and female images of the soul (Baring & Cashford, 1991, p. 545):

> When you make the two one, and when you make the inner as the outer and the outer as the inner and the above as the below, and when you make the male and female into a single one, so that the male will not be male and female (not) be female ... then you shall enter (the Kingdom).

And again he offers an unforgettable image of divine immanence: "Cleave a (piece of) wood, I am there; lift up the stone and you will find Me there" (Baring & Cashford, 1991, p. 625).

The myth of Eden can also be understood as symbolising the memory of an original wholeness which has been forgotten in the eating of the fruit of the Tree of Knowledge, and so drawing humankind into time and consciousness, and sending each individual on a unique journey of exploration. But the ingested fruit of the Garden continues to live inside everyone as the impulse to remember the state of union which persists in echoes and glimpses that cannot be explained and will not go away (Baring & Cashford, 1991).

5.3.5.4 The Feminine Goddess in Sublimated Images

The Great Goddess of Minoan and Mycenaean culture was not lost with the final disintegration of these cultures in 1200 BC; rather She re-emerges, after a dark age of some 400 years, in Greece - not as the supreme power She once was but as an underlying reality whose presence in many spheres of life could not be ignored.

According to Baring and Cashford (1991), Greek mythology at its finest may be seen as the working-out of a right relationship between the dynamic Sky and Sun Gods of the invading Indo-Europeans and the older lunar agricultural stratum of the pre-Hellenic Goddess culture that had been established for many millennia.

A more common treatment of the relation between God and Goddess in the early patriarchal period suggests what would be called dysfunctional relationships and marriages at best, abuse and murder of women at worst. One of the best known cycles is the whole Zeus-Hera cycle in which an archaic Earth Goddess is raped by Her brother Zeus and eventually marries Him. This metaphorical interpretation is supported by another, even more horrifying rape perpetrated by the High God. In this case, His own Mother Rhea herself (an ancient Earth Goddess associated with the serpent) is the victim. Hera eventually does join Zeus. Sex has become a weapon in the war between the sexes rather than a symbol of union. Hera no longer sympathises with even Her sisters in oppression. She is more brutal to the victims of Zeus's possessive lust than to any male.

A frequent pattern in Aryan myths is that of the Goddess as serpent - the old symbol of fertility and inner knowledge - defeated and often killed by the new God-Hero. Thus the Babylonian, Marduk, kills Tiamat, the Hebrew Yahweh slays Leviathan, Zeus and Apollo kill the monster-serpent children of the Earth Mother, Gaia, and the Greek, Oedipus, defeats the female Sphinx, who oppresses the city of Thebes (Leeming and Page, 1996). Once beautiful Medusa, the Serpent Goddess who ruled Africa, is reduced to one of the three hideous Gorgons, who lives in the hyperborean realm of the North Wind (Kerenyi, 1967). The story of Medusa became a fairy tale of a female monster's ruin at the hands of a young male adventurer. Perseus gave Medusa's head to Athena who incorporated it into the shield or aegis of Zeus, which She always dutifully carried about for the Lord of the Sky. Chimera, one of the earliest of the fire-breathing embodiments of the usurped seasonal Goddess, was killed by Bellerophon. Elsewhere, in other myths, Saint George and others would play Bellerophon to other dragons. A favourite pre-classical story of the monster *femme fatale* tamed by the male Hero is that of the witch Circe, who turns men into pigs and is overcome by Odysseus with the help of Sky-God magic. In Circe, there is an ironic remnant of the old animal Goddess of Paleolithic-Neolithic times, when one of their favourite forms was that of the sow (Leeming & Page, 1996).

The question of the Homeric epics is of particular interest in connection with what was a long struggle between the deep-seated Goddess religion of the Mediterranean world and the Fertile Crescent and the God religion of the Indo-Europeans. The *Iliad* is clear in its celebration of patriarchal values based on warfare, conquest, and male ownership of the female. The world through which Odysseus travels is nothing like the brutal but realistic and male-dominated world of the Trojan plain. It is a world of Sirens with terrible erotic power and of witches like Circe, who can turn men into swine, and Calypso, who can offer earthly paradise and the promise of immortality. It is a world controlled as much by Athena as by any other deity and one that has as

an ultimate goal a home faithfully and magically protected by the wonderful Penelope, who, though now in this Achaean society a mere wife, holds off an army of misguided suitors of the new patriarchy with the ancient Goddess art of the loom. Behind Homer's myths of such women as Circe and Penelope lie the oppressed but still vital figure of the Goddess Herself (Baring & Cashford, 1991).

The male presence of Goddess evolved from that of Lover, Victim, Son, Brother to that of conquering Hero and abusing husbands. In world mythology, Fathers often played the role of the unreasonable tyrant. In the Chinese myth of Kuan Yin, this reverberates throughout the myth. Goddess takes a humble form but remains a source of comfort for those oppressed by the world of the patriarchy. She can perhaps be seen as the Feminine forced to hide in the depths until such time as She can regain Her proper place in the world (Leeming & Page, 1996). The emergence of the Indo-Europeans to positions of supreme power and the concurrent abuse of Goddess as monster and source of all evil did not eliminate the need for women in the patriarchy's version of the cosmos. As mothers, wives, and daughters, females continued to exist and function. The male-oriented religious pantheons had to include Goddesses as Mothers, Consorts, and Daughters.

By now, however, the Feminine principle as symbolised by the Goddess was sublimated by the Masculine principle symbolised by conquering Gods. Three important examples are the Goddesses Athena, Artemis, and Aphrodite, who took Roman forms as Minerva, Diana, and Venus (Leeming & Page, 1996). Several elements in the depiction of the highly Masculinised Warrior-Goddess, Athena, the patroness of Athens, indicate an earlier role more in keeping with the older Goddess religion. The rock around which Athens was built and on which the Acropolis stands was originally called Athena. In a sense, Athena was seen as the rock itself. In this form, She is reminiscent, as many scholars have suggested, of the Anatolian Great Goddess Cybele, who, as a baby, was left exposed on a mountain but grew up there and became the nurturing Mother of the Mountain, and sometimes took the form of the Agdos Rock, on which the Father-God, Pappas, spilled procreative semen (Kerenyi, 1967). Athena gave the gift of the olive tree to Athens and was always associated with the serpent and the bird, creatures important to Goddess in Her days of dominance. As Goddess of wisdom, Athena was possessor of the deep knowledge which had been the essence of her mother Metis, who, according to some, was really the snake-haired Medusa, whose terrifying head with its ancient power to transform, was attached to Athena's shield.

In the Olympian religion that overtook that of Goddess, it is not the fertility or mystery aspects of Athena that are emphasised (Baring & Cashford, 1991). She is first and foremost Warrior, her Feminine power disguised by the warrior characteristics of the Acheaeans. She is Athena Parthenia enthroned in her Parthenon on her Acropolis, her Feminine sexual powers of regeneration blocked by a sacred virginity. Athena, together with the God Apollo, establishes the

new patriarchal laws for Her city. As sublimation of the Feminine to deny Her Goddess roots, Athena is most clearly revealed in the story of Her birth from the Father-God's head. Wisdom may have taken the form of the female in Athena, the myth of the patriarchy seems to say, but wisdom emanates from the head of the male. The assimilation of the Feminine in the Masculine is dramatically represented in Zeus's literal swallowing of Athena's Mother before She can give birth to Her. Thus although Athena is female, She does not symbolise the Feminine, except in Her disguised stances, She is of the Masculine. Athena held that compassion was the greater part of wisdom - a notion little understood by the other Gods and Goddesses, yet Her compassion could be severely tempered in the face of a heroic challenge which is nowhere better illustrated than in the myth of Athena and Arachne. The arrogant and challenging Arachne was defeated by Athena in a weaving competition, and so hanged herself. Athena turned her into a spider which could spin its web forever, without rival and without joy. This exemplifies the icy justice meted out by the gray-eyed Goddess of wisdom and war (Baring & Cashford, 1991).

Artemis, the Moon Goddess and sister of Apollo, is one of the most ancient of Greek deities (Paris, 1986). She appears in Anatolia as Ma Artemis of the many breasts and, like Athena, is thought by some to be a version of the Mountain Mother, Cybele. Her realm was nature; She protected wild animals which are always sacred to the Goddess and Her breasts announced never-ending fertility and Her nurturing qualities (Paris, 1986). But in mainland Greece though still Goddesss of childbirth, She became most important as the Virgin huntress, cleansed of Her sexual nature, a hunter of animals rather than their protector (Baring & Cashford, 1991).

In the well-known myth of Actaeon and Artemis, a Goddess is found whose sense of justice seems to allow no room for mercy and whose modesty and emphasis on virginity suggest those patriarchal values associated with sexual economics or the ownership of women (Baring & Cashford, 1991). Athena becomes protector of patriarchal laws while Artemis, the huntress, is more merciless than Athena and Hero-like. Both took rigid stances against sexuality.

The most human of the Greek deities and the one who has retained the most popularity in the modern world is Aphrodite, Goddess of sexual passion and growth, vitality and fertility (Bolen, 1985). Aphrodite was born off the coast of Cyprus from the intermingling of the maternal sea and the severed genitals of the Titan, Uranos, who had been castrated by his son, Kronos. Indeed, She is sometimes called Urania. Her apparent promiscuity in the Eastern world of Her origins would have been appropriate to an Earth Goddess who is closely related to earlier Goddesses such as Ishtar (Inanna) and Isis. She is seen as a *femme fatale*, sometimes even as a nymphomaniac, but always as a threat to the institution of marriage (Paris, 1986).

It was not only in Greece that the Goddess survived in various disguises. The Virgin Warrior Goddess, the Virgin Hunting Goddess, and the Femme Fatale Goddess, for example, are ubiquitous as is the Witch Goddess transformed from Her earlier role as Dark Goddess of the

earth's mysteries. In India, She is Devi in Her form as Durga. Anat from the ancient Western Syrian city of Ugarit from the second millennium BC is Mother of the people and the source of love and fertility and rebirth. But She is also Warrior and Virgin, more an Athena than an Earth Goddess (Leeming & Page, 1996).

Another Battle Goddess who is also associated with love and sexuality is the Celtic Maeve, the Queen of the Faeries, who is also Queen Mab and sometimes Medb. In Wales, the Great Goddess of nature, sexuality, and fertility who also possessed Masculine warrior aspects was Rhiannon. Often depicted riding through Wales on a white horse, She seems likely to have been a version of a still older Celtic Mare Goddess called Epona. The Norse culture has its Warrior Goddess, Freyja, who combines Her battle abilities with Her role as Mother Goddess. Freyja is sometimes confused with the goddess Frigg, wife of the high God, Odin. Frigg directs the failed attempt to rescue Her dead son, Baldr, from the halls of Her dark opposite, Hella or Hel. It has been suggested that the Underworld precinct of Hel was once thought of in the earlier myths of the dying and reviving God as the womb of the Mountain Mother. Later, it simply became hell. In the Baldr story, the sense of eternal death seems to have overcome the earlier one of renewal in relation to Goddess. Hel is most often associated with Brunnhilde and Her warrior Valkyries. The earliest known ancestor of Goddess in Her form as Hel is Ereshkigal, the Dark Sister of Inanna. The Anatolians produced a Dark Sister as well - Hecate, the mother of words and magic spells. In Greece, Hecate was the Crone part of the ancient three-part Moon Goddess, the dark phase to the early and middle phases. In Christian times, She would become mother of witches, a source of evil power. Hecate's most famous priestess was Medea, the sorcerer wife of Jason of the Golden Fleece (Leeming & Page, 1996).

A particularly effective means of sublimating the powers of Goddess in patriarchal systems is illustrated in the treatment of Bridget, the Mother Goddess of the Gaelic Brigantes. Bridget was the powerful Goddess of wisdom, the creator of the written word. In pre-Christian times, Her priestess kept a sacred fire burning in Her honour. By this tradition, She is tied to the Greek Hearth Goddess, Hestia, and her Roman counterpart, Vesta, and Her Vestal Virgin followers. When Christianity emerged as the dominant religion among the Celts, She was much too popular to be ignored, so She became Saint Bridget, who, according to some, was the midwife to the Virgin Mary at the birth of Jesus (Leeming & Page, 1996).

The Virgin Mary in her early occurrences in myth is an example of the sublimation of Goddess. Her near Eastern relatives are those Earth Mothers whose Son-Lovers must die for the good of all. She above all is impregnated by God as the Holy Spirit only to give birth to God as Son. In the Christian myth, however, She is made a Virgin, denied sexuality, and given the disguise of the simple Jewish maiden who willingly becomes the vehicle for an event beyond Her comprehension. It is only later that Goddess Herself will be exposed in Mary's role as Queen of Heaven (Baring & Cashford, 1991).

The repression and sublimation of Goddess indicated by the mythologies of the patriarchal cultures have left a gap in the collective human experience (Leeming & Page, 1996, p. 161):

> It is a gap reflected in our inability to move from a war-like to a nurturing mentality, in our systematic destruction of the earth - the prime incarnation of Goddess herself - in our mindless attempts to kill rather than to assimilate the demons within ourselves and in the relegation of women to an inferior position in human society.

Barnaby and D'Aciero (1990) offer the important societal and cultural perspective that, in most societies, women seem more intimately connected with, and are thus more determined in the furtherance of, continuous life. As civilisations grew in scope and complexity, the value conferred on women and men, female and male and, by extension, Feminine and Masculine, shifted. The human energy available for preservation and survival could now be used for conquest, expansion, and acquisition. As the human race's relation to nature evolved from one of extraction and enhancement of life's necessities to the reshaping of matter through strength and domination, those energies came to be viewed as more male than female (as reflected in the Goddess myth and her God-challenger). In the processes of this shift, Masculine attributes rather than Feminine were increasingly emphasised. Human beings were consolidated into tribes, tribes into cities, and cities into states and empires. Hierarchical structures were developed for organisation and work, wars were fought with increasingly complex and stratified armies. Physical size, strength, and single-minded phallic aggression were admired and idealised. They were also perceived as having Masculine attributes and as having evolved separate from nature, while nature itself was increasingly perceived as having Feminine attributes. It may well be that male bonding and men's' separateness and detachment from women and children were positively reinforced for the sake of distant hunts and battles (B. Zabriskie, 1990).

Such shifts in gender perspective and values were manifest in the structure of societies, in their crafts, and in their mythologies and religions. As male rulers, conquerors, and ascendent civilisations sought to have their agendas and appetites reinforced by male Gods, Goddesses in many cultures lost their primary status to increasingly patriarchal and domineering Father Gods. The Goddess's functions encompassing various embodiments of female powers and energies were broken into fragmented images of specific female functions. Thus the Great Goddesses were bound to and dominated by patriarchal deities, and became Wives, Sisters, Mistresses, Daughters, or religious Handmaidens, or they were denigrated as Harlots and Whores. The autonomous Feminine libido was disallowed.

In the Mediterranean region, the reign of the Goddesses lasted longest; in Egypt, for example, Isis was overtly worshipped from approximately 3200 BC to A.D.472 (B. Zabriskie, 1990). Zabriskie later argues (1990, p. 298):

Nature is no longer experienced as source but as adversary, and darkness is no longer a mode of divine being, as it was in the lunar cycles, but a mode of being devoid of divinity and actively hostile, devouring of light, clarity and order.

Phillips (1984, p. 298) comments:

The Old Testament cannot suggest that there are other divinities with whom humanity might have to deal; there is only God. Nevertheless, what is not permissible as doctrine is allowed to be expressed in the poetry of ancient liturgy, where it serves to remind us of Yahweh's power. Yahweh continually struggles against evil personified as female forces and powers: Thom (Tiamat), Rahab, and Leviathan (Lotha), all names for the chaotic dragon in Mesopotamian and Canaanite tradition.

Until the last century, women and men of the Judeo-Christian tradition had little sense of the numinosity, primacy, and power of the ancient Goddesses. In both the Old and New Testaments, Goddesses are depicted primarily as prostitutes and dangerous females. In the attenuated forms of the classical texts of Olympian Greece and imperial Rome, deposed and disenfranchised, female personifications of power have been presented as anomalies of nature, as exotic deviations from the norm, as perverse witches or possessions of devils. Misogynist distortions and diminution of the full and multivalanced feminine modes of women's mythopoeic heritage have shaped mankind's collective and personal histories, religions, art and literature, the relations to the body, ourselves and to one another. Western culture's anti-Feminine biases have been manifest in women's lives and in women's psychologies (B. Zabriskie, 1990; Zweig, 1990).

However, Goddess has made Herself known in the metaphors and the myths of modern science, particularly psychology and climatology. She has expressed Herself politically and sociologically in the drive for a new wholeness - a new spiritual, psychological, and physical ecology that is the power behind what has come to be known as the Women's Movement (Baring & Cashford, 1991).

5.3.5.5 The Re-emergence of the Feminine, the Goddess, and Her Images

The return of the Goddess in the patriarchal religious context is most clearly illustrated in the progress of the Virgin Mary from Her original status in the New Testament as humble birth-giver and grieving mother to that of immaculately conceiving Queen of Heaven (Baring & Cashford, 1991). The progress has not been an easy one. It has been consistently resisted by the church which in the Gospels - the biography of Jesus - finally gave Mary a minor role. But once the

divinity of Jesus was established, it was inevitable that Mary, his mother, should be seen as Goddess by minds familiar with the Goddesses Asherah, Demeter, and Isis. As Jesus emerged as the New Adam, the new redeeming and edible fruit on the tree-cross that had replaced the forbidden fruit on the tree of knowledge in the old Garden of Eden, Mary logically became the sinless new Eve, the balancing Feminine principle to the Redeemer. But, as Queen Mary grew in power, She becomes the Church itself in which Christ is contained. She becomes in a sense the Bride of Christ and is often referred to as such. Once again, Goddess has emerged in union with the sacrificed Son-Lover (Baring & Cashford, 1991).

Referring to a fifteenth-century French model of the Virgin Mary, Baring and Cashford (1991) observe that, when this statue is opened, Mary is the declared Great Mother Goddess in whose body God the Father lives as Her son who holds the cross of destiny for Christ His Son. In turn, God's Son lies back into the lap of God as a child upon His knee, even as God Himself is seated, as it were, in the lap of Mary who thus becomes His Goddess Mother. When the model is shut, it also closes this symbolic reading as She is restored to the more familiar posture of the human mother with the Divine Child. Mary as the Second Eve holds in Her hand the world-apple of the original Eve to indicate the redemption of sin.

Baring and Cashford (1991) also contend that, if Mary is imaginatively perceived through the old images of the past, She may be seen as the Great Mother of life and death, Queen of Heaven, earth and underworld, Goddess of the animals and plants and Goddess of the wisdom of the soul. Mary is the unrecognised Mother Goddess of the Christian tradition. Yet, despite Her playing a completely subordinate role to Her Son in the Gospels, within 500 years of Her "death", a pantheon of images envelop Her until She assumes the presence and stature of all the Goddesses before Her: Cybele, Aphrodite, Demeter, Asarte, Isis, Hathor, Inanna, and Ishtar. Like them, She is both Virgin and Mother and, like many of them, She gives birth to a half-human, half-divine child, who dies and is reborn. Jesus - like Attis, Adonis, Persephone, Osiris, Tammuz, and Dumuzi before him - descends into the underworld of hell, where regeneration has always taken place. His ascent and resurrection - like theirs - is understood to redeem all incarnate being from the limitation of mortality and time. Following the symbolic patterns of the earlier deities in whom this central mystery has been enacted, Jesus, as *bios* the Son - archetype of incarnate being born from *zoe* the Mother, archetype of the source of being, suffers dismemberment in time and is then restored to that source which is at once the origin and end of incarnation.

Baring and Cashford (1991) argue in their scholarly way that Mary has taken less than a century to take over the role of Isis, Cybele, and Diana. A belief grew that She had been immaculately conceived (preserved from all taint of original sin), a belief that Roman Catholic Church accepted as dogma only in 1854, as a response to what, echoing Jung (G. Wehr, 1987), Baring and Cashford (1991) believe was a fundamental lack in the existing ways of relating to the sacred dimension. It was also gradually accepted that Mary's apparent death constituted only a

dormination or sleep, and that She was assumed bodily into heaven to reign there with God the Father and Christ as Queen of Heaven. In heaven, She acts as wife-like intercessor with God for sinful humanity.

The doctrine of the Assumption was not accepted by the Church until 1950 (G. Wehr, 1987). The Protestant Churches have never accepted the doctrine of the Assumption. In many Catholic countries, Mary is worshipped devoutly although She is only a maiden pure and free from the sin of sexual relationship who was chosen to bear divinity, but is not Herself divine. She cannot therefore inherit the archetypal reality of the Great Mother; the whole of life cannot be experienced through Her. Only Mary's Son is truly divine and He must return to his Father, who sent Him, leaving his Mother, as it were, neither here nor there. Because Mary is Queen of Heaven only and not Queen of Earth as well, as was the case with the old Goddesses of heaven and earth, there can be no balance. This means that the Christian image of Mary cannot serve as an image of *zoe*, the Feminine principle, that is in its totality, since matter is still under the deadly sentence of the fallen Eve.

However, Baring and Cashford (1991) argue that the reinstatement of the devalued Feminine principle through the image of Mary has long been happening in art, so that the archetypal images of Mary as the expression of the essence of the Feminine archetype constitute the return of the Goddess. Through their discussion of various images, the authors show that Mary has several links with the Great Mother Goddess traditions from Her name itself to images of the spinning Goddess of destiny. She is also depicted as the birth-giving Goddess.

Drawing the story into the archetypal lunar myth, Mary and Jesus become the ever-renewing patterns of the cycle of the moon and its phases. Mary here becomes Goddess of the Moon whose image, like Inanna and Isis before Her, is the crescent moon and the star, and Her robe is the blue of the sky and sea, the same blue as the robe of Isis and Demeter and the lapis lazuli necklace of Ishtar. Like all the lunar Goddesses, Mary is Virgin and Mother, and the drama of Her destiny follows the changing cycle of the moon, though with one crucial difference. She gives birth to Her Son with the crescent moon, mothers him at the full moon but does not of course marry Him. She mourns the loss of Her son in the three days between his crucifixion and resurrection, those three days of darkness when the moon is gone and Jesus has descended to hell, the underworld dimension to release the life buried there. In lunar symbolism, this means to awaken the dormant light of the returning crescent. The full moon rite of marriage is, as it were, displaced so that the completion of the cycle takes place afterwards in the symbolic region of eternal life.

These authors also relate Her to the Black Virgin relating to the realm of the dark moon, the creative depths from which the old light has gone but from which new light is born. Sometimes, these images awake the grandeur of the Gnostic Sophia who was with God in the beginning and whose name in Greek means *wisdom* (Matthews, 1992). It is as though all the denied feelings of

orthodoxy found in their opaque darkness a place to wonder anew at the magical healing powers of nature itself.

Many of the Virgin Mary paintings and statues, especially in France, depict a Black Madonna, which link Mary to other Black Goddesses whose colour reflects the dark earth of Goddess's origins. Some of the most famous of the Black Madonnas are Our Lady of Guadeloupe in Mexico, who miraculously appeared on the cloak of an Indian peasant; the Black Virgin of Boulogne-sur-Mer who appeared to the people in the seventh century in a boat without sails; Notre-Dame-du-Puy to whom Joan of Arc's mother prayed, and Our Lady of Czestochowa, celebrated as the Queen of Poland (Leeming & Page, 1996).

Baring and Cashford also comment on imagery linking Mary to the Goddess of war and to Her as Daughter of Great Mother, Anne, which, in turn, link Her back to the imagery in Crete continued through the myth of Demeter-Kore and Triptolemos, the divine Son.

5.3.5.6 The Feminine Imaged in Mary and Sophia as Symbolising Inwardness, Wisdom, and Gnosis

As part of their persuasive thesis, Baring and Cashford (1991) relate Mary to the Holy Spirit by linking imagery of Her with doves, and arguing that She therefore retains Her archetypal Feminine dimensions as the Holy Spirit. These images signify the relationship between the divine and the human realms and it is this relationship that brings the transcendent God into creation as an immanent presence. The divine presence of Yahweh in the Old Testament was experienced as Feminine, either in the form of the Shekhinah or as Sophia, who represents the presence of God or the wisdom of God. If the Feminine principle had not been lost as a sacred entity, there would inevitably have been some relation between God and Sophia/Shekhinah and God and Mary as a parallel union of Masculine and Feminine principles in their heavenly and earthly aspects (Matthews, 1992). The Holy Trinity would have constituted a Father, Mother, and a Child or an unmanifest, manifest, and an aspect that belongs to both and so related the two to each other. The sacred marriage of transcendence and immanence brings about the new vision embodied in the Child. But this is not the Christian version of the story. In referring to Egyptian sources in particular, Frazier (1994) comments that, if the Christian doctrine of the Trinity had taken shape under Egyptian influence, the function originally assigned to the Holy Spirit may have been that of the divine Mother. But probably by the fourth century, the Holy Spirit was unmistakenly Masculine in Latin texts. The conceiving capacities of the female are appropriated by the male, if only in the implicit reference of linguistic gender.

In the present patriarchal day, the archetypal Feminine image has been finally deleted from the image of the Divine, and the Christian image of the deity as Father, Son, and Holy Ghost becomes wholly identified with the Masculine archetype. Because of a sequence of theological formulations grounded in the assumption that nature is inferior to spirit and that whatever pertained to the female is inferior to the male, the image of the Holy Spirit has lost its former association with the Feminine Hokmah or Sophia, which was assimilated first in Judaism and then in Christianity, and become associated with the Masculine Logos, the divine Word. Consequently, the relationship between the Goddess and wisdom was erased.

The imago of a sacred marriage between God and Goddess has not been possible in orthodox Christianity because Mary was a human woman while the Great Father God ruled supreme in heaven. The *hierosgamos* or sacred marriage of the sun and moon was the supreme moment of the mysteries of pre-Christian cultures. However, in the image of the coronation of Mary in the *hierosgamos*, there is a crucial difference: the Son acknowledges the Mother as his bride rather than the Mother acknowledging Her Son as the bridegroom and so becoming His bride. In these coronation images, it is He who crowns Her, not She who crowns Him. A hundred years later, in the Basilica of St Maria in Trastevere, in the mosaic of the sacred marriage this reversal of roles is even more evident. Christ as the spiritual Mother taking precedence over His earthly Mother brings Her eternal soul into being as She leaves Her earthly body. Christ is here the image of *zoe* and Mary has become an image of *bios* resurrected from the human condition through Her Son's willing sacrifice of Himself. One century later, a mosaic of the divine couple structured high up in the apse of the same church suggests mythologically the reunion at the full moon when the Son - born at the crescent, sacrificed at the waning, and lost at the dark moon - is reborn as the Lover who claims as His Bride, She who gave Him birth. Here *bios* and *zoe* have again become one, and the duality of male and female, life and death, and eternity is transcended (Baring & Cashford, 1991).

A new incarnation of the myth of the Goddess and Her Son-Lover seems to manifest itself when human consciousness is ready to deepen its understanding by searching for a new revelation of life's meaning on both a personal and cultural level. It is as though the numinosity of the image gives birth to a new moment of consciousness which helps to bring about a transformation of the image of the God in a particular culture at a particular time. The new revelation, that allows humanity's values to evolve, emerges from the depths of the human soul, whose most ancient image of itself is the Goddess. The soul of the world described here as *zoe* endlessly renews Herself in humanity while her Son as *bios* assumes a new manifestation of being (Matthews, 1992).

The image of the Son has been understood as the generative principle within the life of vegetation and as the King whose life embodied the life of the tribe and as the Hero whose conquest of the dragon of darkness released the light of eternal life. Now Jesus, the most recent Son-Lover of the

Goddess, becomes the voice of the timeless wisdom of the soul that speaks to humanity as *bios*. It seems that whenever the depths of the soul are touched by the need to go beyond the literal interpretation of formal doctrine, the old lunar myth is evoked again and the archaic images re-emerge.

At the deepest level of symbolic imagery, Mary the Feminine Great Mother, as *zoe* brings the unmanifest divine world into manifestation as *bios* through the person of her Masculine Son. He is offered or offers Himself as sacrifice in order that this transition of life from one dimension to another may flow back and forth. As both divine and human, He belongs to both realms and so is the intermediary between the source and its manifestation.

The imagery of God, Mary, and Jesus, so pertinent as representative of the Feminine and Masculine principles and the birth of a divine Child, remains powerful. It may be that a rhythmic interchange between archetypal Feminine and Masculine images (Goddesses and Gods) is necessary in order to evolve.

It is in this context that the Holy Spirit of wisdom as the guiding archetype of human evolution is one of the great images of universality. It is an image that embraces all human experience, inspiring trust in the capacity of the soul to find its way back to the source. From Gilgamesh's search for the herb of immortality to Odysseus's long sea journey home to Penelope, and the medieval quest of the Grail Knights, the aim is to discover the living presence that informs the phenomenal world and brings into being the exquisite order of the universe. Sophia is this holy spirit of wisdom (Matthews, 1992). The image of the Goddess moves inward and becomes the inspiration of the quest for the sacred marriage, the reunion of the two aspects of consciousness so long separated from each other. The Goddess of wisdom offers an image of wisdom as the highest quality of the soul and suggests that, in evolving from root to flower, the soul can ultimately blossom as the lily and, understanding all things, soar like a bird between the dimensions of earth and heaven (Matthews, 1992).

In the pre-Christian world, the idea of wisdom was always conveyed in the image of the Goddess with Her womb as the eternal source and regenerator of life: Nammu and Inanna in Sumeria, Maat and Isis in Egypt, Athena and Demeter in Greece. In the Christian world, however, there is a profound shift in the archetypal imagery of wisdom. As Christ becomes associated with Logos, wisdom, and the word of God, the old relationship between wisdom and the Goddess is lost.

Gnostic Christianity, however, retained the older tradition and the image of Sophia as the embodiment of wisdom survived (Matthews, 1992). When the Gnostic sects were suppressed by the edicts of the Emperor Constantine in 326 AD and 333 AD, the image of Sophia as the embodiment of wisdom was again lost. However, after an interlude of several hundreds years, it reappeared in the Middle Ages in the great surge of devotion to the Virgin Mary and the

pilgrimages to the shrines of the Black Virgin as well as in the Order of the Knights Templar, the Grail legends, and alchemy. Sophia as the image of wisdom became the inspiration, guide, and goal of a spiritual quest of overwhelming numinosity.

Sophia attempts to restore relationship and balance between Feminine and Masculine archetypes reflected in the images of Gods and Goddesses. She also seeks to give emphasis through the Feminine archetype to the intuitive, inwardlooking tendencies of the soul as well as to the nurturing, compassionate qualities traditionally defined as Feminine which may not have value in societies where only the Masculine archetypes are named as divine.

The image of the Goddess and God as together the creative source and ground of life and of the sacred marriage between them was implicit in the images of Christian myth, yet could not be fully honoured because nature and human nature were contaminated by the idea of the Fall, and so the precious legacy inherited from the mysteries of the pagan world was almost lost. The faint reflection of the image of union lingered in the concept of the marriage between Christ and the Church or between Christ and the community of elect but this humanisation of the Goddess image could not contain the soul's need for an image of union between God and Goddess which could symbolise the unity of life in the union of creator and creation. The only numinous marriage that could bring these aspects together was the sacred marriage between Goddess and God. In selecting these images and continually re-creating the image of the sacred marriage, the soul gave expression to a deep inward need for its regeneration through the union of these two aspects of life that had grown so far apart (Baring & Cashford, 1991). Jung himself (1993) commented on the soul's need to have the image of the Feminine metaphysically anchored in the figure of a divine woman, the bride of Christ. The Feminine, like the Masculine, demands an equal representation.

Only now, after 4000 years of split between spirit and nature which has deeply injured the natural aspect of life and all aspects of the Feminine, can the growing understanding of the soul help to heal this wound. Jung placed particular stress on the doctrine of the Assumption of Mary (Jung, 1993). In his view, if its symbolic meaning is understood, it restores to humanity both the divine of the Feminine and the image of the sacred marriage so preparing the ground for the birth of the new understanding. But, as has been suggested, the earth aspect of the archetypal Feminine is still excluded from divinity, therefore nature and body remain split off from spirit.

In the Gnostic myth, the ancient connection is retained, however obscurely, between the Mother Goddess as Sophia and Christ, her Son who is sent by the Mother-Father Source to rescue their daughter (Matthews, 1992). The original Gnostic groups took their names from the Greek word *gnostikoi*; *gnosis* means knowledge in the sense of insight or understanding which requires not merely intellect but the whole being (Matthews, 1992).

From the Gospels that are so familiar to Christians, it seems that the essence of Jesus' teachings was to transmit his *gnosis* or knowledge of the heart (Baring & Cashford, 1991). He attempted to heal the fragmentation in the soul by returning men and women to its deeper instinctual wisdom through which they might discover the kingdom, the treasure of relationships within the ground of life. The Gnostic Gospels, so well elucidated by Elaine Pagals (1988), show that their deepest concern was how to awaken the soul to awareness of its divine nature and its innate potential for the growth of insight and understanding, and how to transform consciousness from a state of sleep to one of wakefulness. Their record of the teaching of Jesus shows him to be concerned not with beliefs and worship but with a turning around to face the inner world of the soul (Matthews, 1992).

The Gnostic Gospels, which were amazingly discovered in Nag Hammadi in the Egyptian desert in 1945, have restored an essential part of religious heritage. They present the story of the Great Mother, consort of the Great Father, and the story of their daughter (also called Sophia) and their Son, Christ, who went to the rescue of His Sister. It is as if the Gnostic myth continues the Mysteries of Demeter and Kore and those of Attis and Cybele in Rome with their emphasis on the regeneration of the soul (Baring & Cashford, 1991).

The Gnostic myth of Sophia personifies the human soul as the daughter of the Great Mother. In this myth, Sophia appears as the primal Virgin Mother, consort of the Father God, and as the power through which the creative source brings itself into being. Sophia gave birth to a daughter named Sophia as the image of Herself, who lost contact with Her heavenly origin and, in Her distress and sorrow, brought the earth into being and became entangled and lost in the chaotic realm of darkness which lay beneath the realm of light, a darkness or underworld that was identified with the earth. A curtain or barrier came between the world of light and dark, making it impossible for the daughter Sophia to get back, and condemning Her to dwell in this labyrinth while endlessly searching, lamenting, suffering, repenting, labouring Her passion into matter, Her yearning into soul (Baring & Cashford, 1991).

The Gnostic myth, appearing 1000 years after the Hebrew myth of the Fall, describes the same tragic human experience of the separation of consciousness from its source. The soul incarnated in the body has lost all memory of Her home and is in great distress. As in the Persephone myth, where Hermes responds to the cries of distress, Sophia sends Christ, the embodiment of Her light and wisdom, to descend into the darkness to awaken His Sister to remembrance of Her true nature. The myth reflects a plight of human consciousness in that era, through the image of Sophia's total bondage and suffering. But true to its lunar character, it is also a myth of release for it offers an image of return to wholeness and the possibility of psychic transformation through the rescue and awakening of the daughter Sophia.

Gnostic myth explained the world and humanity. Humanity is not evil, but unconscious, ignorant rather than inherently sinful (Matthews, 1992). Gnostic myth presents an anguished image of human suffering, loneliness, and terror, and seeks a luminous and courageous solution. Gnostic myth tried to go beyond any image of divinity hitherto formulated to one that could be expressed only as light and which could be revealed to people only through an inward experience of their own soul, and not through belief or obedience to any religious authority. The first priority of their teaching was to awaken the soul to knowledge of its predicament by bringing forth the Saviour in the depths of their own unconsciousness thus sacrificing their ignorance and awakening from their sleep. The myth's focus falls not on tragic sin but of the soul's captivity or tragic fate that can be changed only though insight and inner growth. Christ is the bridegroom-emissary of the Divine Father-Mother who comes to meet Sophia, the enlightened soul-bride - and the two become one.

Gnostic ritual celebrated this sacred marriage of soul and spirit. In the resurgence around Sophia is the image of wisdom to which the soul aspires on its journey back to its source. The science's transformation was hidden in an elaborated code of symbols known as alchemy (Matthews, 1992).

The mythology of the Sophia was paralleled in Christian culture by the great upsurge of popular devotion to the Virgin Mary, and in the flowering of Feminine imagery in mystical Christianity, alchemy, and the Grail Legends. The different myths of redemption and return, and the image of the Feminine as the primary agency facilitating this return as the compassionate intercessor between the deity and humanity, came into being as an expression of the urgent need to recover the lost experience of wholeness, the oneness and unity of life. The black robe that hides the Shekhinah, like the robe or veil of Isis, symbolises the unfathomable mystery of the identity of creator and creation while at the darkened or fragmented consciousness of humanity. Black is the colour of wisdom as the dark phase of the lunar cycle where light gestated in the womb. The image of the Black Virgin embodies the ageless wisdom of life; the wisdom which brings into being, informs, and/or contains it as a mother contains her child. The alchemical marriage between sun and moon, king and queen, spirit and soul expressed the essential identity of spirit and nature, thus healing the split that had developed in human consciousness between these two aspects of life. Jung's extensive studies on alchemy are the foundation of the understanding of the soul's power to heal itself (*CW* 14).

He took the actual stages of alchemy as a model for the transformation of the soul. He extends and explains the metaphor in his discussion of the magnificent images in Goethe's *Faust* which he calls the last and greatest work of alchemy (*CW* 16, p. 209):

> Goethe is really describing the experience of the alchemist who discovers that
> what he has projected onto the retort is his own darkness, his unredeemed state,
> his passion, his struggles to reach the goal, i.e. to become what he really is, to

fulfil the purpose for which his mother bore him, and, after the peregrination of a life full of confusion and error, to become the filius regius, son of the supreme mother."

With the Grail legends, the mystery of the Holy Grail infuses the Middle Ages with the image of the age-old quest which now turns irrevocably inwards, following the yearning of the seeker's mind and the need to follow a path that cannot be taught, but only found and is unique to each individual. The chalice, cup, vessel are the primary images of the Grail, evoking the archetype of the Feminine which becomes the inspiration, guide and goal of the knights' inner quest. Written in the last quarter of the twelfth and the first quarter of the thirteenth century, the Grail legends cannot be separated from Gnosticism and alchemy or from the mythology of the Great Goddess and her Son-Lover. The wounded Fisher King is the ever-dying and ever-resurrected Son-Lover of the Goddess.

The Goddess appears in different guises. As a Cundrie spirit of nature, She appears as an old hag with boar's teeth, an image that recalls the death of the Son-Lover: Tammuz, Osiris, Attis, and Adonis (by a boar). She turns beautiful and becomes their lovers. Disguised as a hideous hag, She guides them to embrace their own darkness and transforms it through love. At the quest's end, She reveals to them the secret treasure of the Grail, the chalice which overflows with nourishment for all, and the vision of the soul's reunion with its divine ground, thus bestowing the longed-for experience of unity while healing all wounds and assuaging sorrow. The Grail, now as then, is a symbol which can unify different traditions in a new image of the human being released from bondage to custom or religious belief, and serving the world through individual love, following wherever the heart leads (Baring & Cashford, 1991).

A way of understanding the long historical process of the replacing of the myth of the Goddess by the myth of the God is to view it as the gradual withdrawal of humanity's participation with nature (Baring & Cashford, 1991). This process brings with it the corresponding emptying of animate life from nature and the transference of the life into humanity, which is then cast in opposition to nature. If the relation to nature as the Mother is one of identity, and the relation to nature from the Father is one of dissociation, then the movement away from Mother to Father symbolises an ever-increasing separation from a state of containment in nature experienced no longer as nurturing to life but stifling of growth.

Historically, the process can be described as one in which humanity has discovered itself to be progressively independent of the natural phenomena among which it lives, and increasingly capable of differentiation and selection, and thus theoretically more and more able to shape the world according to its own ideas. From the perspective of the God-myth then, the perception of differences which leads to the setting apart of opposites - spirit and nature, mind and matter, life and death, male and female - is an obviously life-enhancing activity without which life would fall

into inchoate chaos. Baring and Cashford (1991) speculate that we have been the inheritors of the mythic and social system of the God for over 4000 years.

Three major discoveries in recent scientific history have reinforced the importance of reorientating the distorted patriarchal direction of the last 4000 years. It is significant that they all point to the same conclusion: the need to comprehend the world as whole. First, there was the splitting of the atom. Secondly, there were studies in archaeology, anthropology, mythology, and archetypal psychology, all of which showed the people of the earth not only as sharing in the common human desire to understand life but also as attempting to understand it in similar ways. The third discovery has been that earlier scientific models of consciousness as entirely independent of what it sees and does are becoming invalid. Participation cannot be finally eradicated. These discoveries, separately and together, point to the need for the new mode of thinking for which Einstein calls, where life is experienced as a living whole in which humanity participates in a relation of mutual dependence along with all the other creatures of the earth (Baring & Cashford, 1991).

This holism is the genius of the old Goddess myth, even when, originally, that vision was bound by the constraints of worshipping a personalised image of the Goddess. However, no vision depends on the literal terms of its earlier manifestation, so the question that arises here is: How can the new myth of the earth as one harmonious being be disengaged from the old form of the myth, which was imagined as a recognisable human figure elevated to divine status but frequently limited by the same recognisable human traits of character as her worshippers? The issue for them then becomes the argument whether there can be a Goddess myth without a Goddess or, to pose the question another way, can there be a Goddess without having to believe she exists as a literal divine being? Can the vision of nature as a sacred living unity, in which human race is experienced as one whole and consciousness belongs to all whatever form it takes, exist without the belief in the Mother immanent as creation? And could it exist without a belief in the Father transcendent from creation? Or do both Mother and Father, Goddess and God, have to be dissolved as literal personified realities so that they may reappear as two symbolic realities of comprehending what Jesus in the gospel calls the All? Both kinds of understanding seem to be necessary and true, and each, therefore, needs the other to become whole (Baring & Cashford, 1991).

However, before these terms can be reunited in a new myth, they have to be brought in balance with each other, at the present moment in history. This is effectively the question as to how the Goddess myth can be brought back into consciousness so that its values may again become available and complement (not replace) the prevailing myth of the God.

It can be argued that mythic images are the fundamental inspiration for the evolution of consciousness. If that is so, then it becomes a matter of supreme importance that the mythic

images are allowed to achieve their most complete expression because they serve as the guides for the evolution of the species. Over the millennia, it seems as if, in the Goddess cultures, the image of the God was trying to break free from the totality of the Mother Goddess in the person of the Son who grew to become Her consort - just as in the God cultures, the image of the Goddess was trying to reassert its claim to rule in consort with the Great Father. Images are required to do full justice to the fullness of life, as though, without that archetypal balance of Feminine and Masculine images, the evolution of human consciousness would eventually become one-sided and static.

Baring and Cashford (1991) claim that only poetic language with its paradoxical imagery, its resonant symbols, play of tone, sound, texture, and rhythm is sensitive, flexible, and responsive enough to the ambiguity and ambivalence of human experience. Such apparently contradictory opposites serve as a framework for understanding the processes under discussion. Clearly, a new poetic language has to evolve which will allow back into consciousness a sensibility that is holistic, animistic, and lunar in origin, one that exposes flux, continuity, and phases of alternation, offering an image not exclusive realties, nor of final beginning and endings but of infinite cycles of transformation. In other words, it is only through imagination that the reunion of the Goddess myth and the God myth can take place.

According to Baring and Cashford (1991, p. 676),

> Coleridge describes Imagination as synthetic and vital: `it dissolves, diffuses, dissipates, in order to create.... [it] reveals itself in the balance or reconciliation of opposite or discordant qualities; of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative'. Imagination he concludes `is the soul that everywhere and in each; and forms the all into one graceful and intelligent whole'. [It is] a way of relating that tends to perceive in or through images and symbols, that involves and unifies the whole being and brings together as one the inner and the outer worlds.

Mankind has forgotten to think symbolically, Jung diagnosed, but we cannot remember if the imagination is not valued as a mode of perception that brings knowledge. This is gnostic knowledge, which is a way of knowing won through a total relationship, not conceptual knowledge about something when the knower is not implicated in the known. Imagination, which sees a unity whose participants are in continual relationship, will be concerned with discovering the laws of relationship between particular terms, and with those hypotheses which propose a holistic vision as a way of understanding aspects of life or life itself. Adopting a holistic model of the individual psyche, such as Jung's homeostatic principle in which the psyche is understood as it is; not just as a problem to be explained in terms of a past trauma, the psyche's processes become an attempt the whole psyche to heal itself. Once a vision of life as an organic whole is accepted in

principle, humanity becomes in one sense a co-creator with nature, insofar as it can foster, ignore, destroy its identity with nature, for nature's continued existence depends ultimately on the kind of consciousness we bring to bear on it.

In *Saving the Appearances*, Barfield (Baring and Cashford, 1991) distinguishes between what he calls original participation and final participation. Original participation defines the relation to nature of the old Goddess myth in which humanity and the natural world are bound with a common identity. Final participation, on the other hand, (which is the only participation possible after the long process of withdrawal from original participation), through the systematic use of imagination re-creates the old participative relation to nature, but in an entirely new way. It involves a dual relation to nature in which contemporary experience of nature as separate from humankind is honoured but transformed by a conscious act of participation in which identity with nature is experienced at a new level of unity.

As Jung writes (Adler, 1973, Vol. 1, pp. 274-275):

> As a matter of fact we have actually known everything all along; for all these things are always there, only we are not there for them. The possibility of the deepest insight existed at all times, but we were always too far away from it. What we call development or progress is going round and round a central point in order to get gradually closer to it. In reality we always remain on the same spot, just a little nearer or farther from the centre... Originally we were all born out of a world of wholeness and in the first years of life are still completely contained in it. There we have all knowledge without knowing it. Later we lose it, and call it progress when we remember it.

5.4   THE MAJOR CHARACTERISTICS OF THE FEMININE

As mentioned earlier, Jungians use the term *Feminine* as a short form for *the Feminine principle* - a term which refers both to the archetype and to a way of being in the world (D. Wehr, 1988). Hill (1992) refers to the Feminine as an intrapsychic mode of consciousness important in the development of the ego and in the developmental patterns of the Self. In Jungian times, the Feminine was connected exclusively with a woman's conscious way of being in the world as outlined in the previous chapter. However, as has already been shown, this is not necessarily so in post-Jungian writings.

Whitmont (1969) stresses that the structural forms of the Feminine (or Masculine) adaptations are to be regarded as archetypal; in other words, they are inevitable, constituting typical basic modes

and variations through which the encompassing Feminine (and Masculine) archetypes find expression in the human being. They are thus orientational patterns. That is to say, the archetypes of the Feminine or, more correctly, the archetypal images partake in the broader underlying Feminine archetype or principle. The Feminine principle is thus mediated by the archetypal images.

As was indicated in the mythological images of the Feminine previously discussed and researched by post-Jungians (Ulanov, 1971; Whitmont, 1983; Hill, 1992; Woodman & Dickson, 1997), the Feminine as archetypal principle values the non-competitive creation of things that can be appreciated for their own essence, regardless of their competitive qualities; the Feminine values being in nature and the world, experiencing and savouring one's interdependent enmeshment in the great web of life encircling the earth; immersed in the living world, one link in an infinite chain, linked with all life, it includes a space and solitude, embodies relationship to the world, accepts the gruesome ills of the body and its ultimate death. It also encompasses becoming conscious of meaning, immersing oneself in one's situation with the whole personality down to its animal and vegetable elements (Sullivan, 1989). The product of a Feminine immersion in life is experiential and gnostic knowledge. Whitmont (1983) concurs with Sullivan that the Feminine also implies an approach to life which focuses not on planned striving but rather on playfulness and imagination, seeing the world of fantasy and reality as opposite sides of the same coin. The emphasis upon sensuality and bodily experience over abstract thinking and rationalism permits a greater openness to the intangible, as well as a greater susceptibility to the realms of the magical, mystical, mediumistic and psychic. Positively seen, this can lead to a broadening of awareness of new realms; negatively, such susceptibility may carry with it the danger of regression to atavistic primitiveness, to mass and mob psychology, isms and fads.

Whitmont prefers the terms *Yang* and *Yin* to *Masculine* and *Feminine* and offers convincing reasons for the rejection of the earlier usage by Jung himself of the terms *Eros* and *Logos* (Whitmont, 1983). The archetypal Feminine principle is represented by Yin, by the moon, and Venus. The Yin was symbolised by the moon, embodying actualisation. In opposition to the sun's potentiality, it receives the imprint of the solar logos, bringing it to manifestation as phenomenon. Perhaps one of the oldest symbols of the senses and sensuality, of soul and body, the moon is the matrix for fantasy and dreams. It is the container and holder of the life energies, the world of the senses as they relate to physical reality.

The Feminine and her images has been explored in Jungian psychology by concentrating mainly on moon-imagery and on the Mother-Daughter relationship.

5.4.1 *The Moon and Her Phases*

The Jungians focus on the Feminine as principle of being while delineating those aspects of the Feminine that were allowed in Judeo-Christian cultures and those aspects that were repressed and rejected. Its effect of this delineation on women will now be touched on.

The Jungians examine the Feminine and the Feminine principle by viewing it as a central and specific unity which reveals now one aspect, now another. Harding (1971b) was the first Jungian to explore the Moon Goddess in all her varying phases. Her purpose was to present the many sides of the Feminine within this context, especially the sides which Her culture ignored or devalued. Harding examines archetypal images of the Feminine in the early lunar religions, ranging from Graeco-Roman examples to the far earlier ones of Babylon, Assyria and Phoenicia. The aspects Harding stresses are the active Feminine cyclical nature, its mutability, its multiple nature, and its power as an independent symbol. She finds the moon an apt symbol for inner psychological change: the dark sides of the Goddess and her capacity for what Western culture excludes or terms "evil" - the unrelated, magical, underworld qualities - are included and honoured. She makes the observation that the cultural and psychological loss of rejected aspects of the Feminine results in a loss of contact with the deeper levels of humanness. The regaining of what was once excluded produces a revolutionary and revitalising inner change. Harding's depiction of the Feminine manifests a wider range than Eros, love, and relatedness. The Virgin image present in these lunar Goddesses in the Feminine becomes an important new image for the individuating women and is like the moon: one-in-herself. She is also sexual, procreative, and creative.

The inclusion and re-evaluation of the dark, negative, and lunar side of the Feminine which Harding emphasises continues to be one of the most fertile developments in analytical psychology.

There is much contemporary interest in the dark side of the Feminine and of archetypal images representing the often unrelated, inward and downward-turning, dark moon side of Feminine nature. Dykes (1986), for example, elaborates on the Medusa archetypal image today, noting that Medusa was originally one of three connected sisters. Initially beautiful, she was turned loathsome as a result of Athena's anger. In exploring negative aspects of the Great Mother such as Medusa and Baba Yaga, P. Zabriskie (1979) reclaims the value of the loathsome woman and finds that her horribleness is partly the fury of the oppressed and repressed matriarchal era or the Feminine principle. Medusa is not only a witch, however, but also a queen, ruler and mistress, with a strange ability to possess or transform.

The blood imagery alluded to here, as manifest in Kali, goes back to the moon and its phases and its connection to woman's monthly menstrual cycle. Shuttle and Redgrove's (1978) consideration of menstruation is another far-reaching reevaluation of the dark side of the Feminine. These writers connect Harding's dark lunar archetype with the premenstrual and menstrual phases of a woman's hormonal cycle. They find that the dark lunar premenstrual and menstrual stage has particular psychological value as it contains an inward-turning, unconnected, and often depressive aspect which can provide a woman a time for contemplation and retreat. In a similar vein, Meador (1986, p. 36) writes of the Thesmophoria as a woman's ritual "centered around the mystery of blood". She relates the ritual to the round of life, connecting women with sacredness, their bodies with menstruation and menopause.

Gustafson (1989) discovers the positive form of the dark moon side of the archetype in the Christian worship of the Black Madonnas, especially the statue of Einsiedeln in Switzerland. He connects the black and powerful Virgin of Christianity, and her healing and protecting spirituality, with ancient forms of Goddess worship. This idea is elaborated by Begg (1985), who connects the Black Virgin not only to Lillith but also to the queen of Sheba, Hagar of Old Testament, the Celtic Cerridwen, Morrigan, Inanna, Kali, the black Isis, Neith, Anath, Hathor, Sekmet in Artemis of Epheus, and to the triple Goddess, Hecate. Lillith becomes emblematic of the rebellion against the patriarchy's treatment of woman.

The archetypal image of Lillith embodies mostly dark, enigmatic, and intriguing forms of the lunar archetype, including the rejected Moon Mother. Koltuv (1983, 1986) sees Lillith, the Feminine transpersonal Shadow, as an opposite of, but equal to and counterposing, the Judeo-Christian Masculine, all-good God. Colonna (1980) extends the image of Lillith to include not only the Witch but also the deviant and the outlaw with both transformative and demonic dimensions. This image implies an access to vitality and energy as well as to the instinctive and passionately creative sides of the psyche which goes far beyond Eros. Vogelsang (1985) too regards Lillith as an important archetypal image, newly emerging into consciousness and holding the potential for a true partnership of the Masculine and Feminine.

Meador (1986) describes a three-fold archetype of the Feminine, all aspects of which can be found in and through a woman's body consciousness and her passionate bodily connection to the divine female ground. The white Goddess whose animals are the white sow and the white mare, becomes the Goddess of growth and birth. Both Christianity and the patriarchy have accepted part of Her in the image of Mary. The Black Goddess is the underworld Goddess of prophecy, divinity, and fate which the patriarchy has banned as a witch. The Red Goddess is the potent Yin aspect of the erotic and women's sexual power. Meador describes this aspect as suppressed and denigrated by Western culture more than others, even though it is an essential archetypal image which combines the erotic, the sexual, and the spiritual in a significant and Feminine way. The connection between the female body and the moon is self-evident. A less obvious link with the

moon as archetypal image is that the body too goes through cycles and yet, like the moon, is also a symbol of wholeness, the unity which holds and grounds women in all their phases. Body work, embodied-ness, bodily disturbances, and body therapy all remind women of their earthly selves as the pull of the moon reminds women of corporeal existence. Recollecting the moon in turn restores the crucial importance of female bodies to women's own sense of who they are. Both give a woman her body back - a crucial return to wholeness - which have been subsumed by the patriarchy.

Berry (1982) considers eating disturbances (especially anorexia and compulsive eating) as representative of bodily enactments of a symbolic and psychological problem and a search for its cure. Eating disorders are loosely interpreted as an expression of Feminine hunger for real nourishment in a society which often fails to provide it and "indicative of a disordered relation to the archetypal Feminine of our world and our attempts to re-order it in new ways" (Ulanov, 1979, p. 19). Shorter (1983) gives an insightful portrayal of the anorexic under the spell of the Medusa/Athena archetypal image, at once too dark and too bright. She equates the anorexic with a father-identified Athena-like maiden. Living the Athena side, this type of woman always guards against her dark Medusa side as she heroically attacks and strives. She is ever alert to avoid facing herself as the biological (Medusa) woman she also happens to be. As Athena, she identifies with the aggressor and with the patriarchy, while resisting being a woman, especially a mother.

Young-Eisendrath (1984) returns to these concepts in her book, *Hags and Heroes*. Woodman (1980, 1982, 1985), Chodorow (1982), and Greene (1984) make use of the lunar archetype's value for dance and movement therapy resting on an embodied view of the Feminine.

Single archetypal images stand behind other important work done on specific problems rising out of the non-acceptance of the full round of the Feminine. Bauer (1982) writes of alcoholism in women, equating the archetypes of Apollo and Dionysus in myth and in a woman's psyche while Qualls-Corbett (1988) returns to the archetypes of Mary, Mary Magdalene, and the Black Virgin as well as to the more ancient lunar Great Goddesses.

5.4.2   *The Mother and the Mother-Daughter Pair*

The exploration of the archetypal imagery of the Feminine which follows is more relational and personal than the other two. The Feminine is depicted here in terms of a Mother-Child continuum or in images of the Mother archetype alone. Neumann (1972) did a substantial amount of work on the more traditional aspects of the Feminine, especially on the archetype of the Great Mother. His detailed work contains many examples of the archetype of the Great Mother drawn from

prehistory and many cultures. He divides the Great Mother into two characters, the elementary and the transformative, both having their negative and positive sides. His idea of the Mother-Daughter archetype limits the Feminine to a matriarchal cycle where the Mother births the Daughter who then becomes a Mother herself, as in the Demeter and Persephone mysteries. He offers them as a model where a woman reaches an understanding of herself as the Daughter separates from the Mother, having had only a brief contact with the Masculine before reconnecting to the Mother.

Berry (1975) re-analyses the Demeter/Persephone myth for its relevance to modern mothers and daughters. In *Echo's Subtle Body* (1982), she extends this work, using the archetype of Gaia, the Great Mother, as an image of honoring the formlessness, chaos, materiality, and darkness. Young-Eisendrath and Eisendrath (1980) follow Berry-Hillmann's (1978) article "What's the Matter with Mother?" with the aptly-titled "Where is Mother Now?" in which they deal with and cite Neumann's themes of the Great Mother and the archetypal relationship of the actual mother to matter, Mater. They find the role of the archetypal Mother and the personal mother demeaned, scapegoated, and stereotyped to the point where the archetypal image seems to have lost its soul. They conclude that the whole undervaluing of the archetypal Feminine, and especially the archetype of the Mother, leads to destructive materialism (epitomised by Berry's negative Demeter) and to hostile yet infantile dependency on the human mother. All the guilt incurred by this devaluation and demand is then projected onto the individual mother, who is blamed for everyone's psychological deficits. Writing about "The Bad Mother", Hillman (1983, p. 168) states that "the altar at which much of psychology worships is the shrine of the Negative Mother".

El Saffar (1994) explains that the whole construction of Otherness, which throws the sexes into opposition, is premised on fear of the autonomous Mother whom patriarchal structures must split off and relegate to the depths of the unconscious. The notions of autonomy and motherhood cannot be yoked into a system of individuation which sunders mother and child. Consciousness and culture require this sundering. The child of the culture wins subjectively at the price of the Mother's abjection. The sundering of the Mother from consciousness has the effect of stripping women in the culture of their sexuality, creativity and subjectivity. Having entered culture by splitting off from the Mother, the Masculinist ego has an inherently negative relation to the Mother/anima from which it has separated, one that requires of him that this ego maintain separation and dominance. Yet in women the process of separation from the Medusa, the Witch, from the dark side of the Mother, is never complete. The place of massive collective repression in which the Feminine aspects of the godhead lie buried is a part of her that only grows in power and negativity as she is banished from expression. The Mother whom the Daughter leaves must be discovered, as the story of Persephone's return suggests (El Saffar, 1994).

Fairytales have been an important source for archetypal stories about the Feminine and its many Mother and Daughter figures. In *The Mother: Archetypal Image in Fairy Tales*, Birkhäuser-Oeri

(1988) examines the images of the Great Mother and their psychological meaning in fairytales. She argues for the light and dark sides of the Mother archetype. Ulanov (1983) importantly explores the Cinderella myth as lacking an earthly Mother-Daughter relationship and the protection afforded by this Feminine-identified ground. Cinderella's own mother is dead so a fairy-godmother fills this role for her. Thematically, this tale deals with the unmothered state in women and her search for a strong Feminine ground.

In *The Nature of Loving* (1986), Kast emphasises the importance and value of Mother Goddesses as models for woman's development and strength, and applauds women's renewed interest in these archetypal images. Like Ulanov and Brinton Perera, she refers to woman's passivity and her obligation to live a scapegoated or victim role. To develop her own strength, vitality and awareness, woman needs to foster an identification with a strong and maternal Feminine model.

Wheelwright (1984) combines Neumann's work on the Great Mother with Harding's ideal of the moon. She sees the archetype of the Kore essentially as a representation of the Mother-Daughter pair as well as representative of a whole comprising many parts. Wheelwright sees the Kore archetype as a totality encompassing all Feminine deities. She can appear as Daughter, Sister, Young Mother, Virgin, Goddess, Prostitute, Psychopomp, Priestess, and many more. To amplify the Kore, Wheelwright makes use of numerous myths: Demeter-Persephone, Ariadne-Dionysus, Inanna-Ereskigal, Psyche-Amor, Adam-Eve, the Orphic Mysteries, the Eleusinian Mysteries. This notable work on the Demeter-Kore myth underlies some of the most important post-Jungian work (Young-Eisendrath and Wiedemann, El Saffar) on the individuation and development of women and will be discussed in Chapter 8.

Woodman and Dickson (1997) seem to pull together and highlight the two previous themes on the Feminine for women, especially by distinguishing the images of the Great Mother which can be devouring or protecting. These modes of consciousness are important in the developmental patterns of the Self. They are usually split and carry particular value in the western patriarchal Christian psyche and built into women's psyche as a Virgin (good, obeying, nurturing, pleasing, related) and Whore (sinful, inferior, sexual, dark, immoral, devouring) split. If split into a more conscious Madonna/Good Mother/Virgin, the unconscious Great Mother remains dark and threatening. Hence the Virgin (now as Good Mother's daughter), remains in a state of matriarchal Feminine consciousness.

The Great Goddess in her higher modes of consciousness reveals herself as the Black Madonna, Sophia, Maria Magdalena, Medusa, Kali, Lilith, Witch. These become images of the transforming and containing Feminine which metamorphoses the maturing Virgin into the Crone. "So long as we deny the Great Mother and refuse to integrate her as Goddess in our psychic development, we will continue to act out neurotic fantasies and endanger our very survival as a species" (Woodman & Dickson, 1997, p. 23).

The enlightened Goddess will reveal herself as the light of Goddess in matter, becoming divine immanence: "The soul embodied in matter, manifested in the Goddess as container and transformer, will take us beyond dualism" (Woodman & Dickson, 1997, p. 44). In the transition from Great Mother to Great Goddess, the possibility of transformation in rebirth is begun.

With the discussion on the imagery of the Feminine as well as more current work done by post-Jungians as background, a tighter definition of the aspects of the Feminine ways of being can now be attempted.

Building on Jung's (*CW* 9i) basic identification of the Masculine and Feminine principles, Neumann (1972) identifies the elementary and transformative aspects of the Feminine principle. For Neumann's terms, *elementary* and *transformative*, some post-Jungian writers (Whitmont, 1969; Sullivan, 1989) have chosen to use *static* and *dynamic* because these words can be applied with equivalent nuance to both the Feminine and the Masculine principles, creating a symmetrical usage.

5.4.3   *The Static Feminine*

Concurring with Jung and Neumann, Ulanov (1971) sees the static or elementary side of the Feminine as a receptive, dark, ingoing, moist, enclosing, and containing world of formation that surrounds and holds fast to everything created within it. Like the fertile darkness of nature that ever renews organisms with new life, this elementary aspect of the Feminine gestates new drives, images, fantasies and intuition.

Sullivan notes that the static Feminine corresponds to Haddon's (1988) ideas of the Yin Feminine as manifest in the image of the containing womb - moist, dark, surrounding, holding fast to what is gestating within it. This stasis denotes being in an undifferentiated form, where all components of the whole are equally valued and all elements dependent on all the others. It is impersonal in its orientation towards reproducing the species and continuing the great chain of life. It focuses more on the broader life processes than on the individual. Its essence is the rhythmic cycle of nature which gives all life and takes all life. It is being: organic, undifferentiated, all components interdependent, with no one component more important than any other. Events just happen, for no reason other than that they happen. The static Feminine is indifferent to the fate of the individual as it ceaselessly creates, nurtures, destroys and devours. Perpetuation of the species and survival at the collective level are central values of the static Feminine, and the individual is valued only as an expression of the whole, a piece of the aggregate.

The archetypal image which expresses the essence of the static Feminine is the Great Mother in her positive and negative aspects. Her attributes are the many manifestations of the cyclical rhythm of nature, the cycle of seasons, fertility, fecundity, growth, death, decay, the food chain, and the mundane cycles of waking and sleeping, eating and eliminating, and so on. Constancy and balance in the organisms of nature as a whole are her highest values, and any movement that would upset the balance is immediately answered with a counter-movement, which creates a new balance or homeostasis. Change is abhorred (Neumann, 1970; Whitmont, 1969; Ulanov, 1971). The static Feminine is most readily symbolised by a circle, representing an undifferentiated whole, or, in the image of the uroboros, representing the great, self-regenerating round of nature.

In its positive form, the static Feminine is embodied in the images of the Good Mother who bears, protects, releases, and leads from darkness to light. Frequent symbols are the depths, fruit with an abundance of seeds, the belly as a containing vessel. Representative animal symbols include the pig, because of its fertility, the shellfish with its womb shape, the owl with its uterine-shaped body. Other symbolic metaphors are the casket, nest, cradle, ship, coffin, and the mountain as meaning safety.

The very static quality of this aspect of the Feminine is the basis for the conservative, unchanging, and stable quality of the Feminine which dominates in motherhood.

At the human level, we find the static Feminine consciousness in the picture of the mother suckling her child, and in the husband of the house or housewife, with his or her endless round of chores in the care of the family, work that is never done, the preparation of meals, the cleaning of the house. So too is the farmer bound in the static Feminine, inasmuch as his life is bound to the round of nature: plowing, planting and harvesting. Essentially, the static Feminine finds its central expression in the family or kinship group, the custodial aspects of the parent-child and domestic relationships, the productive husbanding of land and animals, and it underlies the matrivalent culture, a pattern in which the central values expressed in collective life are those of the static Feminine. The Great Mother Goddess, Demeter, exemplifies the binding tie of the static Feminine to her offspring (Hill, 1992).

The positive effect of these elemental aspects of the Feminine makes itself felt in such emotional responses as feeling secure, protected, fundamentally accepted and acceptable, with a reservoir of hope and possibility (Ulanov, 1971).

Grounding these archetypal experiences in human life, Ulanov (1981) concurs that the Feminine elements attract and arouse deep-seated fear in modern humans. These elements of being are projected onto women so control is sought by keeping "women in their place." In this sense, women's struggle and symbolism of the Feminine have everything to do with the mystery of being, with what it means to be entirely human. It was indicated in the discussion of the evolution of the

images of the Feminine archetype that the Feminine elements of being have been recognised for centuries, but largely ignored in patriarchal Western society. It has been misused to abuse women, and then it is left to be uncovered to individual and collective consciousness what Feminine ways of being will mean, both concretely and symbolically.

These elements are however also feared and equated with women because all human life and primary experiences begins with personal mothers. Individuals are born of women and partake of female flesh, humans emerge from female bodies which produce food with which the infant is fed. Object relations theory has taught that mothers are the first with whom individuals bond. They are preoccupied with human life coming into the world and with the nascent being in life in the first months of life (Winnicott, 1949, 1958, 1963, 1964, 1965, 1991). To be flesh of another's flesh - a phrase the Bible uses to connote the deepest intimacies of love - affects who individuals are and what they become far below consciousness (Ulanov, 1981). This Feminine element of being has to do with more than birth. It effects the human's being alive, being a person, rather than just passively existing. The Feminine element of being links humans inextricably with the experience of being a distinct "I", one that is bodily and emotionally present, one that is awaited, recognized, and greeted over the early years, one with a capacity to see others as distinctly there and persons themselves in their own right (Ulanov, 1981).

Object relations theorists, especially Winnicott (1949, 1965, 1991), Guntrip (1969, 1971), and Ogden (1986) provide empirical data for the symbolic meaning of the Feminine archetype and especially its static forms so evident in early childhood. Winnicott argues that the Feminine elements of being are all observable in the earliest experiences of an infant with the mother. These experiences are: being as being-at-the-core-of-oneself, being as beginning by being-one-with-another, and being as possessed of a personal continuity.

Associated with the static Feminine element is a sense of being-at-core-of-oneself. This involves a capacity to be, to be there calmly, at rest, sensing one's self as somehow, found, given, and reflected, instead of achieved, created or manufactured. Winnicott and Guntrip investigate the origins of this experience in the first months of life in the intimate mother-child relationship. There, the "good enough mother" acts as a mirror for her infant, reflecting back in her responses the child's being-there. Looking into the mother's face, the child finds reflected there its own sense of personal being. Here, for the first time a child's capacity to feel alive, real, and possessed of a unique personal existence unfolds. In this sense, being-at-the core means being vulnerable. The essential "I am" experience, is discovered through the dependence on another person seeing and reflecting back to the child that he or she "is". The foundation of the capacity to be lies in the initial mother-child relationship. That relationship gives the human the first taste of being-at-the-core in any significant relationship. This successful dependence yields not a fixation but a full-bodied sense of the individual being rooted at the core, a centre that exists for oneself.

The static Feminine element of being is the capacity to perceive the world, to love, to develop symbols and a sense of richness in union, the capacity to be alone relying on inner resources. Ulanov (1981) argues that failure to be found vulnerable in this primary sense deprives the human of an inner core of stillness, a deprivation that acts as the root of alienation.

Another major element of the Feminine mode of being grows from an experience of being-at-one-with that precedes the human's ability to exist as individual and also precedes doing of any kind. At first, there is no distinction between a me and not-me; at first, humans find their being in quietness and an inexplicit together-ness inaugurated in the mother-child relationship. An ordinary "good enough mother", as Winnicott puts it, acts as a creative mirror returning to her child an image of being which the child, in turn, finds within through the mother having seen it. This fundamental at-one-ness precedes any sense humans might have of a separate sense of self.

Three crucial areas in human life where this feeling at-one-ness are especially significant are in the areas of religion, love, and therapy. The sense of "I am" created by togetherness dwells at the heart of religious experience. The Christian doctrine of atonement points to finding the mystery in humans being that is reflected back in the figure of Jesus Christ. He reaches across broken-apart-being into counterfeit lives to establish humans at the core where humans find God being-at-one-with-us. Mystics wrote of Christ as "Our Mother" who knits humans into God, giving birth to them in the spirit (Ulanov, 1971). This is analogous to the first mothering experience, now a Christ is found who binds wounds at the very core of the self which leads to a joyous stabilising experience. The rudimentary power of these experiences also becomes the reason why religion used sadistically is one of the most destructive of instruments. Being exhorted by a God or Christ, who hectors endlessly about what should be done by humans, acts as a weapon directed against the vulnerable state of being, a toll of hate.

Another example where this at-one-ness is crucial is to be found in intense love relations. Here individuals are opened and seen in a total way comparable only to earliest relations with the personal mother. Mirrored in the face of the beloved, the true image of the self is discovered. The depth of this encounter accounts for the devastating impact of a failed love relation, of a feeling of being struck down at the core of being.

Another way in which individuals come strongly upon this basic experience is that of at-one-ness in therapy, to find a true self mirrored there which has been distorted or lost. Regardless of orientation, therapists join in recognising the invaluable right of the person to be a person. The therapist repeatedly reflects back the self the patient brings to the sessions.

In these experiences, consciousness tends to dissolve into degrees of intense identification of the self with another. To contemplate such a dissolution of ego boundaries makes the individual feel

dissociated, for modes of experiences are re-entered there which lie beneath achieved distinctions of me and not-me.

This sort of knowing-by-identifying with something, so central to the Feminine element of being, accounts for one of the major reasons the female is hated, because behind the hate lurks a tremendous fear of losing the Masculine conscious standpoint, the distinct me-ness, as was archetypically explained in the section on the evolution of the images of the archetypal Feminine. It was also stated and explained how much Jung himself feared this incursion of the Feminine elements and how he knew the unsettling nature of this fear. The Feminine confronts the ego with an entirely different way of viewing the world. The dread is to sacrifice the hard-won Masculine conscious value system; from this dread, there may spring a need to see the Feminine as entirely secondary, inferior, less stable. Projecting these fears onto women is but one step away and from such fears probably spring some of the most hostile attitudes and prejudicial acts against women.

In Christian religious experience, this knowing-through-identification refers to those mysterious moments often described as losing oneself for Christ's sake and finding oneself as a result. The individual feels put into another dimension, whether of altered consciousness or of consciousness having been risen, the boundaries of self and other no longer define a relationship, but comprise a union (Ulanov, 1971).

These altogether human fears point to real dangers. All these experiences, which characterise the Feminine way of knowing-through-identification, bring with them a kind of dissociating with what we consciously define as the self. Flowing from this kind of knowledge-through-identification is the Feminine element of what might be called a sense of personal continuity. We experience our personal being rooted all the way back in the time of our birth or even before, and stretching forward into the future in an unbroken cord of what Winnicott calls "going on being." Rooted deep in the unconscious origins of the psyche, a sense of being branches out to connect us in an organic way with both present and future. Being now moves forward into becoming, thus achieving its direction in the world (dynamic Masculine). From such being-at-the-core and being-one-with-another and a sense on uninterrupted being grows the confidence to do, to make something out of felt experiences in a way that reflects awareness of other persons' being too (Ulanov, 1981).

Many humans cannot rely on such a sense of continuity and cannot sense a feeling of going back into the hidden origins of existence. There is a lack of clear experience of being-at-the-core and, as a result, fear, that in being-one-with-another which is so much desired, may destroy the fragile sense of self which was barely created. This sure establishment of the self could have been interrupted by blows of fate - the loss of a loving parent, a neglectful or abusive parent, crushing mental or physical illness, or a barren psychological environment. Lacking real being, refuge can

be taken in mind-objects (Corrigan & Gordon, 1995) or what Guntrip calls "false doing", establishing a false self (Winnicott, 1965), and meaningless activity.

The hatred of the female partly arises from the fear of these Feminine elements of being-at-the-core, of being-one with of the being that possess personal continuity. Hatred of the female arises from hatred of the Feminine elements of being in both sexes, of being human, as being vulnerable, susceptible, with a sense of doing flowing from the sense of being. Prejudice against women functions fundamentally as a massive defense against the fearful elements of being human that the Feminine symbolises.

Making these Feminine elements of being conscious, men and women alike must admit to this vulnerability in its most terrifying modes, but also see the graces it brings. For, in recovering the being that was lost or never achieved in the first place, there is a return to the vulnerable state of being with-one which permits a continuous thread of being to develop through time without denying it, displacing it onto women, resisting its pull, or trying to snap it altogether. This fear leads to defence and usually attack on other and hatred. If there is defence against the inner core of being, inevitably there will be actions in society at the expense of the inner being of other persons. Instead of possessing a continuity of being from which a vigorous and unforced doing flows naturally, nurtured by mother, or lovers, or God, a crumbling is suffered at the centre of the self. The self is invaded, the personal spirit violated and a false self is formed, the being is invaded, taken over by archetypal defense mechanisms which protect and hide the vulnerable parts (Kalsched, 1996).

Ulanov (1981) writes passionately about these aspects in the experience of an immanent or transcendent God image. Writing about the God-image that has changed from an immanent Mother-God to a transcendent Yahweh-God, she writes that to experience God's being-at-one with humans and atoning action, aided by the capacity to know-through-identifying, leads to a mingling of categories of the transcendent and the immanent. But gaps in the core being, where there should be a continuous being, dead air spaces invade and interrupt. This lack of being, according to Ulanov (1981), comprises what Christian doctrine calls evil. The privation of being is that evil which is the absence of being. When humans are led into temptation and not delivered from evil, and when humans cooperate with it, then evil becomes sin. Negative forces such as guilt, aggression, and envy possess the individual precisely in those areas where privation of being is manifest. There the soul is overwhelmed. The diseases that arise from this loss of the core of the self as well as the ontological insecurity in which the human is then compelled to live, lay individuals open to all the powers of evil. Thus they cannot imagine a continuity of being. The archetypal powers of hate, love, dark and light, evil and good so reminiscent of the pre-Oedipal period of infant development come into play. Accepting the Feminine element of being and going all the way back to its source yields a way out of a dualistic way of perceiving an all-good God who is not all powerful or an all-powerful God who is not all good (Ulanov, 1971).

Now God becomes a God that creates all good and suffers all evil. Individuals cease to focus on the abstract question of why evil exists. Instead the turn is made to the concrete existential issue of how to bear the vulnerability of being, facing head on that it is more important to receive being. God suffers all evil, even in the gaps of being. God is one with us while God in Jesus takes on our sins. Being is vulnerable at its divine core to the most radical of human failures. Trying to be aware of the gaps in one's own being by attempting to receive and not to repress, and trying not to fall into identity with those personalised and social aspects where false doings breed hate, and trying to see those gaps, those places of broken-off being in ourselves constitute a Feminine way of knowing. Humans must learn to be with themselves just as God in the crucifixion is with human beings.

5.4.3.1 The Negative Static Feminine

In its negative expression, the elementary aspect of the Feminine is described symbolically as ensnaring, fixating, holding fast, leading from light to darkness, depriving, rejecting, acting as a regressive undertow of unconsciousness which drags one beyond one's depths to be swallowed up. This is Mother Nature at her most prolific and dispassionate: the Terrible Mother. Other negative animal images that are typical are the octopus and the spider with their ensnaring legs, and the bear with its suffocating hug. Typical emotional responses to the negative expression of this elementary aspect of the Feminine are feelings of inertia bordering on paralysis, a feeling of being dragged down into a depression from which one cannot escape. One may also behave in a devouring way toward other or feel devoured by them.

Life becomes stuporous, a mere existence in the service of constancy, security, and predictability through endless cycles. In the negative static Feminine, any movement away from the stasis is abhorred, and so it tends to feed on itself, destroying for renewal.

Modes of consciousness available for women in a western Christian patriarchal society tended to reinforce these static Feminine modes of consciousness in women by limiting women's cultural experience to archetypal images, and therefore the actualisation of the images of Mother, Wife, Daughter and Mistress as roles for women. This was exacerbated in women by striving to be the Virgin or Madonna (Mary)/Whore (Eve) images they were forced to live by in society which pulled them back strongly into these modes of consciousness.

The tendency of the dynamic Feminine is undirected movement toward the new, the non-rational, the playful. It is the flow of experience, vital, spontaneous, open to the unexpected, yielding and responsive to being acted upon. In nature, it finds rudimentary expression in the apparently random movements underlying environmental evolution and genetic mutations which lead to new species adaptations. Or one can find it manifested in the undirected chaos of the forest floor (Neumann, 1972; Whitmont, 1969; Ulanov, 1971).

The dynamic Feminine breaks down existing categories of consciousness through the introduction of new and unexpected elements in the imagination or in the flow of outer experience in a process of transformation which moves toward a new configuration of wholeness in the static Feminine (Hill, 1992). Its central value is Eros, not in the image of the arrow shot from the bow of Amor but that which is awakened by the arrow's piercing of the individual. Its attributes are participation and process. The dynamic Feminine is perhaps most simply symbolised by a spiral, representing the disorienting and transforming experience of awareness.

The dynamic side of the Feminine is, for Sullivan (1989), the basis of play and playfulness. This corresponds to Haddon's (1988) birthing womb or Yang Feminine, the main element in the creative process. For Sullivan, this is the Virgin image for whom all things still seem possible. At the human level, it finds its pristine expression in the ingenious play of children. For Bolen (1985), Aphrodite symbolises the alchemical Goddess, the yielding enrapturing beauty and sexuality, with Her eagerness to surrender, and bend voluntarily.

This active side of the Feminine is similar to that divine madness of the soul described in Plato's *Phaedrus* (1985), which invokes primeaval forces that take the human out of the limitations and conventions of reasonable life. Eros in this sense produces ecstasy which may range from a momentary being taken out of oneself to a profound enlargement of personality (Ulanov, 1971). Eros as the moving out of oneself to merge with another, though not identical with I-Thou relatedness, is nonetheless an indispensable part of it, because it leads to full emotional involvement. This Feminine quality of understanding, according to Neumann (1972) is an act of inclusive feeling and has to be accompanied by the most intense affect-participation if anything is to shine forth and illuminate. Here is the urge of Feminine relatedness to get into the midst of things and to merge with them. Unlike the Masculine way of understanding, the Feminine conceives a content, walks around it, participates affectively in it, and then brings it forth into the world.

In its positive expression, the transformative aspect of the Feminine shows herself in images of birth and rebirth, a child emerging from the dark womb, a muse who inspires one to new feats of

creativity, or an inspiring person who stirs one to greater intensity of participation. Among other symbols of transformation are the growing fruit, a seed becoming an ear of corn, a caterpillar becoming a butterfly, a woman's belly as a chemical retort or transforming kiln. The positive quality of the transformative side of the Feminine may be expressed by an opening to new insights, or changing the shape or texture of one's life.

It would seem that the activation of more powerful, rageful, sexual, and independent images of the Feminine is, in women, also part of the dynamic Feminine principle in present patriarchal Western society. Images of the Dark Feminine, Mother or Madonna, Medusa or Witch in her transforming aspects holds the promise of breaking down cultural and personal roles for women (Brinton Perera, 1981) and therefore stands for a dynamic Feminine principle which leads women as a group to new levels of awareness and wholeness which may be imagined in new forms of static Feminine consciousness.

5.4.4.1 The Dynamic Feminine as Classical Anima Imagination

In analysing the mode of consciousness known as the dynamic Feminine, Hill (1992) claims that, in defining the classical anima as psyche and by perceiving that every psychic experience is an imaging, Jung establishes that the phenomenology of the anima is the experience of imagination. Imagination, Hill argues, is an expression of the dynamic Feminine by breaking down existing categories of consciousness through the introduction of new and unexpected elements in the imagination, a process of transformation which moves toward a new configuration of wholeness and *"gnosis"* in the static Feminine (1992, p. 186). Here the images of the dynamic Feminine could be Sophia or the Black Virgins or Madonnas as discussed above.

Hillman (1985) sees the perception of so-called outer reality as a fantasy as well, asserting that the experience of all of life is the province of the imagination, that all meaning flows from this image-making or soul-making activity. In this sense, the classical anima becomes the archetype of life. It is in her bringing to us, as imagination, all of the libinal possibilities which create a feeling of vitalisation in the day-to-day unfolding of human lives as well as the creative expression through which humans are given the experience of having a personal life whose meaning is rooted in an apprehension of the universal. This apprehension builds a new feeling of wholeness and meaning about one's place in the universe which would reflect, in Hill's (1992) terms, a new static mode of Feminine consciousness.

Consciousness arising from soul derives from images and could be called imaginal. According to Jung, the *sine qua non* of any consciousness whatsoever is the psychic image, an image and an "imagining", otherwise no consciousness could exist (*CW* 11, p. 544). Images are the very stuff of

psychic reality. Images are inner, archaic, and primordial whose ultimate source is in the archetypes. Archetypes find their expression most characteristically in the workings of myth. Becoming conscious would now mean becoming aware of fantasies and the recognition of them everywhere, not merely in a fantasy world separated from reality. It is a consciousness bound to life, both at the level of the vital vegetative soul, as it used to be called, and at the level of involvements of every kind: metaphors, fantasy, image, reflection, insight, mirroring, holding, cooking, digesting, echoing, gossiping, deepening.

The dynamic Feminine which moves to transformation and a new configuration of wholeness in the static Feminine here becomes a reflective and interior experience as exemplified by Hillman (1985). It gives a sense of individualised soul; she "bears in her belly our individualised becoming" (Hillman, 1985, p. 15) by which individuals are drawn into soul-making.

Hillman's powerful reworking of the classical anima which he regards as a personification of soul or soul-making offers important insights into these modes of consciousness. The following remarks could be useful in explaining what the dynamic Feminine as it moves to transformation in new forms of static Feminine modes of consciousness means.

The soul, or a sense of a new form of static Feminine consciousness in the developmental model of the Self, is at once the personified figure in a female form and the reflective psychological principle within. This sense of anima is not merely introjection and internalisation. The within refers to that attitude given by the anima which perceives psychic life within natural life. Natural life itself becomes the vessel the moment we recognise its having an interior significance, the moment we see that it too bears and carries the psyche. Anima make vessels everywhere and anywhere by going within. The means of doing this is fantasy. Phenomena come alive and carry soul through our imaginative fantasies about them. When we have no fantasies about them, the phenomena are objectified and dead. Fantasy is a way of being in the world and giving back soul to the world.

Because the anima notion always implicates the world-soul or soul of and in the world, a development of anima-consciousness can never take place only through the development of individual subjectivity. Through reflection, life and its soul are abstracted from nature and endowed with a separate existence (CW 11). The archetype of both life and soul as distinct from only nature (procreative, biological Mother Nature) is anima, so that she would be that archetype which both performs the abstraction through reflection and personifies the life and soul in reflected form.

The shift in the conception of the base of consciousness from ego to anima archetype constitutes a shift from "I" to soul. The aim of the nourishing anima would be no less significant than that of

the strengthening ego. Ego, from soul's perspective, becomes an instrument in day-to-day coping (Hillman, 1985).

Consciousness arising from the dynamic Feminine would therefore look to myth as it manifests in the mythologems of dreams and fantasies and the pattern of lives, whereas Masculine ego-consciousness takes its orientation from the literalisms of its perspectives. Consciousness based on anima is inseparable from life, nature, and the Feminine as well as from fate and death, but it does not follow that this consciousness is naturalistic or fatalistic.

Soul-making, to use the wider idea, is, first of all, a complex process of fantasying and understanding, only part of which is the refining of feeling (Hillman, 1985). Through these modes of the Feminine, the individual moves from a narrow embrace of the empirical world and its personal contents toward archetypal events which put the personal world into a more significant frame.

Inward, closed and called Virginal in the religious and poetic metaphors of the soul, devoted, yet labile, generous and generative yet reserved, shy, retreating, pure, veiled - these latter qualities are presented by the Virgin nymphs and Goddesses such as Maria or Artemis in her obscured images of the Goddess and are part of individuation which tends to lead to increasing beauty and harmony of the soul (Hillmann, 1985).

This frame is given, not by feeling or relatedness, but by the mythologising fantasy and reflective functions of the psyche which remind the individual of life, fate, and death. This does not lead into human feeling, but out of it.

The notion of soul, including the lengthy lunar descriptions of anima in Jung (CW 14, pp. 129-183) does not have markedly erotic traits. That which love is worked upon is not love but soul. "Soul is the arrow's target, the fire's combustible material the labyrinth through which it dances" (Hillman, 1985, p. 21). It is therefore not feeling and not relatedness either.

In terms of relationship, these aspects of the Feminine mean that configuration which mediates between personal and collective. Paradoxes of longing and trepidation, involvement and skittishness, faith and doubt, and an intense sense of personal significance owing to the importance of the imaginal soul are at stake here.

The following remarks are important in one's discussion of what the higher forms of static Feminine consciousness entail. According to Hillman (1985), it is an original sense of returning some event in the human world to the Gods, thereby raising the value of that event, and where internalising means working into the interior of that event, so that its value (and thus its sacredness) appears to insight. By returning the infusions, beauty, the wiles, and vanities to their

origins in the Goddesses, and thus returning them to their background, the entire compulsive autonomous performance is depersonalised.

Integrating these modes of consciousness of the Feminine comes about only by remembering that we are already in Her. Being human is being-in-soul (*esse in anima*) from the beginning. Integration is thus a shift of viewpoint from Her in me to me in Her: "Man is in the psyche (not in his psyche)" (Hillman, 1985, p. 127). Relativising the ego, according to (Colegrave, 1979, p. 25):

> ...the individual `I' sheds its identity with the personal, ephemeral, and time-space reflection of its being. It reconnects, or perhaps connects consciously for the first time, with its cosmic and immortal I-ness - the `I' that is you and I, earth and universe; the `I' that is choosing to express part of its nature through the individual physical form and personality with which we once identified.... At the same time, our coarser emotions begin to wither and transform as there are progressively fewer ego desires, fears, or aversions to disturb the tranquillity of our hearts.... With this shift of identity from the ephemeral ego and personality to the universal or Higher Self, we return to the beginning. We enter the psychological virgin wholeness of the Great Mother and know her for the first time.

These modes of consciousness could be progressively imagined in images of the Wise Woman or Wise Man or as the Wise Sophia or Madonna. According to Ulanov (1971), the Feminine symbolism of the Mother at its highest spiritual stage is the heartspring of Sophia. It is not abstract or disinterested knowledge so necessary for the Masculine principle, but a responsive wisdom which comes from loving participation. "So Sophia is living and present and near, a godhead that can always be summoned and is always ready to intervene, and not a living deity inaccessible to man in numinous remoteness and alienated seclusion" (Ulanov, 1971, p. 191). Feminine wisdom is bound to earth, to organic and psychological growth, to living reality. It issues from one's instinct, from one's unconscious, from one's history. It is non-speculative wisdom without illusions, and it is not idealistic in its approach to reality but prefers what actually is to what should or might be. It supports, nourishes, and develops the strongest ties to reality. It is the wisdom of feeling and compassion, co-ordinated to the qualitative moment and the specific instance rather to an unrelated code of law. It gathers into both-and as well as into the indissoluble and paradoxical unity of life and death to death, and death's overcoming. Such wisdom brings ecstasy and illumination rather than knowledge. As Neumann (1972, p. 331) eloquently phrases it:

> Thus the spiritual power of Sophia is living and saving; her overflowing heart is wisdom and food at once. The nourishing life that she communicates is a life of the spirit and of transformation, not one of earthbound materiality. As spirit mother, she is not, like the Great Mother of the lower phase, interested primarily in the infant, the child, and the

immature man, who clung to her in these stages. She is rather a goddess of the Whole, who governs the transformation from the elementary to the spiritual level; who desires whole men knowing life in all its breadth, from the elementary phase to the phase of spiritual transformation.

5.4.4.2 The Dynamic Feminine Imagination as Dionysian and Hermetic

Hill (1992) contends that the classical "anima imagination" which is reflective and interior is only one of three kinds of imagination. The dynamic Feminine in its positive forms are also embodied in the archetypal images of Dionysus, the dancing Maenad, and the Trickster (Hill, 1992). Dionysus embodies the watery depths of madness and death. He is the teacher of the Dionysian music, "which transforms the world in which life had become a habit and a certainty" (Otto, 1965, p. 140) and, as Bacchus, the god of wine and the bacchanalia, he is associated with intoxication. Dionysian imagination flows from the abandonment to the flow of outer experience. It is the new and unfettered outer experience which activates inner images and the transformation of awareness. Wherever there is a giving over to new outer experience abandoning control and specific preconceptions of outcome, Dionysian imagination is at play (Hill, 1992).

Hermes the Trickster, with his wine-pouring and wine-drinking companions, also exemplifies the dynamic Feminine. This is the matrix that unites the other two, the inner and outer, and is fundamentally the dawning consciousness of fate in images which arise from unexpected upheavals, surprises, and mishaps that are constellated in lives and from the archetypal potentialities of the collective unconscious that correspond to them (Hill, 1992).

One of the images of the dynamic Feminine is chaos (Hill, 1992). The chaos represents the breakdown of the ordered sides of the Self which will then be united into the static Feminine through images used in alchemy. The alchemical images, "water of the art", the "*massa confusa*", the "*nigredo*", the "*prima materia*" were, for Jung, all synonymous with "chaos" and also with "such terms as water of life, cloud, heaven, shadow, sea, mother, moon, dragon, [and] Venus" (*CW* 9ii, p. 155).

These alchemical images metaphorically describe the disintegration, disorientations, the falling apart, represented in the fantasies of death, suicide, or madness which are experienced as dark nights of the soul which are inevitably part of psychological development. The pattern seems to be repeated over and over throughout life, through chaos to a new wholeness (Hill, 1992).

In its highest aspect, the dynamic Feminine is the synthesising creation of new possibilities and new combinations. It is the insight, awareness, *gnosis*, that comes only through actual

experience. Its effects are the uplifting, ecstatic inspirations coming from the experience of transformed awareness.

Its positive manifestations reside in images of birth and rebirth and growing fruit while its negative transformation leads from clarity to opaqueness and on to lunacy and madness, into dark recesses of the unconscious where identity is seriously endangered (Ulanov, 1971).

5.4.4.3 The Negative Dynamic Feminine

The negative dynamic Feminine too flows from its excess in relation to expression of other patterns. The effects of the negative dynamic Feminine are transformed awareness or altered states of consciousness which do not move beyond disintegration and chaos, emptiness, despair, and death. That is, they do not move toward a new synthesis. Unremitting depression, altered states of alcohol, and drug intoxication are included when this form of consciousness dominates. Its images reside for example in the Mad Maenad, the Madman, and the Sirens.

Symbols associated with negative transformations which result from this dynamic aspect of the Feminine are the spells of evil witches that change humans into animals or things, the evil succubus who steals into the soul and sucks it dry, states of possession where one is at the mercy of uncontrollable rage or resentment.

Thus it can be summarised that the Feminine principle is an existential possibility, an intrapsychic mode of consciousness, an energy rooted in the collective unconscious which is concerned with immersion and being in life and life's processes. The two basic ways by which the Feminine operate are according to the static Feminine and dynamic Feminine, which represent modes of consciousness.

These elements of the Feminine principle are mediated by archetypal images. The archetypal images or structural forms through which these Feminine energies pour are also archetypal, but will be strongly influenced by the way conditioning has taking place in the culture.

5.5 ARCHETYPAL OR STRUCTURAL FORMS OF THE FEMININE RESEARCHED BY JUNGIANS AND POST-JUNGIANS AS MODELS FOR WOMEN

In discussing the archetypes of the Feminine in women's psychology, Jungian writers (Guggenbühl-Craig, 1977; Bolen, 1985) have tended to presume that female images imply all

images of the archetypal Feminine principle (as discussed above), even when those images represented the Feminine as culturally conditioned by the influence of the Masculine (as discussed in the section on the evolution of the Feminine archetype). Consequently, it becomes crucially important to delineate the archetypal principle behind these female images because not all female images represent Feminine modes of intrapsychic consciousness. Here the focus falls on the archetypal images which can serve as mirrors in which women can reflect behavioural and personality patterns, identification, outward projections, and conflicting opposing energies within (as indicated above).

Samuels (1989) argues against what he calls engaging in a rivalrous search for Feminine archetypes because this could lead to a new set of restrictions on female experience, as feminist writers have observed (Lauter & Rupprecht, 1985). In this regard, Samuels is especially critical of using such imagery as a reclamation of those qualities and characteristics which once prevailed in human society, only to be destroyed by the patriarchy. He notes that there is dispute centered on whether such a matriarchal/Goddess era ever existed. This view contrasts strongly with the work of Stone (1976) and Eisler (1990). He criticises the search for hidden sources of female authority as a project constellated by what seemed to be a flawed cultural tradition, for such a search demonstrates the very sense of weakness and lack of authority which it seeks to overcome. However, such imagery can be usefully used as a kind of model or resource for a woman in her here-and-now struggle.

Toni Wolff (1956) organised women (and the classical anima in men) according to four archetypal Feminine structural forms or archetypal images, thus establishing personality types which she believed are representative of all female psychology. Her typology has been criticised, not merely because it reflects the socio-cultural limitations of the position of women in Wolff's time but also because these socio-cultural limitations cloud her descriptions of archetypal images functioning in women because they all imply a dependent relationship to something outside the woman herself. Women are primarily explored in the way they relate to men. Schmidt (1980) disagrees with Wolff, citing Wolff's Feminine typology as more reflective of men's anima than of actual women.

In Wolff's exposition, the first type is Mother, who primarily nourishes, guides, and protects, helping growth in her positive aspect. In her negative aspect, she can overprotect, restrict differentiation and separation. The Mother relates to the institution of marriage and family rather than to a particular man or child. Her opposite - Wolff's second type - is the Hetaira who relates to an individual man and the individuality of her children, and is involved in the awakening of individual psychic life of the male. In marriage, the Mother acts as the contained and the Hetaira as the container.

The third type, the Amazon, is independent, holding many of the same values as men, and working in relationship to culture rather than to a specific individual. Possessed of a strong ego,

she is at her best when realising Herself in work; she can inspire men. The negative aspects of this woman Wolff describes by using many of the same characteristics that Jung gave to an animus-possessed woman: she can be driven, opinionated, over-masculinised, and male-identified.

The fourth type is the Medium whom Wolff places opposite the Amazon. The Medium is immersed in the psychic atmosphere of her environment and the spirit of her period, but, above all, in the collective unconscious. On the positive side, she can help a man to get in touch with these aspects. On the negative side, she can embody the collective unconscious's shadier and more evil characteristics and can be overwhelmed by them. All four types are potentially available to women, although women tend to be a single outward type while having a secondary one as an inner possibility. The developed form and the less developed are companions, not opposites. For instance, the Hetaira is never paired with the Mother, and the Medium is never paired with the Amazon.

Despite the shortcomings inherent in Wolff's work, many analysts have been drawn to her formulations. Their investigations into, and their redefinitions of, her typology forms have continued to the present.

De Castillejo (1973) builds on Wolff's idea of the four types of the Feminine but focuses more on the Medium. She develops Wolff's idea of the gradual growth of consciousness in women as this century has progressed, and warns of the dangers of being limited to one type. De Castillejo explores the Witch archetype as the negative of the Medium and as a product of our culture, becoming one of the first Jungians to try to make sense of the anger she found in her woman patients.

Ulanov (1971) recreates Wolff's four types in her own exploration of woman's psychology. Combining Moreno's theory of feminine development with a Deutschian perspective of feminine narcissistic-masochistic adult sexuality, she expands on Wolff's original idea by dividing the types into active and static poles and into their positive and negative manifestations. She explores these psychologically in relation to a woman's attitude toward men and toward her classical animus, and lists the dominant archetype behind each type: the Great Mother behind the Mother, and (importantly and differently from Wolff) the Great Father behind the Hetaira, the Virgin for the Amazon, and the Wise Woman for the Medial Woman. She elaborates on the positive and negative sides of each type and emphasises the potential presence of each type in every woman, observing that woman's "wholeness requires the fullest integration and exercise of all four modalities" (1971, p. 195).

Ulanov restricts Deutchian theory to the Mother type; in describing a masochistic, highly feminine type, she explains the reality of one cultural form which has moulded one feminine type. Although

Ulanov's description of the Hetaira follows Wolff's, she expands it by equating her with the *puella aeterna*, the Father's Daughter, and then convincingly linking the Hetaira to the Masculine rather than Feminine archetypes.

Behind the Amazon, she places the Virgin archetype which may result in this type of woman being a "mother's daughter", that is, being influenced by her mother's animus. In its positive manifestation, an independence is constellated here based on fidelity to the female, where she yields an identity, where the woman is a person in her own right and not simply a counterpart to the male, that is, the expression and fulfilment of her own feminine strategies and goals (Ulanov, 1971). In its negative form, the Virgin archetype may constellate a pre-Masculine orientation, where the Daughter remains contained in her original Mother-Daughter relationship and is never awakened to her deepest feminine self. This can produce an identity where a woman takes over collective Masculine values, reinforcing her persona as a "virile woman" while avoiding relationship with the animus and its spiritual elements (Ulanov, 1971, p. 206). She relates positively to the male as a comrade or competitor, devoted to the same conscious ideals as he may be.

Ulanov also amends and extends her examination of the Medium by examining the Witch (1977, pp. 5-22). She finds positive and negative elements in the Witch archetype. She elaborates on the Witch's voracious appetite, unconventionality, aggression, sexuality, and interest in power as well as on the reasons for the presence of the Witch in modern women. Ulanov also emphasises the constructive and compensating function of the Witch archetype in woman's psychology, finding that the Witch signifies the rejected and negative aspects (the so-called "dark side") of the Feminine currently crying out for redemption. Relating to the Witch may teach a woman to nourish herself, to acquire the ability to say no, and to isolate herself from the crowd and collective values, to retreat into a dark introspective solitary place of renewal, and discover her own power, sexuality, and full self. In this process, the negative manifestations of the Witch cannot be ignored; the Witch possesses such potency because this archetypal image is culturally and personally rejected and split off. If the Witch is not incorporated into the Feminine, the woman risks possession by this archaic and primitive archetypal image.

P. Zabriskie (1974) chooses the Olympian goddesses - Aphrodite, Hera-Demeter, Artemis, and Athena - as archetypal images constituting a typology of the Feminine which may also represent a totality of what the Feminine can be, and which can serve to guide woman's varying paths of development.

Bolen (1985) chooses seven Greek goddesses as images of the Feminine archetype active in women today. She speaks of the difficulty inherent in differentiating between the ways the Feminine manifests itself in a patriarchy and what the Feminine is in itself. Bolen divides the seven goddesses into three major categories which diverge from Wolff's quaternity: the Virgin

goddesses - Athena, Artemis and Hestia - are independent, dynamic and active; the more related and vulnerable goddesses: Persephone, Demeter and Hera; and the one alchemical and transformative goddess, Aphrodite. Like her contemporaries, Ulanov and Zabriskie, and in contrast to Wolff, Bolen considers it normal for a woman to have access to each archetypal image and to draw on its values and variety as she needs them.

Whitmont (1983) also divides the Feminine according to type, finding his types manifest and available to all women, and to men's anima-natures. He names them Luna, who is similar to Wolff's Mother type; Lila, who similar to the Hetaira; Pallas Athena, who is similar to the Amazon; and Medusa, who is similar to the Medium, but their effect is strikingly different. Whitmont emphasises their negative and positive sides as well as their active and passive sides. Whitmont credits Brinton Perera (1981) with the first comprehensive exposition of his final type, Medusa (Brinton Perera's Ereshkigal) who, on one side, represents the healer and Medium while, on the other, is the abyss of transformation, annihilation, emptiness and depression, unrelatedness and unconnectedness. Medusa/Ereshkigal typifies the descent into the underworld.

Guggenbühl-Craig (1977) reviews and criticises the earlier work of Wolff and de Castillejo while freeing them from relational dependence. He divides Wolff's maternal type into its chthonic and spiritual aspects, the bipolarity which devours and nourishes, inspires and maddens. He adds a Hera-type and a Mater-Dolorosa type to Wolff's Mother type. The Hetaira is viewed as a companion and equal yet not hostile to men. Aphrodite, the archetype of the desirable beloved, and Athene, the archetypal image who is wise, energetic self-sufficient but not especially sexual, are also incorporated into Guggenbühl-Craig's typology. The Amazon, who Wolff limited to the comrade and inspirer of men, he finds far more independent, and combines this archetypal image with Artemis and the Vestal Virgins as types having been neither sufficiently valued for their independence nor sufficiently permitted in our culture. The dominance of the Mother archetypal image is declining as women free themselves by embracing many alternative archetypal images and roles. The range of these possibilities open to woman today marks a major transition. It is a time of crucial and stressful life-passage in which the power released by these new archetypal images needs to be humanised and domesticated.

Malamud (1991) updates one of Wolff's types, the Amazon, as an example of self-sufficiency and independence, especially as depicted by the goddess Artemis. Malamud believes that the major problem connected with the integration of this archetypal image is the misconstruing of this image as one of enmity toward men rather than as a way of necessary detachment from them. Malamud feels that the conflict between the archetypal images of Aphrodite and Artemis, the Mother and Daughter, is especially marked today by misunderstanding, hatred, and a refusal by each to examine the other - her own shadow side.

Echoing Ulanov, Schierse Leonard (1985) combines the Wolffian Amazon type with the *puella* under the archetypal image of Daughter and links this image once again to the influence of the Great Father, not only as a wound in personal father but also a wound inflicted by "the patriarchal society which itself functions like a poor father, culturally devaluing the worth of women" (1985, p. 3). Leonard examines the Iphigenia legend as an archetypal symbol for the culturally extolled sacrifice of the Daughter. She writes of the *puella aeterna* (eternal girl) and the Amazon as two archetypal types present in women in the patriarchy. Clinically, she describes both types as suffering from low self-image and faulty development derived from a damaged relationship to the personal father or the patriarchy or both. Leonard thinks that the *puella* is one consequence of a positive father complex since the *puella* gains acceptance through adopting her father's and the culture's idea of women. She accepts and lives out male and often Masculine projections rather than develop her own individuality and strength.

Leonard divides the *puella* archetypal image into four patterns: the darling doll, the fragile girl of glass, the Donna Juana, and the misfit. Each of these is dependent, each lacks a balanced relationship to limits and boundaries, and each avoids commitment.

The other side of the father-daughter complex is the Amazon, of which Schierse Leonard describes three types. Elaborating on Wolff's original description, she includes it under the archetypal image of the Daughter, influenced by the Father archetype rather than the Virgin. The Armoured Amazon unconsciously lives the Masculine ideal; she wears it as a dynamic or driven persona in order to compensate for a passive, ineffective personal father, and to offset the horror of his inability to protect her. The Dutiful Daughter experiences feeling and passion, and replaces them with a rigid sense of duty imposed by someone else, often the personal father. The Martyr petrifies in an armour of long-suffering, limitation, and resentment - she is often the daughter of a fascist, authoritarian father. A fourth type, the Warrior Queen, a potential Psyche figure, is more positive and evolved than the others. She is a strong and determined fighter, yet is often trapped in the bellicose, raging aspect of the archetypal image, misdirecting her energy in her fury at her weak and irresponsible personal father.

Schierse Leonard (1985) depicts all these Amazon types as rejecting and devaluing the Feminine side in their imitation of what they consider the superior Masculine. She describes the healing which can occur both for the Amazon and *puella* through a woman's full experience and expression of her hate and grief at her own and the general Feminine condition today. She concludes with the image of Psyche as the heroine most appropriate here in the search for the Feminine while trapped and under the influence of the Great Father yet reaching toward a higher stage of integration. Schierse Leonard is culturally and clinically sensitive in her amplification of the archetypal image of the wounded Feminine as Daughter under the influence both of the Great Father archetype and the patriarchy as well as its implications for women.

According to Douglas (1990), both Harrell and Schwartz in their research also focus on aspects of the *puella* archetypal image. Harrell (1983) sees the archetypal image as emblematic of the psychic split in women, which is especially exemplified in a type of double *puella*, a Father's Daughter handed over to the patriarchy by a patriarchally identified personal mother. Both the archetypal imagery and the clinical material researched yielded outwardly conscientious and efficient types whose Feminine self remains hidden, even frozen, behind her spurious identity as a good girl. She is consequently cut off from her own power and sexuality and is preternaturally subservient to men. The studies by Harrell and Schwartz have been reinforced by Sandner and Beebe's work on the *puella* as a neurotic constellation in women. They argue that her instinctual aggressive energies have been split off with a wounded and dominant ruling animus which judges and condemns (Sandner and Beebe, 1982).

Fowles (1978) focuses on the Amazon, explicating this single Wolffian type as a potentially healing symbol which provides active, vigorous, and adventurous females with an active model for these qualities. Berry-Hillman (1982) deals with the negative dimensions of the Virgin archetypal image which result from her being the untouched one. She focuses on the stories of Hippolytus, Narcissus, and Cassandra, all of whom come to disaster through cleaving solely to the bright side of things, and all of whom lack the darkly lunar ambivalence.

Woolger and Woolger (1990) explore the Amazon Athena archetypal image further for its active vigour, but link the Amazon with its Medusa side to produce a fully developed adult woman able to fight and create. This archetypal image challenges prior assumptions and efforts to keep women limited to traditional Jungian definitions of femininity, and provides a strong model of an extraverted, companionable modern working woman. Consequently, they conclude that a whole new psychology of the intelligent, creative woman in the world needs to be written.

Although Young-Eisendrath and Wiedemann's work (1987) centres on the animus types, it too provides certain important Feminine archetypal images. In their first stage of development, they discuss the archetypal image of the Daughter contained in the Mother-world of the static Feminine through the Demeter-Kore myth. In the second stage of development, they propose Pandora as the archetypal image because she is subordinate to Masculine Gods and lives out their projections of her. Pandora is seen as the Daughter living in the Masculine and Father-world. This image of Pandora corresponds well with the work done on Pandora/Eve by Baring and Cashford (1991). In the third stage, they suggest the active archetypal image of Psyche as the embodiment of a movement out of the Father-world, with Psyche providing an active Feminine archetypal image for moving out of the Father-world toward a higher level of integration between opposing Feminine and Masculine energies. They believe Ariadne is an appropriate image of the higher individuated Feminine.

Schmidt (1980) separates the Mother-Daughter pair by contrasting the images which are positively connected to the Mother (Mother's Daughter) with archetypal images of Fathers' Daughters, such as the Virgin archetypal images of Artemis, Athena the angry Amazon, and the seductive Aphrodite, all of whom have a negative relationship with the Mother. Schmidt then proposes Artemis/Apollo and the alchemical *soros/adept* as paired brother-sister archetypal images who can serve as models for less stereotypical relationships with more developmental possibilities.

It is important to note that, in terms of modes of intrapsychic consciousness, the Mother, Mother's Daughter (Persephone), Hera, the Wife, Aphrodite in her role as *femme fatale* (exemplifying the culturally determined Virgin/Whore split of the Feminine) constellates something of the static Feminine modes of consciousness as described above. The psychology of these so-called vulnerable goddesses form part of the traditional Jungian formulation of women's psychology. They represent the relatedness, Eros-drivenness of the static Feminine mode of intrapsychic consciousness. The Witch - Medusa in her dangerous, possessive, devouring aspects - implies a negative static Feminine quality of consciousness. These aspects especially have turned dark and negative in a patriarchal society. While these dark aspects of the Feminine principle - Medium and Witch - can also serve as strong transforming aspects of the dynamic Feminine intrapsychic mode of consciousness. Given this discussion of these processes, Figures 5.1 and 5.2 may serve to represent them diagrammatically as they pertain to women and Feminine modes of consciousness.

POSITIVE FEMININE

HERA, APHRODITE
DEMETER
PERSEPHONE

MEDIUM
WITCH
HERMES
DIONYSUS
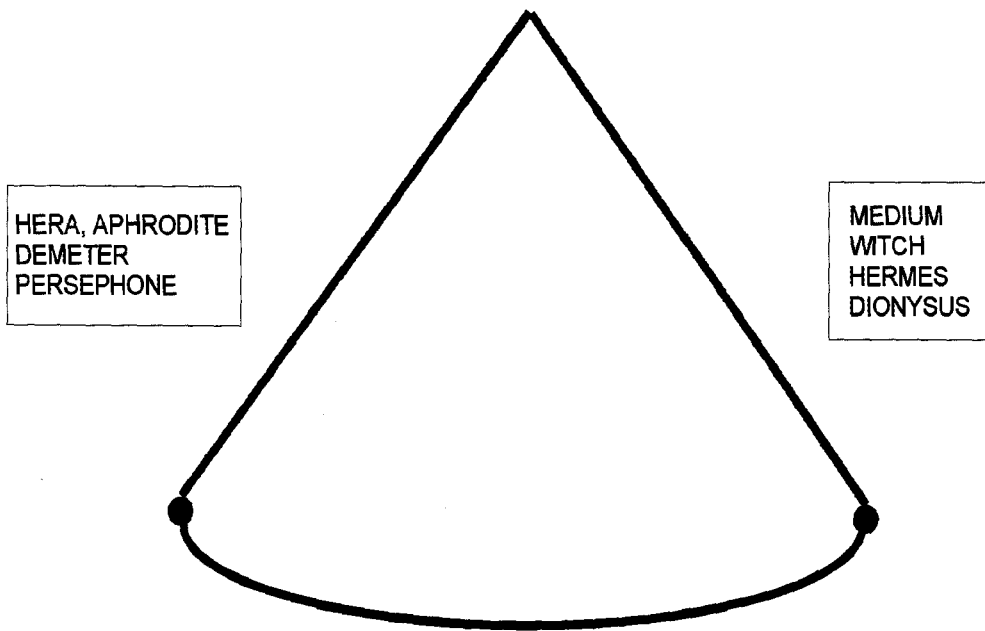
STATIC FEMININE

ORGANIC, UNDIFFERENTIATED
WHOLENESS

UTERUS, NATURE-IN-THE-ROUND
BEING AND SELF-ACCEPTANCE

THE GREAT MOTHER

DYNAMIC FEMININE

TRANSFORMATION

ALTERED STATES

IMAGINATION AND PLAY

DIONYSUS, DANCING
MAENAD, WITCH (DARK FEMININE)
HERMES

IMMANENCE AND GNOSIS

SOPHIA
VIRGIN
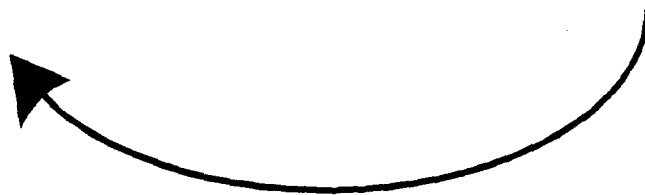
FIGURE 5.1: MAJOR ARCHETYPAL PATTERNS AND IMAGES OF THE
POSITIVE FEMININE APPLICABLE TO WOMAN

NEGATIVE FEMININE

KALI
MEDUSA

WITCH
KALI
MEDUSA
SIREN
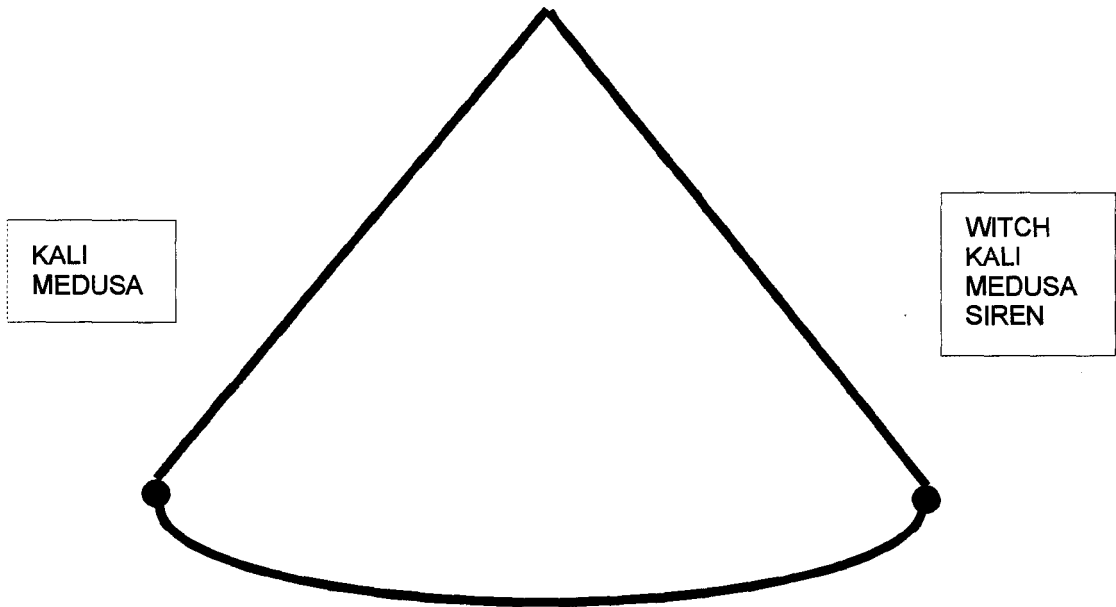
STATIC FEMININE

SMOTHERING ENTANGLEMENT

INERTIA, ENSNAKING & DEVOURING
ROUTINE

STUPOROUSNESS

THE DEVOURING MOTHER

DYNAMIC FEMININE

TRANSFORMATIONS

LEADING TO CHAOS
EMPTINESS, DESPAIR,
DEATH, DEPRESSION,
INTOXICATION

MADMAN OR MADWOMAN

FIGURE 5.2: MAJOR ARCHETYPAL PATTERNS AND IMAGES OF THE
NEGATIVE FEMININE APPLICABLE TO WOMEN

The *puella aeterna*/Hetaira (Father's little girl) as well as the Amazon as Athena (Father's Daughter) and Artemis reflect something closer to the Masculine modes of consciousness. These images depict ways of being for women in a patriarchy, as well as images of the Feminine under the influence of the Masculine principle in a patriarchal culture.

The implications for the classical patriarchal women are that they have been cast and restricted in the Eve/Madonna, Virgin/Whore modes of consciousness as have all humans. However, by virtue of biology and cultural conditioning, women have been limited to expressing these modes of consciousness by having to live their lives and find fulfilment as Mothers, Wives, and Daughters or as Witches and Whores. In this mode, they are forever children, cut off from their own full Masculine development. Or, if these patterns have been broken - as is probably the case for career-oriented women - they would be imaged in the form of the *puella*/Hetaira, the Father's Daughter, or the Amazon as the Father's Daughter or as independent Artemis. Breaking from these patterns of consciousness, these women will be moving closer to Masculine modes of consciousness.

CHAPTER 6

THE ARCHETYPAL MASCULINE:
PRINCIPLE AND IMAGES

6.1   INTRODUCTION

This chapter will endeavour to explain the archetypal Masculine principle and the archetypal images that mediate this principle, especially as they apply to women in a Western patriarchal society. As this principle has been addressed by Jungians and post-Jungians mainly under the auspices of the animus (as dynamic Masculine - as indicated previously) in women's psychology, this theoretical work will also have to be discussed in order to understand the images of the Masculine in patriarchal societal women.

6.2   CHARACTERISTICS OF THE ARCHETYPAL MASCULINE

The discussion which follows should be considered in the mythological context of the archetypal Masculine dealt with in the previous chapter.

The Masculine archetypal principle may be defined as that existential possibility which emphasises the separateness from the rest of life while valuing behaviour that acts upon the not-me world, affecting that world as well as dominating and transcending it (Sullivan, 1989). Sullivan (1989, p. 21) goes on to argue that "the masculine seeks to transcend the body and death" [and] "the immortality of achievements that will live after one's physical death". She believes that "the masculine principle urges us to meet competitive challenges, to seek honours and recognition, and to focus on concrete achievement - to go forth into the world, hoping to slay a dragon" (1989, p. 19).

Mythology and folklore, she claims, offers a wealth of heroic stories describing this attitude. Wagner's Siegfried offers a prime example of this stereotypical Masculine approach to life. Such an approach to life is not without its dangers, however (1989, p. 21): "the danger of the Masculine is depicted in Icarus's fate: in trying to fly too high into the world of the spirit, Icarus tries to leave utterly behind his embodiment in feminine matter, and the consequence is his disastrous fall into the arms of Mother Earth and Death."

The Masculine reaches toward the world of the spirit. While the Feminine seeks an embodied relationship to the world, accepting the body and its ultimate death, the Masculine seeks to transcend body and death. The major difference between the Masculine and Feminine is embodied in the difference between Doing versus Being. The danger of the Feminine is to fall into a state of Being, a state from which She can be rescued only by the Masculine.

Masculine consciousness exists in bright light; Feminine consciousness develops in the soft light of the moon, or even in the dark. Feminine consciousness proceeds like the organic processes of conception, out of sight, imperfectly imagined by the intellect, announcing its advent through hints and intuition (Sullivan, 1989). Feminine consciousness explores ideas, effects, images, and sensations within the inner depths, drawing the individual down into the psyche. Masculine consciousness analyses life from a rational perspective, breaking it down into its component parts, examining each piece, judging it in a directed, disciplined, logical way.

Whitmont (1983) states that the Yang principle has been represented under the mythological, alchemical, and astrological symbolism of the Sun, Mars, and Saturn. The solar stands for spirit, Logos, creating, and self-conscious awareness as well as the striving for consciousness and separateness, purposefulness, and authority. Mars, the Roman God of war, (and his Greek counterpart, Ares) embodies initiating, active energy, courage, determination, desirousness, and the impulse toward both work and aggression, including brutality, recklessness, destructive hostility, and violence. Less commonly appreciated is the fact that, in astrological symbolism, Mars also stands for Eros, sexual attraction and desire (Chetwynd, 1993c). The Saturnine factor is disciplined and principled, bent upon separation and systematic order, repressive, tyrannical and bullying, conducive to egotism, and, in its less pleasant manifestations, ruthless in its use of power. Whitmont (1983, p. 128) synthesises these aspects to include "the idea of exteriorization, diversification, penetration, and external action for Yang."

Following Haddon's *Body Metaphors* (1988), Sullivan (1989) distinguishes a dynamic Masculine, depicted in the penetrating phallus - this side of the Masculine Principle values initiative and action directed toward a goal - and a static archetypal Masculine principle (Haddon's metaphor for the testicles) which is embodied in the image of the benevolent King (concerned with laws and organisation, rules, and non-personal objectivity).

The static aspects of the Masculine principle are implicit in Neumanns's description of the "patriarchate" (1970), the stage of development dominated by the Masculine archetype of the Great Father. These principles represent modes of consciousness which will now be discussed.

6.2.1   *The Dynamic Masculine*

The dynamic aspect of the Masculine principle stands opposite the static aspect of the Feminine principle (Hill, 1992). Whereas the elemental nature of the static Feminine takes the physiological image of the containing uterus, the dynamic Masculine takes the image of the penetrating phallus, and constitutes the tendency toward differentiation expressed in the images of cleaving and penetrating. It is expressed in initiative and action directed toward a goal (Whitmont, 1969). It is also expressed in goal-directed initiatives in the mating behaviour of animals and is seen in the strategies involved in the hunt. Interested only in its own goal and the path of its own ambition and initiative, the dynamic Masculine is related to what it acts upon only in the service of achieving its ends (Hill, 1992).

At the human level, the dynamic Masculine is expressed archetypally in the image of the Dragon-Slaying Hero and the drive to conquer and master in the service of a differentiated individualism. The Dragon-Slaying Hero is a classic image as depicted in the figure of Hercules; slaying the dragon in this context is the slaying of the devouring aspects of the static Feminine. The depotentiation of the static Feminine consciousness is thus completed through the exercise of dynamic Masculine consciousness.

Female carriers of the dynamic Masculine are exemplified by the martial maid or the Amazon, frequently depicted as riding horses, aiming spears, holding bows and arrows (Malamud, 1991). In popular culture, the dynamic Masculine takes form in a female image such as Wonderwoman and is expressed in the assertive, goal-directed, action-oriented aspect of any modern active professional woman. Assertive, aggressive and masterful, the dynamic Masculine tends to be associated at the highest level of cognitive operations predominant in the Western world: objective analysis, linear expression, and the postulating of cause-effect relationships between events and effects in nature. The highest goal of the dynamic Masculine is the mastery and harnessing of nature in the service of life-giving technology. Its central values are progress, begetting, new means, and becoming. The dynamic Masculine is perhaps best symbolised by the arrow (Hill, 1992).

6.2.1.1 The Negative Dynamic Masculine

When unbridled, the negative dynamic Masculine is wilful, determined, and goal-directed at the expense of what is life-giving and natural. It seeks to dominate, and the creative thrust is perverted into destructiveness as expressed in images of rape, directed violence, paranoia, life-taking technologies, and disregard for nature, and the ecological consequences of one's

actions. Despotic evil is played out against technological excess in a disregard for nature and human life (Whitmont, 1983; Hill, 1992).

6.2.2 *The Static Masculine*

This archetypal principle constitutes the tendency to create systems of order. In nature, we find its rudimentary expression in the social organisation of the herd or hive or grouping into a hierarchical order. At the human level too, its fundamental expression lies in the impersonal tendency toward social organisation in a hierarchical order. This is the principle underlying the patrivalent culture (Hill, 1992). In these culture patterns, static Masculine values are the central ones expressed in collective life, especially public civic life; they substantially dominate private family life too. The static Masculine can be seen in the archetypal image of the Great Father or King, holding symbols of power as does the Greek Father God, Zeus (Whitmont, 1983; Sullivan, 1989; Hill, 1992). In modern life, the image of the justices of the Supreme Court sitting at their raised benches is quintessentially static Masculine.

Female representations of the static Masculine include Athena, the daughter of Zeus, born from Zeus's head, helmeted and bearing a shield and spear. She stands for reason and merciful justice. She seeks the company of men with whom she shares in the Logos, essential reason, discrimination and judgement - as colleague and participant in the proper conduct of worldly matters (Kerenyi, 1978).

The static Masculine is the tendency toward organisation based on rational knowledge, linear systems of meaning, theories of truth, and discriminating hierarchies of value. It systematises knowledge and codifies rules of order. It uses its systems and codes in the service of impersonal "objectivity" in discriminating and judging. Its central value is Logos, and its monuments include science, government, and the law (Hill, 1992).

6.2.2.1 The Negative Static Masculine

The negative aspect of the static Masculine emerges when it is excessive. Order and organisation for their own sake lead to complacency, rigidity, dehumanising righteousness, inauthenticity, pettiness, brittleness, dryness, and lifelessness (Whitmont, 1983; Sullivan, 1989). These qualities are expressed in images of the Saturnine *senex* and the wounded Fisher King, who represents winter when all is lifeless and fallow, and who longs for redemption and renewal, just as the vegetation longs for spring (E. Jung & von Franz, 1986).

In the negative static Masculine, rigidly patterned expectations predominate, sapping spontaneity and creativity while blocking the sense of renewal.

These processes and modes of consciousness are represented diagrammatically in Figures 6.1 and 6.2.

These archetypal principles are described as modes of consciousness or alternate ways of being in the world. The two principles of Masculine and Feminine as well as their dynamic and static sides not only play an important role in individuation (as noted) but also form a developmental model of the Self. In this model, the static Feminine finds its opposite in the dynamic Masculine (which together form one polarity) while the static Masculine finds its opposite in the dynamic Feminine (as the other polarity). (The Masculine and Feminine principles form part of the individuation process and the development of the Self which will be discussed fully in Chapter 8). To understand how this Masculine operates in patriarchal women's psyche and the reasons why the Masculine mode of consciousness manifests itself in women as it does, it is impossible not to address the notion of the animus in this context.

POSITIVE MASCULINE

ORDER	INITIATIVE
RULES AND REGULATIONS	GOAL-DIRECTEDNESS
THEORIES OF TRUTH	PENETRATION
STANDERDS	LINEARITY
PERSONA	
THE GREAT FATHER	DRAGON-SLAYING HERO

STATIC MASCULINE   **DYNAMIC MASCULINE**

ATHENA
ZEUS
APOLLO

ARTEMIS
PERSEUS
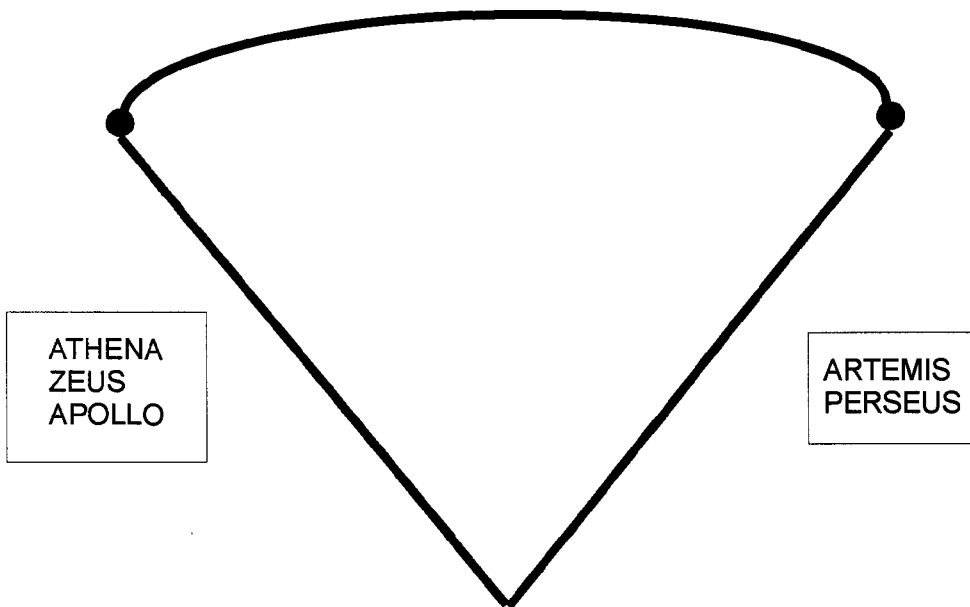
FIGURE 6.1: MAJOR ARCHETYPAL PATTERNS AND IMAGES OF
THE POSITIVE MASCULINE APPLICABLE TO WOMEN

NEGATIVE MASCULINE

ORDER, ORGANISATION FOR
ITS OWN SAKE

RIGID EXPECTATIONS

DEHUMANISING RIGHTEOUSNESS

INAUTHENTICITY, PETTINESS

INFLATION

WILLFULNESS

DIRECTED VIOLENCE

LIFE-DESTROYING
TECHNOLOGIES

DISREGARD FOR NATURE

STATIC MASCULINE

DYNAMIC MASCULINE

SATURINE SENEX
VAMPIRE

UNDERWORLD
HADES
DESPOT
RAPIST
KILLER
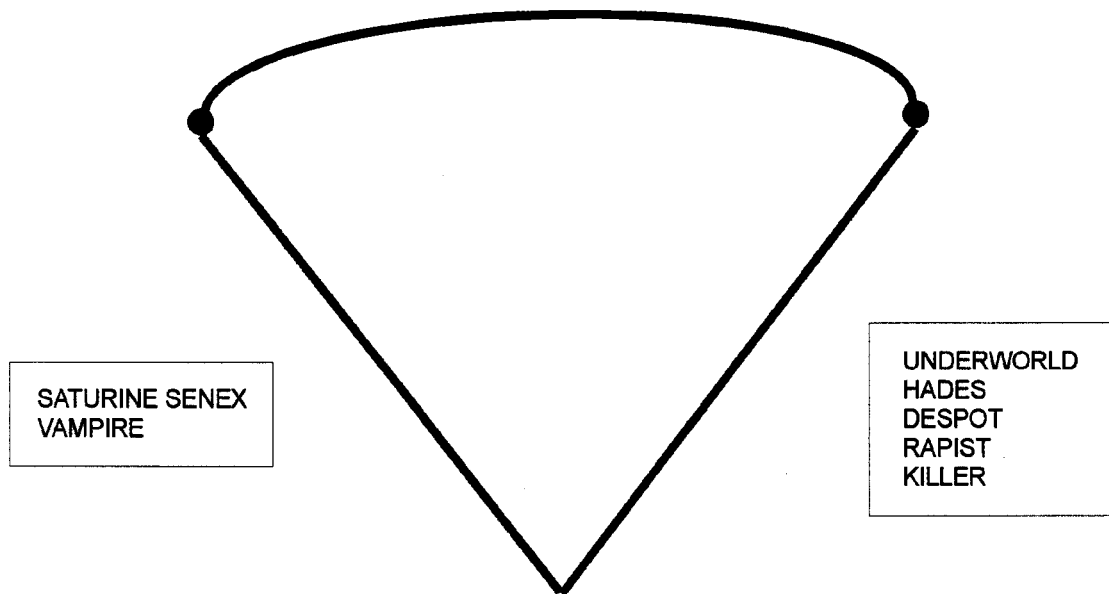
FIGURE 6.2: MAJOR ARCHETYPAL PATTERNS AND IMAGES OF
THE NEGATIVE MASCULINE APPLICABLE TO WOMEN

6.3   THE MASCULINE AND ITS IMAGES AS ANIMUS IN WOMEN IN PATRIARCHAL SOCIETIES

Douglas (1990, p. 180) observes:

> There is a reciprocal need to integrate theory about the psychology of women into our field and our conceptualising of animus and anima as well. ... There is little continuity in animus/anima theory and much repetition, confusion, and neglect of prior work. This derives in large part from Jungians' lamentable ahistoricity. Finally, as is true of what does come down to us in history, much valuable work by women is forgotten or abandoned. This is a serious loss for Jungian theory as a whole, for ourselves, and for our critics. Much that would make Jungian theory - especially on the animus and anima - understandable, current, and serviceable, especially to women, lies neglected in forgotten files and old journals, the passion of its unlived life, its potential to be of use to us today, ignored.

She says (1990, p. 152): "Those who adhere strictly to Jung's definitions of the animus and anima archetypes may be falling into a concretistic mistake that departs from the spirit of his work, while those who seek to dismiss the whole subject miss out on a potentially accessible and fertile way for Jungians to contribute to the turbulent realm of sex-role and gender studies, and the relationship between men and women."

In Jung's time and within his theories, the anima (feeling, Eros, soul) was who a woman was, and the animus (image of man tied up with thinking, Logos, spirit) was who she eliminated from her self-definition. In this case, the experience of the unconscious would be perceived by the female in terms of Otherness, and this Otherness would be the animus, which would include aspects of the Masculine. Given the norms of the time in which he lived, Jung was probably accurate in observing that the unconscious personality of a woman was represented by the Masculine principle which combined all those qualities associated with Yang and Logos, and that these were primarily the domain and developed consciousness of men, i.e. the contrasexual. Women were confined to the archetypal Feminine roles discussed in the previous chapter, in effect never allowing them to healthily complete their Masculine development. They were sheltered, protected from the world of Masculine ways of being generally. The difference is that contemporary women are no longer shielded from Masculine activities; indeed, women are now immersed in conscious classical animus experiences from childhood (Schmidt, 1980). Today, as a result of social and economic changes, women are much more involved in Masculine experiences such as industrialised work, and are thus in a position to move into experiences which will provide them with intrapsychic modes of

consciousness that would make the Masculine more available to them. Men are also more involved in aspects of life that would pull them back into experience of the Feminine, for example child-care and house-holding. Contrasexual role splits are no longer as rigid as they were in terms of available experiences of Masculine modes and Feminine modes of intrapsychic consciousness. Although most women in a patriarchal society live under auspices which make these Masculine intrapsychic modes of consciousness more available today, this Masculine meaning is still tied up mainly with males, power, and general Masculine meaning (Young-Eisendrath, 1997).

Anima in the classical sense has already been defined in the previous chapter as the dynamic Feminine and soul-making imagination available to men and women alike. It is important to review work on the animus and try to understand why the animus constellated in women's psyches as it did - as the dynamic Masculine and probably still does in many women.

Emma Jung (1981) was the first to rework, elaborate and expand on Jung's descriptions of the animus. Like Jung himself, she defines the animus as representing Logos, "the quintessence of the masculine principle" (1981, p. 3). She finds that development necessitates understanding and integrating the animus, by which she means the withdrawal of a women's projection of her own potential onto men, her involvement in useful and creative work, and the development of their own strong sense of the Feminine. The animus first appears as representing primitive physical power; this evolves into an animus of deeds. Of considerable importance is her illumination of the three factors behind the manifestations of the animus and anima - latent contrasexual characteristics, the individual's experience of representatives of the opposite sex, and the socio-cultural image of man or woman - all of which coalesce into a psychic entity.

She emphasises the role of culture and comments on ways women were induced to relinquish her own power as well as other vital aspects of herself, surrendering to an idealised Masculine which she defined as animus. She remarks on the lack of both opportunities for and experience of women in her time, whether in thinking for herself or acting in the world at large. Emma Jung regards the animus as being more prone to wishful and magical thinking, as well as recurrent self-brooding which can become a form of self-torture. Integrating the animus can have positive effects, opening a woman to relationships with the Feminine and with other women.

Harding (1971a) makes an important contribution to animus theory through her division of the animus identification into active and passive types. The passive type - the so-called "anima-woman" - is common in women who have not developed a satisfactory ego and who remain psychically undifferentiated while embodying a man's projections. According to her, active identification with what she called the animus, by contrast, produces in women mannish

activity, opinions, and mannerisms but can also result in hard and creative work in the business and professional worlds. Animus figures appear as multiple figures in immature women but become more unitary and even single as development takes place.

An important developmental theoretical step in animus theory comes from Hannah (1989), who describes the animus as both positive and negative, the negative attributes deriving mainly from Shadow contamination. The general negativity of the animus, she argues, is a cultural problem rather than a personal one. By making this link to culture, Hannah frees women from the onerous sense of personal guilt and responsibility which accompanied Jung's formulations of the negative animus. The negative animus conspires against a woman when she lacks proper grounding in a conscious sense of the Feminine which allows the negative animus to become encapsulated within one compartment of her consciousness. She talks about the animus in this vein as the blamer and of having it out with the animus.

Scott-Maxwell (1957) explains that the less a woman recognises and honours the Masculine, the more primitive it is. However, when the Masculine is more developed, the animus tends to take over and women are inclined to copy Masculine nature, and so lose contact with what Scott-Maxwell sees as their own.

De Castillejo (1973) follows Harding and Hannah in emphasising the socio-cultural determinants behind the negative animus. This author separates the animus into three essentially different manifestations: the aggressive animus, the belittling imp animus, and the helpful animus. Such characteristics of the animus can and should be changed, to become a positive inner force which may help a woman to clarify and stand up for her feelings so as to become the torchbearer. De Castillejo believes strongly that thinking can be a normal, healthy woman's primary function and need not be equated with the animus nor with what she terms Masculine-focused consciousness.

Allenby (1955) examines the role of the negative father-daughter relationships in producing the traditional stereotype of the animus. She concludes (1955, p. 151) that "in my opinion an excessive attachment to the father commits a woman, perhaps for life, to the impersonal - though the specific nature of this commitment depends on her personal psychology".

Ujhely (in Douglas, 1990) pays particular attention to the mother's negative animus on the daughter. Andrea Dykes (1986) points to the Witch archetype as a manifestation within the child's psyche of the mother's negative animus while Woodman (1980, 1982) echoes her work on the animus in connection with repressed and devalued Feminine animus-possessed Witch Mothers hounded by a perfectionist-animus which rapes the creative spiritual one. Ujhely equates the negative animus with depression, feelings of futility, and hopelessness in women.

Ulanov (1971, 1981) also explores the animus for its role in balancing the relatedness and feeling of the female psyche. Most of her work on the animus may be seen as updating that of Emma Jung, Harding, and de Castillejo, although she sees animus development as occurring in and through the same stages as they do. Building on Neumann's idea of the Feminine potentially developing past the patriarchal age, she envisages women emerging from the patriarchy and developing a new consciousness marked by the integration of the animus at the highest level. Ulanov's emphasis on socio-cultural determinants, especially Christianity, on animus and anima projections is especially valuable as is her important theoretical linking of anima theory to violence against women.

Singer (1977) stresses the conjunction of opposites, the inner marriage which emphasises the harmonious coexistence of Masculine and Feminine within a single individual. She concludes that Jung's exploration of alchemical symbols as an example of the differentiation and integration of the Masculine and Feminine remains the most important part of his work because, in this, he laid the spiritual foundations for androgyny. She proposes a form of animus development which concurs with Harding's model. This development moves from an expression of a negative internal animus and a projection of its positive qualities through a struggle with the animus leading to a more positive relationship with the animus and Masculine, then on to a search for both the Feminine and the spiritual, culminating with an inner unity of both the Masculine and Feminine.

Binswanger (1963, 1965) is an important precursor of later Jungian female writers whose work contains significant new thinking about women and the animus. She is interested in what the animus means in the subjective experience of women and the reasons why it became negative, and ponders what the animus was like before the cultural transformation into its negative form occurred. She remarks on the preponderance of negative animus figures appearing in dreams in the initial stages of analysis and welcomes the gradual change that ensues as women's development progresses.

Binswanger reworks Jungian theory and questions the fusion between the Masculine and the animus. She differentiates between the two: the animus is a manifestation of the woman's inner images of men and the qualities they possess; the other is a woman's own natural Masculine side, which Binswanger takes to be not only biological but also to include a woman's understanding and her Masculine consciousness.

She proposes that these two may follow a process of opposition and counteract each other. At first, a woman struggles to resolve the contradiction between the two aspects by projecting both her inner images of men and her Masculine side onto someone in the outside world, or else the animus or her Masculine tends to turn negative and oppressive within the woman's own psyche. The author's feminist tone can be seen in her plea for a reconsideration of the

animus based on a better understanding of the Masculine and Feminine, and in her view of negative animus manifestations as a consequence of the devaluation of self and the Feminine and the overvaluation of the Masculine by individual woman and by the culture at large. She describes the way the animus within individual women echoes and imitates male values; it devalues the Feminine in the same way men and society devalue it. This echoing and devaluation of the animus, in becoming tyrannical and irritatingly superior, overwhelms the ego and consistently denigrates women.

Binswanger requires women to integrate so-called Masculine values within their psyches while maintaining and cherishing their own Feminine qualities. Women need to develop a strong friendly animus who can help uphold and assist women's own creativity, activity and strength. She finds that the animus has lost much of the negativity it manifested in Jung's time and takes on increasingly positive forms. Her idea of specifically Masculine and specifically Feminine forms of vigour, action, word, and meaning is both bold and persuasive, although Jungians in general have lagged far behind and are only now catching up with these views. As yet, no one has provided the fleshing out and practical interpretation of what she envisages.

Hillman (1985) proposes the separation of the anima from feeling and the animus from thinking. He states that the animus and anima are archetypes in the psyche of both men and women alike, and may be neither singly Masculine nor Feminine. Woman's psychological development takes place through the cultivation of the Feminine and her neglected anima, not through animus development. He also states that the anima is not a Shadow manifestation in women. The anima is not the contrasexual side of man; it is an archetypal structure of consciousness that reflects soul, not Eros, and is not the feeling function. He regrets the sexualisation of the anima concept. The anima is the mediatrix to the unknown, the unconscious. The anima is always paired with the animus. Each is the vantage point for the other, the *syzygy*. The incursion of soul into spirit and spirit into soul in the interior and exterior worlds through the animus and anima is what Hillman calls the *syzygy* in action - the *coniunctio*. Hillman believes that any exhaustive discussion of the anima implies a discussion of the animus. This belief may be seen as remarkably similar to Jung's dealing with the animus as inverted anima. As the Feminine cannot be described only by reference to and accompanied by the anima, the concept of the animus merits its own appraisal. Yet, at the same time, the idea that the animus/anima may be one single archetype generates exciting possibilities for further inquiry.

In contrast to Hillman, who finds the best image of the anima in the archetype of the psyche, Hill (1978) finds it in the archetypal predisposition toward the experience of Otherness (like Whitmont, 1980). Hill starts his argument by discussing the archetypal patterns of Masculine and Feminine, the Yang and Yin. He then attempts to make a clear distinction between the

anima and the Feminine, deploring, like Hillman, the confusion of anima with feeling, Eros and relatedness. In contrast, he suggests that personal, historical, cultural, and biological aspects of the anima and animus - the Other - all need to be considered separately. He criticises Jung's categorical error of confusing the socio-cultural with the archetypal. He also contends that the Feminine and Masculine both need redefinition today in light of changing times. Hill subscribes to Jung's idea about the contrasexual as the basic polarity from which all else can be deduced yet, like Singer, also advocates androgyny as a concept which allows men and women to explore their own Feminine and Masculine in keeping with the evolving culture. He does not address the logical error of androgyny within polarity - a philosophical ambiguity in Jung's theorising as well (Douglas, 1990).

In *The Symbolic Quest* (1969), Whitmont depicts the anima as generally equitable with Eros, feeling and emotion, and the animus with Logos, thinking and judgement. Both in his book, *Return of the Goddess* (1983) and an earlier article (1980), he refutes this equation. He too stresses the cultural relativity of these concepts and argues for their change. Like Hillman, he finds unrelatedness and relatedness common to both men and women, and explores many varying archetypal images of the Masculine and Feminine as essential to the understanding of the animus and the anima. He states that all these archetypal images may appear in varying constellations in both men and women.

In discussing the animus/anima phenomenon, Joseph Wheelwright (in Douglas, 1990) focuses on the patriarchal legacy of valuing the Masculine over the Feminine and the contribution of this imbalance to the pathological development of anima and animus. Bradway (1982) presents some gender studies which echo these findings. She argues for a clear distinction between socio-cultural influences and innate characteristics and, consequently, for a clear separation of the concepts Masculine/Feminine and animus/anima.

Nora Moore (1983) re-examines both the archetype and its images in the light of culture and historical time. She shows men and women to be more similar than different; she acknowledges that gender differentiation is global although it follows no universal role. Following Hillman, Moore reflects on the archetype as a single one (animus/anima), free of traditional gender attributes, and free of the feeling/thinking dichotomy in the same way that men and women have been freed up within the culture of today. Along with Whitmont and Hillman, she sees anima and animus in both sexes, the form the archetype takes being opposite to the individual's Persona.

Wheelwright (1984), like theorists such as Harding, Binswanger and Ujhely before her, traces the development of the animus in dreams. She describes how male figures in women's dreams tend to change over time from violent oppressors and cruel judges to friendlier, more helpful figures, then to equal or supporting figures who stand beside the dreamer or even

behind her, until they finally become integrated so that Feminine figures display positive characteristics.

Young-Eisendrath and Wiedemann (1987) follow Harding's and Neumann's developmental schemes loosely while grounding their theory in Loevinger's important work on ego development. Their work is one of the strongest feminist reworkings of Jungian theory since Binswanger. They object to Jung's androcentric bias, his negative view of the animus, and the confusion between the anima and women, and his lack of attention to social context so they choose to ground their work within a framework developed from Jung's later writings on the archetypal image.

Bolen (1985) criticises the entire concept of the animus. She does not find the animus essential in woman's psychology, and advocates doing away with the term altogether and replacing it with archetypal images such as Athena and other dynamic Goddesses. She believes that handing over woman's own strengths to the Masculine, even an inner Masculine, vitiates women's belief in themselves.

Samuels (1985b) stills finds the anima and animus useful but emphasises the fluidity, permeability, and flexibility of the anima-animus concepts, not as opposites but as expressions of Otherness and difference. He is opposed to innate masculinity or femininity because he believes it to be restrictive to women and men.

Verena Kast (1986) belongs with the post-modern Jungians - Hillman, Hill, Whitmont, Beebe and Moore - in that she considers animus and anima archetypes available to both men and women equally. Like Moore, she sees the archetype as a single anima/animus one in a coupled constellation.

As a woman grows and develops beyond the given assumption, potentially integratable psychic contents are frequently carried first by male animus figures, then by female Shadow figures and, finally, by the ego (B. Zabriskie, 1990).

According to B. Zabriskie (1990), qualities experienced as the Other are usually projected onto, and mythopoeically expressed through, persons, animals, and objects associated with the opposite gender. The other qualities are often over- or under-valued, too idealised or too negative to be part of the woman's conscious identity. In her endeavour to make inner contact with these energies as she reaches toward the inner Other, traits that are seen as forbiddingly Masculine, or which women have been culturally conditioned to see as Masculine - power, aggression or force - or which are in conflict with the woman's conscious self-image might typically appear in dreams as raping, murderous, kidnapping men, overwhelming her ego and appearing destructive to the psyche and life. In struggling to arrive at her hard-won individual

separate beliefs, she must be ready for the exasperation of those who would prefer that she be malleable and deferential (B. Zabriskie, 1990). Overvalued Masculine traits might be imaged as desirable, distant Heroes, who, while they stimulate a woman's desire to connect to the Other, may embody certain idealised qualities assumed to be beyond her womanly capacity to grasp and to use.

Whereas a woman may widen and deepen her ego to enfold and thus "feminise", so to speak, the energies of the male figures of the personal unconscious, the male or animus images of the collective unconscious suggest a transpersonal or archetypal Otherness which may be contacted but never fully integrated by the ego. Taking the various forms of more-than-personal Males, Gods, Demons, Wise Old Men and Ogres, Princes and Clowns, they embody transcendent potencies that mobilise the individuating woman to reach toward Otherness.

In an insightful article, Mattoon and Jones (1987) present a critical review of Jung's work on the animus, and refer to post-Jungian writers as part of a new wave of interest in, and reevaluation of, the concept. They fault the traditional Jungian view with being bound by time and culture, for not being empirically established, and for being inferred second-hand from the anima, and being negative. They argue that the animus is not obsolete but has evolved in a useful way, as can be verified by psychological studies, anthropological data, and subjective experience. Together with the post-modernists, they conclude that the animus comprises what is the repressed and the Other and can lead toward androgyny. The depotentiation of the animus's negative aspects and the integration of its positive ones helps women to reclaim their full potential. Because the term "animus-possessed", as it is currently used, is an invalidation of women, Jungians need to reconsider its use because Jung's assumption that men and women are in equal and symmetrical relationships with their contrasexual sides reveals a total lack of awareness of the oppression from which women suffer.

Since Jung's time, an attempt has been made to understand the principle of the Masculine and its images and what modes of consciousness they constitute. The animus needs to be separated from thinking, Logos, and the Masculine, and their differences defined. It may be speculated that as the predominance of the Masculine principle (and its imagery) wanes within the patriarchal world in its outward manifestation in Western culture, so its inward construction is likely to change.

In both traditional and contemporary patriarchal women, the animus would still seem to be represented in images of the male carrying Masculine meaning (Stevens, 1992). Further, it would appear that the content of animus is tied up with possibilities inherent in the male equals Masculine equation, possibilities which have remained inaccessible to women through culture's insistence on their adhering to its stereotypical roles.

In this sense, the dynamic Masculine mode of being would constitute the classical view of the animus. If women were stuck in archetypal roles which were more reminiscent of static Feminine consciousness, the animus as contrasexual Other (imaged in a woman as a male) would take on the images of the dynamic Masculine modes of consciousness which were unavailable to her.

6.3.1   *Animus and Ego*

In Jung's schema, the ego consists of everything that humans are conscious of being. That which is excluded is defined as Shadow. Anima and animus are subsumed under the Shadow in early life and are gradually brought into conscious focus through experience and introspection. Also subsumed under Shadow is gender differentiation which gradually forms the ego which, in turn, accepts certain characteristics and eliminates others. The cultural changes noted previously complicate the task of understanding the female biological ego, if it exists and what it really is, and what the animus as Other is.

Neumann's (1970) equation that consciousness is Masculine is well-known in Jungian writing. Samuels (1985b) contends that this equation is understandable because it has to do with separation from the mother. Mother is female and may come to represent all that is Feminine because of the cultural equation: female = Feminine. It follows that separation from her, and concomitantly ego development, has to be conceived by the child in terms of that which is opposite to her. This will be male and, via the working of the same cultural equation, ultimately Masculine. On the other hand, the prevalence of images with Masculine bias said to present consciousness (Hero, Sun-God) may mean nothing more than an equation of what culture values (consciousness) with a superior group within it (males). If so, then the imagery symbolises the status quo.

However, later post-Jungians came to equate consciousness, classical ego-development, with the dynamic Masculine mode reflected in the images of the King-Hero, or Dragon-Slaying Hero. Other images may also dominate in other modes of consciousness, the ego falling under the aegis of many archetypes (as discussed in Chapter 2).

Theoretically, the animus is a psychological function mediating between a woman's ego and the unconscious, but there is evidence that classical ego development and initial animus development (i.e. dynamic Masculine consciousness) have some correlation. For example, Schmidt (1980) believes that ego and animus development go hand in hand. Young-Eisendrath and Wiedemann (1987) find much of worth in Loevinger's scheme of ego development.

Gilligan (1982) has pointed out that women evaluate moral issues in a context of relationships and not as abstract questions of logic. Many women do not feel classical ego-mastery in the first place and so need a stronger sense of self. Patriarchal women are discouraged from gratifying their own needs or seeking fulfillment of their own desires (D. Wehr, 1988), thus remaining restricted to static Feminine modes of consciousness which preclude full dynamic Masculine modes of classical ego-forming consciousness.

Baker Miller (1978) goes so far as to suggest that the term *ego*, as it is understood traditionally, may not even exist in women. If her observation is true, it casts some doubt on the advisability for women of undergoing a crucial stage in the Jungian individuation process, the annihilation of the ego, which prepares for the birth of the Self. In some women, this would mean annihilating something they do not have, or if they have it, it is so wounded that it needs building up, not annihilating. This would fit in with observations that, because women were stuck in the archetypal roles of the static Feminine, they had little or no chance to move into Masculine and ego-development if ego's metaphor could be understood as the Dragon-slaying Hero.

Chodorow (1978) too has written about the way men's egos differ from women's. Women, she maintains, suffer some sense of boundary confusion and a lack of separateness from the world. Nonetheless, most women do develop a sense of separate self. Boundary strengthening may be necessary, and this may be achieved through the reinforcement of the ego (woman's self or self as viable and separate from others), and through her right to personal agency and empowerment.

Young-Eisendrath and Wiedemann's (1987) work here reinforces this stance with their conviction that women with lower levels of classical ego-development also have lower or more primitive and abusive animus figures in their psyches. Christ and Plaskow (1979) believe that women's spiritual quest begins in the experience of nothingness, of being without an adequate image of self.

This would explain the importance of working with internal male images which might include women's projection of Masculine power and agency onto men, and so building up the traditional notion of ego agency in women. In support of this stance, Bolen (1985) found that, in images of the vulnerable Goddesses, male figures appear as carrying the power in projection onto men. In images of independent Goddesses, these powerful figures tend to be female.

Writing on the animus and ego, McNeely (1991) equates the animus with the archetypal Masculine principle in women. As archetypal Feminine and Masculine, anima and animus have a timeless place in every human psyche, but, she states, the dominant archetype today

does not always match a person's biological sex. This is as a result not only of cultural changes but also of Masculine and Feminine modalities becoming available to both sexes, modalities which are presently being modelled by both sexes.

McNeely (1991) connects the destructive animus to earlier stages of animus development. She states that these two concepts - animus and ego - are so intertwined that many define ego strength entirely in terms of Masculine attributes. McNeely believes that the ego should be defined today by Yin and Yang features (1991). As every woman contains within her psyche the Masculine, the better the relationship to the Masculine, the more the woman is able to use these qualities in appropriate ways throughout her life. In most women, this means the Masculine will be experienced as Other but the relationship to that Other may be quite positive. As the woman integrates more of the other, the ego will manifest more of a balanced entity, making both Yin and Yang consciousness available.

6.4   FEMINIST PERSPECTIVES AND JUNG'S ARCHETYPAL PSYCHOLOGY

Although it is outside the scope of this dissertation to present a detailed discussion of this area, it is important to note the criticisms which have been made of Jung's work and the way in which post-modernist Jungian writers especially have tried to incorporate these criticisms and findings into their reworking of the important themes relevant to woman's psychology.

Jung and the classical Jungians fall squarely into the field of depth psychology, a psychology emphasising the unconscious factors rather than the social context of personality development. Traditional Jungian psychology maintains that Feminine and Masculine are biologically based and therefore innate.

According to D. Wehr (1988, p. 10): "The full evidence regarding the roles of nature and culture in creating feminine and masculine behaviour will probably be largely anthropological and is not yet in." Sexism and its psychological companion in women - internalised oppression - are still so widespread in Western society that any psychological theory and practice which does not take those facts into account and oppose them vehemently cannot be of any help to women.

Most criticisms are levelled against Jung and some of his admittedly out-dated views. It is a pity, therefore, that these critics rarely look at the work of post-Jungian writers (van Niekerk, 1993), particularly those so-called revisionists working on the archetypal Feminine and Masculine who focus on the impact of the role of time and culture. They bring the archetypal images down to earth and ground them in their social context (D. Wehr, 1988). In tying the

archetypal image into its time and culture, they are accomplishing important work which is especially useful in understanding contemporary women's psychology and her multi-faceted roles.

6.5   THE ARCHETYPAL MASCULINE AND ITS IMAGES IN WOMEN'S PSYCHE

Given the foregoing, it is now possible to move the discussion to those crucial aspects of the archetypal Masculine relevant to present development in women and ways in which these are imaged.

Young-Eisendrath (1990, p. 163) summarises the mainly feminist criticism of Jungian definitions of women thus:

> Fundamentally, the Jungian theory of animus is that female people gradually form a somewhat repressed subpersonality of a male or masculine sort. This repressed personality, the animus, lives a life of its own, as it were, as the female identifies with being female and then sees male persons as not-I.

She continues:

> The assumption here is that a universal principle of Masculinity exists, of which both male people and the female animus are aspects. This archetypal Masculine is the opposite of the archetypal Feminine. The archetypal Masculine is described as logos: its contents are rational, logical, intentional, and objective. Because females are not structured by this archetypal Masculine, they are *by nature* less rational than males. Because the unconscious personality of the female is organised by the Masculine principle, a woman has the possibility of developing these qualities, but only through struggling with her naturally less objective tendencies. In practice, then, any insistent woman is "strident" and merely attacking without reason, because she is relying on her animus (her inferior objectivity).

In the development of her reworking of Jung's original animus theory, Young-Eisendrath believes that animus theory was potentially useful but too narrow and rife with harmful stereotypes about women. For her, the problem seems to lie in the connection of the animus with a universal Masculine principle rather than with the experiences of women and girls in terms of their own beliefs and constructions of men and masculinity (Young-Eisendrath, 1990, pp. 163-164):

If we assumed, as Jungian theory generally did, that animus functioning was archetypal - an aspect of a universal Masculine principle - then we would have to predicate the model on a given meaning of masculinity. If, on the other hand, we assumed that female masculinity was constructed from women's experience of men, males and masculine institutions, then we could connect the animus with the masculine themes we discovered in women's dreams, relationship, fantasies and ideals.

In other words, the animus comprises a psychological complex that develops around the archetypal core of "Not-I" or Other. This complex includes excluded aspects of female gender identity: images, ideas, feelings, and action patterns associated with the opposite sex, and is reworked around contrasexual elements after gender differentiation has taken place (Young-Eisendrath & Wiedemann, 1987). This idea comes close to Binswanger's precursory work on the difference between woman's inherent Masculine or inner Masculine principle which is an archetypal principle and her animus as image of man and males (i.e. archetypal Other) and masculinity, that is, a construction of what being male means and what masculinity means.

Consequently, she implies that animus embodies those modes of consciousness associated with males that women may not have had access to in a patriarchal society. Those modes usually included Masculine modes of consciousness. These modes of consciousness were usually excluded from women's typical experience in Western society, resulting in this complex around Otherness manifest in contrasexual images. Young-Eisendrath and Wiedemann's (1987, 1996) work offers a sound explanation of women's experiences of males and the Masculine in a patriarchal society.

In Western society's cultural history, in its legends and mythology, males were tied to those attributes assigned to the archetypal Masculine principle. Men were free to explore and develop the world of Logos, a world which included professional work. Today, because of changing cultural roles and economic changes, women are becoming more and more involved in the world of Logos. Although they are thus working with their own inherent Masculine, they are still caught in the transitional process of the cultural equation of Masculine equals males. Such a situation leaves the women open to a specific and intense struggle with this situation, and this necessarily affects her images of males and Masculine meaning in her struggle to relate to the archetypal Masculine.

"Animus seems to be the unconscious source for representations of known and unknown men (and `man-animals') in women's dreams" (Young-Eisendrath & Wiedemann, 1987, p. 40). Because of it, a woman approaches the Masculine with underlying predispositions,

assumptions, and affective responses. It is also the basis of fantasies about men, their power, and their authority.

Against this background, Neumann (1954), Young-Eisendrath and Wiedemann (1987), and McNeely (1991) - all of whom have written extensively on this subject - see the animus and Masculine modes of consciousness as developing and spiralling through certain stages in women in Western patriarchal society.

McNeely (1991) equates the animus with the archetypal Masculine, which is not gender-bound, and as an existential possibility available to men and women alike. Greenfield (1983) explores the manifestation of the archetypal Masculine in women through myths, literature, and folklore.

According to Neumann (1970), a daughter's original identity with her mother can last throughout life without interfering with her experience of herself as female; this first stage is what he terms the stage of psychic unity. The second stage occurs when the female ego realises its separateness from the unconscious; this he calls the self-conserving stage. The focus centres on being safe within familiar Feminine parameters. This links with Young-Eisendrath and Wiedemann's stage of the animus as Alien Other, and refers to that stage when other men and the Masculine are experienced as Alien and Strangers whom she will fear or manipulate as objects.

These authors link the first stage of animus development as the stage where males and the Masculine are threatening and frightening - Alien or Outsiders. This first stage is mirrored in the myth of Demeter and Persephone where the woman is contained within the powerful Earth Mother in Greek tradition. The animus here intrudes upon female power in the form of the underworld Hades (dynamic Masculine); they contend that all females living in patriarchal society have to contend with an Alien animus. However, some impingement or intrusion on the Mother-Daughter symbiosis is necessary for the processes of individuation. These images of violent, intrusive, criminal men are perceived wholly outside the woman's strength and understanding. McNeely's first stage of animus development corresponds closely with these findings. She refers this first stage as living in the Mother-world as Mothers' Daughters, Kores, and Persephones. She makes use of the literary works of Zelda Fitzgerald, Anne Sexton, and Sylvia Plath to substantiate these theoretical premises.

Greenfield (1983) considers the impact of gender, stereotyping, socialisation, biological differences, and the different positions of men and women in society as psychologically significant. She retains Jung and Neumann's traditional categories for the Masculine and Feminine but, within these, makes a valuable contribution to the types and meanings of the

many forms the Masculine may take in women. Findings in her least evolved developmental stage overlap with the views of Young-Eisendrath and McNeely.

In her amplification of the archetypal Masculine in women, Greenfield depicts these stages as being personified by the archetypal images of the Boy and the Trickster as Monster or as Don Juan. The Trickster expresses the generative, building-transforming functions of the archetypal Masculine, thus the dynamic aspects of the Masculine. Women closer to the static poles of the Feminine would thus feel the pull of the dynamic Masculine in this way.

Neumann's third stage is depicted by the invasion by the paternal uroboros, envisaged as a seizure of the woman's consciousness by a transforming numinous power, which she imagines as feeling like being taken by a male divinity who keeps her enthralled in a submissive stance by the Masculine. Neumann refers to this stage as the stage of self-surrender; this connects with Young-Eisendrath and Wiedemann's images of the animus as Father, God, King, or Priest. This stage of development reveals the over-powering impact of the Great Father as it invades the Mother-Daughter bond. This stage also implies an intellectual and spiritual awakening in the woman. The third stage of animus development coincides with El Saffar's (1994) Father's Daughter perspective in which the Mother is symbolically slain. The slain Mother may be unconsciously imagined as a "sin or fatal flaw" which takes place at a primordial moment and marks her as inadequate forever (1994, p. 89). Young-Eisendrath and Wiedemann use the myth of Pandora and Zeus to exemplify the Father's Daughter. Numerous other writers including Woodman, Ulanov, Schierse Leonard, Brinton Perera, and Murdock have written extensively on the psychodynamic processes of the Father-Daughter constellation.

McNeely (1991, p. 86) points out that, although the woman has to separate from the Mother (which she does by moving closer to the Masculine stance), the "woman knows instinctively that she cannot kill any aspect of the feminine without doing damage to herself." McNeely considers this stage as a state of being in the Father-world which implies a loss of earthliness and estrangement from the world of the Mothers as well as a tendency to disparage Feminine values except as they are useful to please the Father-world.

Passing through this stage may require a willingness to deal with separateness, perfectionism, and control, food issues (anorexia, obesity, and the like), victimisation by surrendering to images of the inner powerful figure presenting itself as Father, God, King, or Priest. Matters of inferiority and depression may also play a role in this stage of development (McNeely, 1991). In other words, the woman is no longer overwhelmed by the dynamic Masculine, and begins to access the dynamic Masculine via projecting it onto men who are imaged as Father, God, King, or Priest.

McNeely convincingly exemplifies these archetypal energies in the work and poetry of the American writer, Edna St Vincent Millay. She was a Father's daughter who suffered from eating disorders. Marion Woodman develops the Father-daughter dynamic in her assessment of the life and work of Emily Dickinson (Woodman, 1982). As a Father's Daughter, with the animus trapped in the Father, she came under the spell of the Ghostly Lover which accounts for the many lover images in her poems. The lack of fulfillment in her dealing with the Ghostly Lover generates a rage which transforms the Ghostly Lover into the more violent Demon Lover (negative dynamic Masculine). This crisis with the dark side of God imaged as the Demon Lover generates suicidal proclivities. Only subsequent to her psychological ravishment by the Dark Angel who insists on her surrender does the Demon turn into the Daemon, the spiritual guide to redemption and higher levels of individuation.

Stevens (1992, p. 195) says: "yet the woman most demoralised by a negative animus may behave as though she loves the brute. She believes in his `high standards', she hopes against hope one day to please him, she cannot give him up. Why? Because he is her only experience of power. He retains it because in her world his power, the power of the Fathers, has been felt as the only legitimate authority."

This stage corresponds to the image of the puella/Hetaira as Daughter in the Father's World. She seems to have broken out of the static Feminine consciousness and pulled the Father spirit down on to her. Her own dynamic Masculine is felt as part of his qualities; he has the dynamic Masculine power which she can access only through him.

Neumann calls the fourth stage of animus development the Patriarchal Partner. In this stage, there is some movement from the inner Masculine or through an outer man, freeing the woman from Father's grasp. This corresponds to the animus as Hero in Young-Eisendrath and Wiedemann's (1987) model while McNeely calls this stage "the stage of Brother, Hero, and Patriarchal Partner" (1991, p. 136). In this stage, the experience of a more contemporary-feeling animus energy displaces the powerful Father, the father complex losing its power and something else within becoming sturdier and more sure. McNeely sees the Brother/Sisterly type of relationship as a stage preceding the sudden intrusion of the Hero; a loving connection with the brother often makes the way for this next phase and prepares the female ego for the energy of the Hero/Heroine. Jung's concept of the animus as the interface between the ego and the Self becomes more apparent here, as McNeely (1991, p. 139) notes: "Presence of the animus can help with differentiation that makes possible the choice of trusting the feminine Self and identifying herself". The presence of the animus can help with the differentiation which makes possible the choice of trusting the Feminine and allowing the woman to identify herself as a feminine person. There is a certain ambivalence in leaving the world of the Father and entering the Heroic position; the Heroic stance requires courage and must overcome fear.

McNeely (1991) sees these energies in the archetypal image of Artemis, the Huntress whose only male love is her twin. A lively spirit - such as the one the Trickster manifests - is necessary to break the psychological bond with the Father. This spirit may yield a romantic/heroic partnership.

According to Young-Eisendrath and Wiedemann (1987), later stages of animus development can begin only with these images of Hero, an ideal with a desire to accomplish goals in the world of men (dynamic Masculine), and in the epitome of patriarchal culture (static Masculine). Work can assume an important role as a component of mastery and well-being for women (Baruch et al., 1983). The woman has now accessed the dynamic aspects of the Masculine principle in the form of the Huntress (Artemis) or Dragon-Slaying Hero.

Greenfield (1983) does not have images of a Hero-figure without connotations of Trickster and Father. However, the Trickster can develop into the Hero and then into a higher form of the Father.

This stage initiates the introjection of the patriarch that was previously projected, and leads to feelings of righteousness and authority (static Masculine).

Greenfield (1983) talks about the image of Father as the embodiment of law which becomes static, stifling, and unuseful if it is not attuned to material reality. Consequently, Greenfield depicts the archetypes of the Trickster and the Father as the most developed form of the animus, especially when they exist together in modern women (static Masculine).

Although Young-Eisendrath and Wiedemann (1987) do not explicate on this stage, the static Masculine form of consciousness has now moved beyond the dynamic aspects of the Hero and has solidified into laws and rules of the static Masculine. The image of the Warrior or Soldier would seem appropriate here, or as in Athena, the Warrior Battle-Goddess, bringing patriarchal laws and rules to her civilisation, under the aegis of the Supreme Father (Hill, 1992).

The apogee of this Heroic stage, which also heralds in later stages of animus development, is imaged in the myth of Psyche and Amor (Young-Eisendrath & Wiedemann, 1987). The end of this Heroic stage is marked by a consciousness of the limitations of both her appearance (as social power) and her ability to be effective as an agent in a patriarchal society. This stage corresponds to Young-Eisendrath and Wiedemann's image of the animus as Hero as depicted in the myth of Psyche and Amor.

Woman will surrender willingly their hopes and needs in exchange for a contract with the masculine forces which are beyond herself and dangerous, yet actively goes out to meet her

destiny, despite fear or dread (Young-Eisendrath and Wiedemann, 1987). The Yin-ego which values being and doing as well as coming to know one's own mind, body, and attitudes starts to come into play (McNeely, 1991).

For Neumann, this next stage is the stage of Confrontation while McNeely refers to it as the Equal Partner stage. Young-Eisendrath and Wiedemann call it the stage of the Partner Within imaged in the myth of Ariadne and Dionysus. Ariadne becomes an image of a transcendent function that mediates the dialectical relationship between the personal and the archetypal, uniting the mortal with the divine, and rational Heroism with underground intuition. Her image suggests a psychological androgyny as soon as she weds Dionysus, androgynous God and underground Hero. Theseus and Dionysus form a continuum between rational and non-rational masculinity for the Ariadne woman. A passionate, intoxicating form of masculinity can be projected or internalised by Ariadne women. As a passionately androgynous woman, she may feel seductively masculine and commanding yet still womanly. Her Masculine possibilities may intoxicate and excite her, resulting in her often feeling more confident, less inhibited, and more sexual. Young-Eisendrath and Wiedemann (1991, p. 145) point out that: "Ariadne makes her journey consciously and courageously, different from Psyche's reluctant and less conscious adventure." The difference, Brinton Perera (1981) explains in her discussion of the Inanna-Ereshkigal myth, lies in the fact that Psyche could not yet see the real dark power of the Goddess.

Young-Eisendrath and Wiedemann (1987, p. 145) conclude: "We wholeheartedly believe that women must confront, and integrate, the hidden meanings and darkness of their femaleness in order to be confident in their experience and values as authentic individuals."

This is the stage of the confrontation with the negative aspects of the Great Mother and Great Goddess yet, paradoxically, the start of the return to the Great Mother. As part of the psychodynamics of this stage, a woman may expect to be enraged in her identification with the negative Mother or depressed in her identification with Psyche. There may also be competition between Mother and Daughter. The Heroic animus and the negative Mother may be in unconscious collusion, resulting in bitterness, envy, and poisonous aggression.

This stage consists of images of Dionysus, the bisexual God, the loosener of boundaries and thus the dynamic Feminine which pulls and demands a deepening of psychic life, moving toward a new synthesis in the static Feminine.

Neumann's sixth stage is the experience of Female Self, which brings integration, inner renewal, fruitfulness of mind and soul. The Self and ego are united in a true *coniunctio*. The achievement of an equal partnership is hard won, and few models of such an equal

partnership exist. Young-Eisendrath and Wiedemann depict this final stage through the image of androgyny.

For Greenfield, the Wise Old Man is the ultimate manifestation of the Masculine archetype. This last form is beyond the experience of most adults, and remains, most importantly, beyond questions of gender, so that she too ends up with an androgynous form as the final form of the archetype.

Stevens (1992) makes a very important contribution to the theorising on male images (that is, the animus) in the female psyche by stating that animus development as articulated by Young-Eisendrath and Wiedemann (1987) is certainly required for women identified with a more feminine Persona, but that the progressive integration of heretofore Masculine qualities seems always interwoven with a deepening connection to a strengthened and expanding sense of the Feminine. "Such development has not, in my experience, led at last to an experience of androgynous selfhood, but rather to the appropriation of qualities once named masculine, now felt to be inherent to the feminine self. Not uncommonly there is recognition of a pre- (or post-) patriarchal Great Goddess as Self figure, as the archetypal image combining all opposites, containing all potential. In her early appearances, the feminine Self is often disguised, appearing dark and dangerous or simply "disadvantaged." (Stevens, 1992, p. 196). She comments further that among contemporary women, male figures are often Dionysian in behaviour and bearing, earthy, sensual, inviting orgiastic surrender to chaos. Here, in the form of the Dionysian male figure, he thus symbolises the dynamic Feminine way of being, attacking existing structures and seducing toward a new synthesis, leading back to earth, and embodied soul.

6.6   STRUCTURAL FORMS OF THE ANIMUS AND THE MASCULINE IN WOMEN'S PSYCHE

While some Jungian writers have concentrated on developmental patterns, others have focused on structural forms of the Masculine at work in the female psyche (Ulanov, 1971; Bolen, 1985; Schierse Leonard, 1985; Woodman, 1990).

Schierse Leonard (1985) does not resort to the concept of the animus but asserts that women can experience male figures within. In her work on addiction, she identifies a number of these figures. The Demon Lover, for example, can enthral and addict, leading to self-destructive behaviour, both physical and emotional. The Money-lender controls through the pursuits of pleasure he offers and the woman's consequent feeling of guilt because she cannot repay him, a situation leading to compulsive and guilt-ridden fantasies. The Gambler is willing to risk

everything in the hope of an easy windfall, while the Romantic yearns for the union with the beloved, but, because he carries the potential for the divine fire of creativity, the Romantic pulls the woman into suicide, death, or addiction if that potential remains untransformed. The Underground Man withholds a full unexpressed resentment thus killing the creativity in himself and in others. The Outlaw, nursing a feeling of being different, is compelled to transform his rebelliousness through stability and creativity or sink into what he resists: dependence on society. The Trickster is the unpredictable wounder/healer who can open up to the divine or lead to death through denial. The Judge assumes the role of the patriarchal divider of dark and light and may sever our connections with instinctual life. The Killer, who is driven by power and greed, loses all connection with the inner Child and the nurturing Feminine. Not content with winning the point, he wants to demolish the other utterly.

According to Schierse Leonard (1985), an unambiguously female character, the Madwoman, enraged by neglect, almost always accompanies the Judge because She functions as his repressed Feminine.

Bolen (1985) classifies her Masculine figures (named according to their counterparts in Greek Pantheon) into two categories: Fathers and Sons. Into the Father category, she places Zeus representing will and power; Poseidon representing emotion and instinct; and Hades representing soul and the unconscious. Into the category of Sons, she places Apollo, the Sun God (who, she claims, can also be considered a Father type); Hermes, messenger and guide of souls, and the Trickster archetype; Ares, a God of war, and the Warrior/Lover archetype; Hephaestus, craftsman and creator; and Dionysus, God of ecstasy, as well as mystic and wanderer. Bolen anticipates the emergence of a missing God - a Father God who is wise and loving, not power driven - in response to the growing insistence of the wisdom of the Goddess in the world. According to her, the loving sons, Jesus in the West and Krishna in the East, have not changed the basic structure of the patriarchy, although they have provided a direction.

In her scheme of structural forms, Woodman (1990) identifies the figures of the Magician, Trickster, and Clown. She also includes the Demon Lover, Cripples, Rebels and Criminals (Woodman 1990). Whitmont (1983) names his structural forms of the image of males as Other, mostly as part of the dynamic Masculine present in men and in the animus, Eros, Ares, Mars and Hephaistos, each with differing Logos qualities.

This discussion of the Masculine has been necessary because the Masculine plays an increasingly significant role in the developmental patterns of the Self in career-oriented women.

CHAPTER 7

CAREER-ORIENTED WOMEN AND WORK

7.1   INTRODUCTION

"Few women are successful, and few successful people are women" (Barnett & Baruch, 1978, p. 22).

This chapter will overview central aspects of the nature of work and economic life relevant to this research. It will be argued that paid work, as it is known in industrialised society, becomes part of the more Masculine possibilities of being. During World War II, and, more especially afterwards, women throughout the world entered this truly male-dominated industrialised workplace, opening up experiences for her to cultivate the Masculine sides of her being (Bradway, 1978).

Over the last 50 years, women have taken an ever-increasing role in the world of work, to the point where they seek more than mere employment. Many women have become increasingly concerned with matters of career-oriented work, and have achieved considerable success in their specific careers. It may be speculated that the career-oriented woman's experiences, both internal and external, will differ substantially from the woman who has chosen to pursue the more traditionally feminine ways of being.

7.2   THE NATURE OF INDUSTRIALISED ECONOMIC LIFE

Up to about the year 1400, the economic life of Europe was essentially agricultural, concerned with the same kinds of problems which are now associated with the so-called Third World. But taken as a whole, economic activity constituted a closed circle between man and nature. Between 1400 and 1700, this closed circle broke open and began spiralling, both "out" and "in", to include within the economic process a wider and ever-increasing number of commodities and desires. From 1700 onwards, this spiral became more like an explosion until today there is a situation in Western societies in which, on the one hand, the whole system can be kept going only by the creation of new needs out of luxuries which were themselves unheard of a generation earlier while, on the other hand, it is becoming more and more widely accepted that this stimulation of new needs is destroying an essential balance with and within the natural environment (Moore, 1992).

Within the system that prevailed - with significant exceptions - up to about 1400, money was essentially the medium of exchange, something to facilitate the barter of the market place. It served to facilitate a process of exchange whose driving energy was the natural cycle of agricultural seasons, supplemented by the skills and physical energy of man. From 1700, money has also become the fuel which drives the whole system along, although it also retains its old function of facilitating the economic system. It is this change in the role of money that Karl Marx described as the emergence of capitalism (Marx, 1967). The colonising process by white settlers brought the capitalist system to South Africa (Gerdes, 1988).

Marx was the prophet of this split in the experience of money. He lived and wrote in a time when the first industrial revolution had already transformed conditions of life in Britain, France, Germany, and the Netherlands and was reaching out to alter the face of the planet more radically - in relation to the passage of time - than in any previous revolution in the history of man. Marx insisted that something unprecedented was happening, and that the split in the role of money, was only one aspect of a much more pervasive and radical alteration in the whole balance between man and nature (Marx, 1967). This unprecedented shift of balance between man and nature is today widely discussed in terms of ecology, and the relationship between man and his environment.

Marx was deeply impressed by the way in which this split between money as means of exchange and money as self-generating capital seemed to make possible the technological exploitation of the planet on which industrial societies of Western Europe had embarked. He argued that the result of this interpenetration of the monetary and technological revolutions was altering the very quality of human life (Marx, 1967).

By the nineteenth century, men were learning what it was to live in a world that was made by man to an ever-increasing degree, rather than given to man; a world whose conditions were determined not by the gifts of nature, but by the manufactures of man. Marx's political economics studied the effects of this revolution on the social relations between human beings, but he emphasised again and again that to understand what was happening to personal development within this new technological and capitalist society, man must be aware of what is happening to the much more fundamental relation between the creativity of man and the material world of which man is part. He thus identifies a split - what he called an "alienation" - of a new kind: an alienation of man from nature, where nature is to be thought of both as man's own nature and also as the natural world in which man makes his living (Marx, 1967).

The peculiar quality of this alienation emerges from his description of how money has succeeded in breaking the circle of man's intercourse with nature. Marx believed that, with the coming of the Industrial Revolution and of the concurrent financial revolution that made money out of credit, this

break in the circle of man's intercourse with nature became absolute, so that the circle fell apart into a polarisation (Marx, 1967).

All previous history had been that of men living in a world that was given. Moore (1992) points to the fact that, in the medieval world, work related as much to soul as to function. Forms of work had a patron God - Saturn for carpentry, Venus for gardening, Mercury for secretarial services, Saturn (God of depression, tightness, anality, and profound vision) for the job of counting money and keeping it secure - indicating that, in each case, matters of profound significance to the soul could be encountered in daily work. Mythology also offers some suggestions for thinking deeply about work. Daedalus, for instance, was known as the ingenious maker of dolls and toys, which came to life when a child played with them. Hephaistos made furniture and jewellery among other things for the other Gods. Moore continues by saying that if work becomes only function, then elements of the soul are left to chance. The problem of modern manufacturing is thus not a lack of efficiency but a loss of soul.

Pursuing these ideas within a Jungian context, Whitmont (1983, p. 72) equates the concept of work with the mental phase of the evolution of human consciousness:

> Work in turn is defined as the effect of applied energy. The unconscious premise behind the definition is the concept of work, the bringing about of changes in the spatial world by deliberate application of ego-will. This culminates in the Puritan morality and work ethic. The intent and capacity to control and arrange nature to suit one's purpose, the prime motif of modern man, is anthro-pomorphically projected into his concept of 'energy' as the *primum movens* which has temporarily taken the place of the god-image. *Doing* rather than *being* establishes identity.

Order, Whitmont (1983) argues, as envisaged by man's rational mind, is brought into a world of blind, meaningless, mechanistic causation and randomness which, left to itself, would dissolve into chaos. These processes which culminated in the concept of Puritan or Protestant work ethic are then described as a belief in the importance of hard work, rationality, frugality, and as a defense against sloth, sensuality, and religious doubt (Mirels & Garrett, 1971, Porteous, 1997).

The Renaissance, the Enlightenment, and the Industrial Age are all subcycles of the rational mind, each offering a variation of the Judeo-Christian myth, varying and counterpointing the preceding rhythms of inward and outward turning. According to Whitmont (1983), these subcycles seemed to be the apogee of the patriarchal age and ego. Identity is vested in the thinking and sensing ego - "Cogito ergo sum" (I think, therefore I am) - which seemed to be the sole originator of will (Descartes, 1957). The will is in part focused on separating, exploring, and changing the world of things. This is, to use Sullivan's (1989) terminology, close to the activities of the dynamic

Masculine principle in its driving, striving, goal-initiating, highly competitive ways of being which have superseded the older dynamics of consciousness. Although Feminine activities do not cease to operate, they are merely repressed and split off or repressed from consciousness.

7.2.1 Alchemy and Work

Jung's study of mythology and more particularly alchemy provides a link between science, technology, and economics, on the one hand, and the Christian doctrine of incarnation, on the other; it is organised around the Christian failure to understand what Christian faith has done to the relationship between man and matter, separating humankind from its original participation in nature. Within the space made by this separation, man had room to experiment, and to sustain his experimenting, in a way that had never before been possible. It was this qualitatively new objectivity which made possible the scientific revolution of the sixteenth and seventeenth centuries (Moore, 1992).

The quasi-objectivity of modern science, the space which separates the mind of both the experimental and the applied scientist from the matter on which they work, derives from the central doctrines of Christianity. The view of alchemy, grossly immaterial to Christian consciousness, presupposes that matter is possessed of soul. The alchemists never exalted the deadness of matter over the life of intellect. Matter is alive; this aliveness was likened the intercourse between male and female. The life of matter is not only compounded of a dialectic like human sexuality but this dialectic wants to convert an unintentional incest into the celebration of a deliberate marriage. Making this conversion from incest to marriage, matter has needed a form of personal human intervention. The alchemists realised that matter exists by virtue of a process in which mortal bodies share. They also realised that the enjoyment of matter - some parts of which economists would eventually come to call wealth - depends on attitudes to that process. If one is afraid of that process, then the enjoyment of matter remains enclosed within an incestuous circle which collapses the essential inter-relationship between maker and made. If, however, one can learn to enter into that work, to do it knowingly, then the enjoyment of matter opens into the deliberate celebration of difference between maker and made, a celebration which can be thought of as analogous to human marriage (CW 16).

For the alchemists, the process of working the stuff of the soul, objectified in natural materials, was called the *opus*, that is, the work. Everyday work could be imagined alchemically in the same way. The plain concerns of ordinary work are the raw material, the *prima materia*, as the alchemist called it, for working out the soul's matter (CW 16). One can work on the stuff of the soul by means of the things in life. This is an ancient idea espoused by Neoplatonists; ordinary life

is the means of entry into a higher spirituality. The moment one works, one is also involved on a different plane without knowing it; one is engaged in the labours of the soul (Moore, 1992).

The role of everyday work in the soul can be explored by looking more closely at the idea of *opus*. In his book, *Psychology and Alchemy* (*CW* 12), Jung describes the opus as a work of imagination. The implication is the more deeply work stirs imagination and corresponds to images that lie at the bedrock of identity and fate, the more it will have soul. Work is thus an attempt to find an adequate alchemy that both wakens and satisfies the very root of being. Most humans put a great deal of time into work, not only to make a living, but because work is central to the soul's opus. Work is fundamental to the opus because the whole point of life is the fabrication of soul (Moore, 1992). The job and the opus are related insofar as the work is an extension or reflection of the self. Work is referred to as an occupation, a word that means to be taken and seized.

Individuals are inclined to think that they have chosen their work, but it would be more accurate to say that their work has found them. Work occupies, takes residence. Work is a vocation to which human beings are called. But to be seized has had strong sexual connotations. Human beings are loved by their work: it can excite, comfort, and make them feel fulfilled, just as a lover can. Soul and the erotic are always together. If work does not have an erotic tone to it, it lacks soul as well. Gibran says "Work is love made visible" (1973, p. 35).

These attitudes to matter, work, and soul reveal the complex archetypal relationship between nature as Feminine and industrialised work as Masculine. Metaphors and images informing industrialised work seem to be closely connected to dynamic Masculine modes of consciousness, the dragon-slaying Hero using his work to control and transcend nature. Industrialised work may also be closely connected to the static Masculine in its concern for rules and regulations, structures and order, function and efficiency, which leave it open to criticism that it neglects the Feminine soul. Putting work into this perspective, Moore (1992) refers to work as one of our most unconscious daily activities from the perspective of the soul. Work and the settings of work can have much to do with disturbances of soul.

When the split between the sacred and secular is profound, then it turns into narcissism (Moore, 1992). Like Narcissus, humans need to be objectified in an image, something outside themselves. The products of work are like the image in the pond - a means of loving oneself. But if those products of work are not loveable, one is forced into a narcissistic place where one loses sight of the work itself and focuses on one's own personal needs. Love of the world, and one's place in it, attained largely by one's work, can turn into solipsistic craving for love. This is one of the deeper implications of the Narcissus myth, the flowering of life depends upon finding a reflection of oneself in the world, and one's work is an important place for that kind of reflection. Narcissus discovers love when he finds that his nature is complete in that part of his soul that is outside himself, in the soul of the world. Read in this way, the story suggests that one will never achieve

the flowering of one's own nature until one find that piece of oneself, that loveable twin, which lives in the world and as the world. Therefore, finding the right work is like discovering one's own soul in the world (Moore, 1992).

Narcissism occurs as a symptom of direct failure in the Narcissus myth. When this way of being moves into the negative pole of the dynamic Masculine, inflation occurs, becoming more concerned with how work reflects on reputations. Seeking to repair painful narcissism in the glow of achievement, one becomes distracted from the soul of work for its sake. Disregard for the soul turns into grandiosity, finding satisfaction in secondary rewards such as money, prestige, and the trappings of success. Industrialised work thus becomes the work of the Heroic ego and its dynamic Masculine ways of being, evolving into the rules, regulations, and ordering principles of organised work and labour (static Masculine) as the Western world understands it, with its materialistic trappings and its longing for the soul, the dynamic Feminine ways of being (Hill, 1992).

Work and money are intimately related, of course. By splitting concern for financial profit from the inherent values of work, money can become the focus of work's narcissism. Money can be an integral part of work without loss of soul. In work, there is a close relationship between caring for the world in which one lives (ecology) and caring for the quality of one's way of life (economy). Ecology and economy (both from the Greek *oikos*) have to do with house in the broadest sense. Ecology concerns an understanding of the earth as home and the search for appropriate ways to dwell in it. Economy is concerned with the ways in which one survives in this world and in the family of society. Money is simply the coinage of one's relationship to the community and environment. Money can be dealt with in a neurotic way, splitting money into fantasies of wealth and poverty. If money is used as a defense against poverty (which could symbolise the pull between the negative dark Feminine that has to be overcome by the dragon-slaying Hero), it then becomes problematic for a person ever to experience wealth. By not splitting wealth and poverty from the perspective of the soul, wealth and poverty come together in responsible use and enjoyment of this world. Then the truly wealthy person becomes the one who can own the earth through a general sense of proprietorship but by not splitting it; the truly wealthy does not own anything if work and money are viewed from the perspective of soul (Moore, 1992). Thus the problem lies not in too little or too much but in taking money literally as a fetish rather than a medium. The soul is nurtured by want as much as by plenty. The desire for wealth is a legitimate element in the soul's longing, although it may be lost along with its joy, or it may be repressed to sneak back in awkwardness about money or in financial wizardry and hoarding. When the soul of money is denied, it takes on an added measure of Shadow.

As Thomas Moore (1992. p. 193), somewhat poetically, articulates it: "Ideally, money corrupts us all, not literally but in the alchemical sense. It darkens innocence and continually initiates us into the gritty realities of financial exchange. It brings us hand to hand combat in the warfare of life. It

takes us out of innocent idealism and brings into deeper potentially more soulful places where power, prestige, and self-worth are hammered out. Therefore, money can give grounding and grit to a soul that otherwise might fade in the soft pastels of innocence."

One surprising source of potential soul inherent in work is failure. The ambition for success and perfection in work drives humans on while worries about failure keep them tied to the soul in the work. When ideas of perfection sink into the lower region of the soul, out of that gesture of incarnation comes human achievement. Crushed by failure, the lofty aims may need some spoiling if they are to play a creative role in human life. "Perfection belongs to the imaginary world ... it is the life-embedded soul, not soaring spirit, that defines humanity" (Moore, 1992, p. 196).

First, one is inspired, then one searches for ways to give tangibility to one's inspirations. According to the alchemists, mortification, which means making death, is am important part of the opus. Jung explains that mortifications in life are necessary before eternal factors can be manifested. Moore (1992) suggests that if one does not grasp this alchemy of failure, then one stands a good chance of never succeeding. Comprehending the mystery in failure and acknowledging its necessity - the way it works alchemically on the soul - allows one to see through one's inabilities and not overly identify with them. But being literally undone by failure is akin to negative narcissism. It is a negative way of denying the divine or the mysterious a role in human effort. Wallowing in failure rather than letting it affect the heart is a subtle defense against the corrosive action which is essential to it and which fosters soul. By appreciating failure with imagination, one reconnects it to success. Without the connection, work falls into grand narcissistic fantasies of success and dismal feelings of failure.

Creativity in work is another potential source of how soul in work lives. Creativity can be viewed from the *puer aeternus/puella aeterna* point of view, investing it with idealism and fantasies of exceptional achievement. In this sense, most work is not overly creative, it is ordinary, repetitious, and democratic. In ordinary life, creativity brought down to earth means making something for the soul out of every experience. Creativity finds its soul when it embraces its Shadow. Creative work can be exciting, inspiring, and godlike but it is also humdrum, and full of anxieties, frustrations dead ends, mistakes and failures. It can be carried out by a person who manifests none of the soaring Icarus wishing to abandon the dark shadows of the labyrinth in favour of the bright sunshine. Creativity is foremost in being in the world soulfully. Entering fate with generous attentiveness and care, one enjoys a soulful kind of creativity that may or may not have the brilliance of the work of great artists (Moore, 1992).

Ever since the Industrial Age, women have been moving into the labour market, involving themselves in those activities connected to the formal world of work. In South Africa, women's moving into the industrialised labour market began in the 1925-1945 period and was initiated by the South African economic expansion and the war period (Berger, 1992).

7.3 WOMEN AND WORK: THE CAREER-ORIENTED WOMAN

In the psychological literature, the term *career-orientation* is usually defined as a career pattern where a consistent involvement with a career is implied (Steyn, Boshoff & Boshoff, 1991). The important distinction between career-oriented women and non-career oriented women is usually indicated by several well-researched factors. For example, the following biographical factors have been shown to be significant: age, marital status (Moen & Smith, 1986), the presence of children in the home (Hall, 1975; Faver, 1981; Wessels, 1981), and performance and leadership behaviour (Munley, 1974). Performance motivation and gender role orientation also play important roles (Stokes & Peyton, 1986; Bagozzi & Van Loo, 1988).

7.3.1 *The Evolution of Women's Employment in Patriarchal Society*

Whether or not matriarchies existed, and regardless of whether or not they underwent decline, women's roles - however they have been conceived - have been dominated by controlling patriarchies (B. Zabriskie, 1990). Patriarchy is the rule of the Great Father (static Masculine) (Hill, 1992). Patriarchy has come to refer to a system of social relationships in which males dominate females in certain ordered hierarchical ways. The system is socially structured and materially based (Matthaei, 1982). Patriarchy is not merely an ideology or a psychological struggle, it is also based on a set of material relationships involving money, goods, services, labour, market exchange, production, and reproduction that enable men as a group to obtain material benefits from women as a group through this hierarchical system. Patriarchal systems also include religion, ideology, psychology, and culture.

The participation of women in Western paid labour forces has increased, particularly since World War II, but the expanding of capitalism in the 19th century depended to a much larger extent on male workers (Bose, Feldberg & Sokoloff, 1987). Until the early 19th century, the majority of women worked within families, holding their primary economic and social positions as wives, mothers, daughters.

Economic developments within the profit-making sector made work available that was considered unsuitable for women. The expansion of office work took place largely after World War I, and the expansion of service work after World War II (Bose, Feldberg & Sokoloff, 1987). The condition for women to enter the labour market, albeit in inferior positions, was enhanced by other social changes, removing a variety of roles that gave men legal rights over wives and over wives' labour and property.

The growth of women's employment was not on a basis of equality with men's work (Bose, Feldberg & Sokoloff, 1987). Women's wages as a group tended to be lower than men's, even within the same occupational grouping (Matthaei, 1982). The expansion in women's paid work since World War II has been inhibited in the professions with a concomitant expansion in the service occupations which were characterised by low pay and lack of promotion opportunities. Marginalisation and exclusion are still the rule in the professions, and even more so in the traditionally male-dominated ones (Spencer & Podmore, 1987).

Women experience specific difficulties in the workplace as a result of their gender. Stereotypes about women hinder a positive sense of career and its development: perceptions of women (as over-emotional, unstable); attitudes about women's work (that women are best suited to work involving the expression of feelings); sponsorship systems that are not favorable to women; stereotypes about professions (that they are physically demanding, combative, and hence unsuited to women); a lack of role models and peers; informal relationships which exclude women; concepts of professional commitment (the all-or-nothing rule which women find or are assumed to find difficult to adhere to).

Those who study cross-cultural differences in the role of women, especially the role of the mother, do not always agree about the relative quality of life for modern Western women. It seems that, all else being equal, the status of women and the value of motherhood are highest when the role of mother is linked to the production and control of economic resources (children, food, money) and to decision-making processes (Rosaldo & Lamphere, 1993). With the gradual separation of home and work, these important productive aspects of woman's role diminished, with major repercussions on family life and on the role of the mother.

Families left the rural environment and moved to the city where men learned new skills and earned their livelihood at jobs distant from their homes. Children left home at an early age to work or to be educated by those who could teach them the skills necessary to function in this new environment. With all of this, the role of the mother was dramatically devalued. Perhaps the greatest change was in the children, so highly valued in agricultural society, who were now becoming a potential drain on family resources. The earlier higher status allocated to mothers now became located outside the home in arenas to which women had no ready access.

Brown (1981) states that Western society is still patriarchal but that the familial basis of the patriarchy has declined to form a publically-centered patriarchy that uses women's labour directly through industry and government instead of through male-led families.

The relationship between patriarchy and capitalism is the subject of extensive academic debate. Some theorists argue that family-based patriarchy is the primary locus of exploitation and oppression of women. In this analysis, other social and economic forms are less significant in the

structuring of women's lives (Delphy, 1984). Others argue that the economic class structure, particularly of capitalism, is the only important form of exploitation for both men and women (Vogel, 1983). Stacey (1983, 1986) argues that gender and economy are systems which often operate via compatible processes that are difficult to distinguish. All patriarchal systems are total social systems including both family and extra-familial structures. All patriarchal systems have both private and public aspects.

Brown (1981) argues that women's work is patriarchally determined to the extent that women work under the auspices of and to the benefit of men. The meaning of control over women's labour differs, depending on the balance between private (family matters) and public (economic, religious, governmental, and larger social issues) patriarchy. The family system becomes less important when the public patriarchy dominates. It does not restrict women from public participation, but encourages them albeit still under conditions of inequality. The public patriarchy thus comes to have more direct control over women's daily work. Women still work under the auspices of men, but they more often work directly in the social institutions outside the family.

In the 19th century and most of the 20th, the private patriarchy dominated the work that women did in the family. Caring for past, present, and future workers was their major contribution to the economic system. Today, the public aspect of patriarchy has increased dramatically: women live relatively public lives in schools, in work places, in popular and elite cultures, and in political life. Brown (1981) maintains that male-led families are no longer needed to maintain patriarchy. The division of work between the sexes is increasingly carried out primarily in the labour force; the conditions which limit or expand women's' place in society are set less by, or for the sake of, husbands but more by employers and public policy-makers for the sake of male-dominated society in general or, specifically, for the sake of profit-making employers. The changes in women's roles which have taken place in women's work can be best understood as changes in the balance of control over women from the private patriarchy of individual husbands within families to the industrial and government-centered public patriarchy of a high-technological, monopolistic, capitalistic economy.

In the occupational structures of most high status occupations, women are still in the minority. Many successful women, therefore, are "survivors (or escapees) and deserve our attention" (Barnett & Baruch, 1978, p. 25).

Women's inferior position in the work force is partly a function of socialisation - the process whereby the expectations appropriate to the positions individuals occupy and the groups to which they belong are learnt. This immediately brings into play the aspects of the role of nature and biology versus nurture and experience. The traditional model of differences between the sexes is based on the biological model of innate differences between men and women. An alternative model proposes the differential socialisation of men and women.

The conclusion that Fox and Hesse-Biber (1984) arrive at is that biological differences between the sexes are just a starting-point in the development of sex-role differences and their consequences for occupational roles. Biology may influence certain tendencies, but these are strengthened by the social environment. Thus socialisation serves to lower woman's self-esteem and depress confidence. As they progress through school, girls become less confident about their accomplishments and the adequacy of their whole gender group. They tend to form self-defeating attributions of success and failure. These attributions inhibit the development, growth, and potential so that between adolescence and adulthood, when men's IQ are still rising, women are making few gains (Kagan & Moss, 1962). This would account in part for women's location in traditional feminine-type jobs with low pay and low power. Women's occupational level thus becomes a response to the limited opportunities available for them.

These opportunities are further constrained by economics and by political and legal institutions. These practices reflect the extent to which gender relations are based on power. In other words, because men have had power and have dominated social institutions, male-possessed traits and occupations have been more valued while masculinity (the identity formed on the basis of these traits) has become the selection of traits leading to success (Fox & Hesse-Biber, 1984). If men are socialised to be Masculine, they will have traits (independence, aggressiveness, and competitiveness) that make them successful and keep males in positions of power. If women are socialised to be Feminine (especially the more passive and dependent aspects), it will be difficult for them to achieve power and change institutions and the value structure. The biological factors of sex is thus used to construct a social category of gender.

Most theories of vocational development incorporate constructs of identity or self-concept. For example, Super (1957) suggests that the adequacy of a career decision will depend partially upon the similarity between the individual's self-concept and the vocational concept of the career that she chooses. Holland (1973) also proposes that individuals prefer to work in an environment where their identity is expressed and valued. It is often proposed in the literature that clear gender differences exist in self-concept. The origins of these differences are said to be located in early

childhood relationships with parents. Astin's (1984) contention that childhood socialisation is an important influencing factor in occupational behaviour has been the topic of much research.

Chodorow (1978) suggests that, because women are generally the primary care-givers during the early years of a child's life, both sexes begin life being dependent on a woman and, as a result, their primary identification is with the mother. Parsons (1965) and Lynn (1969) confirm that both males and females form their attachment to their mother. It is proposed that a boy must separate and differentiate his identity from that of his mother. A boy is said to acquire a positional identity which requires separation from the mother and the learning of specific behaviours modelled by a more remote father. In contrast, a girl's identity development is based on sameness with the mother. A girl's identity is described as a personal one, which is continuous with her earliest attachments, and is based on relationships with other people (Chodorow, 1978).

Gilligan (1982) uses Chodorow's concepts of attachments and separation to delineate the different modes of self-definition. She found women reflected their sense of identity primarily in terms of their connection to others, for example, helping, supporting, and not hurting others. Women develop empathy which enables them to understand the viewpoint of others. Men emphasise their sense of separateness as opposed to their sense of being in relation to others. Men derive their sense of identity by differentiating themselves from others in terms of abilities and attributes. Relationship issues are construed as issues of competing rights of individuals which are resolved according to standards of behaviour. A man assesses how he would like to be treated if in the other's position, rather than attempting to identify with the other. The female world is thus said to be based on status and love and/or duty while the male world is based on what Bernard (1981) calls the cash/nexus contract (the exchange of work for financial reward). It is plausible to interpret the love/duty ethos of the female world as the outcome of the female personal identity.

Bernard (1981) outlines this function as showing solidarity, raising the status of others, giving help, rewarding agreeing, complying, understanding and passively accepting. Emotionally supportive behaviour is viewed as the keystone of women's relationships with others. Bernard (1981) also documents a decline in the dominance of the love/duty ethos among women and has proposed that women are becoming increasingly involved in the cash/nexus world.

Hoffman (1972) argues that the qualities required for sustained top performance as an adult are not part of a women's psychology. The rationale behind this statement is that although girls strive toward approval and so perform well at school, they do not become involved in the task itself, however, because they are less motivated by striving for mastery. Performance may also decline because success in occupational endeavours is not highly valued by parents. The research of Standley and Soule (1974) into the personal and vocational histories of women in male-dominated professions supports this argument. They found that parents were less committed to

their daughter's career than to her academic pursuits. The explanation offered by the researchers is that parents may have been interested in academic credentials to announce their daughter's worth and, once stated, priorities turn to traditional values of housewifery. Barnett and Baruch (1978) argue that economic motivation forms another powerful factor in the socialisation of women in terms of whether she expects to provide for herself or expects financial needs to be met by others. This is a powerful determinant of her ambitions, vocational goals, career decisions, and values.

Similarly, parents' beliefs about whether their child will or should become an economic provider affect many aspects of childrearing. Typically, women have not been brought up to see the role of provider as central to them. Parents often tell daughters that they may have to earn a living, but this is usually in the context of insurance against catastrophic failure to find a husband or being deprived of his economic services through illness, death, or divorce. Thus, for many girls, the earliest impression is that the need to earn a living is associated with stigma and failure, rather than personal pride and responsibility (Barnett & Baruch, 1978)

Two major requirements for self-esteem, according to Orville Brim (1976), are a feeling of being positively valued by others and a sense of mastery over one's environment. Since women have been persuaded that their value to others may be lessened with the adoption of attitudes and behaviours that promote mastery and a sense of competence, they are in the classic situation of Scylla and Charybdis.

Being powerful and being female have been almost mutually exclusive in Western society (Young-Eisendrath & Wiedemann, 1987). Indeed, in terms of their authority or legitimised power, women have been in all known societies less powerful than men, although they have often been influential (Rosaldo & Lamphere, 1993). Attributes such as assertiveness and independence are considered signs of masculinity in conflict with those - nurturance, gentleness, and consideration for others - of femininity.

Research on self-perceptions and traits related to gender roles has revealed that socially valued traits tend to form a competence cluster and to be associated with males (Broverman, Vogel, Broverman, Clarkson & Rosenkrantz, 1972).

7.3.3   Achievement Motivation

Hoffman (1972) attempts to describe the origins of gender differences in achievement motivation. He suggests that there are four factors associated with early parent-child interactions which cause boys to learn effectance (that is how to have an impact upon the environment) through mastery

while girls learn effectance through eliciting help and protection from others. These four factors are: (1) girls receive less encouragement in early independence striving; (2) they receive more parental protection; (3) they are under less social and cognitive pressure to establish an identity separate from their mothers; and (4) they encounter less mother-child conflict. The result is that girls are viewed by parents as more fragile, resulting in over-help by parents. Consequently, the female child does not develop the ability to tolerate frustration and so withdraws from the task rather than tackle the problem and tolerate the temporary frustration. She is disinclined to face stress and have inadequate motivation for autonomous achievement. She is also likely to continue to depend upon adults to solve her problems so she needs to maintain affective ties with others.

7.4   THE PARENT-CHILD RELATIONSHIP IN CAREER-ORIENTED FEMALES

"To become a self is no easy matter, but life makes it easier for boys. All circumstances conjoin to push them toward achievement, to a sense of their own singular destiny. Only in the last decade or so have women discovered that, though much of society contrives to keep women inside their kitchens or, if they work outside the home, in poorly paid positions without real possibilities for advancement, there is a force now that will support those women who choose, as they used to say when I was young, to make something of themselves" (Heilbrun in Baruch, Barrett & Rivers, 1983, p. 154). The feminist movement and women's movement have been monumentally significant in raising this awareness of discovering the secrecy of those forces which, until very recently, only whispered that a life of rewarding experience may lie outside the usual feminine activities. Artists like Emily Dickinson, Virginia Woolf, and Sylvia Plath have dared to suggest the pains of feminine unfulfillment.

The classical gender identity which girls acquire seems to follow different lines as far as career-oriented women are concerned, although research is varied on the issue of parent-child relationships. The classical pattern of parent-child relations, which is said to promote achievement striving and independence, encourages autonomy and decision-making, and is supportive of achievements. Stein and Bailey (1973) regard this pattern as characteristic of career-oriented women too. In the present study, the research findings on the extent of the career involvement of the mother (Tangri, 1972) and the involvement of the father (Tangri, 1972; Zuckerman, 1981) are particularly important.

Research shows that, in most cases, the parent-child relationship facilitates the development of an early sense of independence and self-sufficiency in career-oriented women (White, Cox & Cooper, 1972). However, some studies report a problematic parent-child relationship, especially a lack of bonding in their relationship with their mothers (Bardwick, 1972; Hoffman, 1972).

Tangri (1972) provides further support for this argument in her finding that mothers of achievement-oriented females foster emotional independence rather than dependence. In adulthood, these achievement-oriented females are less close to their family origins than more traditional females. Research also indicates that there could be an absence of excessive mother love, aiding the development of a tolerance for frustration in problem-solving. A separate sense of identity and early experiences of coping independently with the environment generates a strong sense of competence and self-confidence in women. Kagan and Moss (1962) report that daughters of hostile mothers are less likely to withdraw from stressful situations. This ability to tolerate stress might constitute an important attribute in the high pressure working lives of women.

Kets de Vries (1985) has suggested that the lack of cohesive parental images, such as experienced by several career-oriented and successful women, can lead to identity diffusion followed by a desire to control an environment which, in childhood, has proved unpredictable. This produces a need to have control over a tangible entity and a rejection of authority figures.

Parental aloofness, which forced women to become independent at an early age, may provide the opportunity to explore and develop their sense of self as a causative agent. Maternal distance may provide the push from the nest. It must be pointed out that not all individuals would necessarily respond to parental aloofness by becoming self-sufficient.

7.4.1   Identification with the Personal Father

One of the outcomes of the separation of self from mother is that the girl may then develop a closer identification with her father. Data on career-oriented women suggest that paternal encouragement can be an important antecedent of achievement orientation (Tangri, 1972). These fathers create less constrained sex-role beliefs. In an important study on the developmental patterns of competent and successful career women, Barnett and Baruch (1978) observe that a major element in the lives of successful women is a close and supportive relationship with the personal father. Their findings are supported by numerous other studies of successful career women (Dash, 1973; Chevigny, 1976). McDonagh (1975) found that, in a sample of 302 women included in the Notable American Women, their most important influence was their father. Hennig and Jardim's study (1977) of women executives who had achieved high status in large businesses discloses a similar pattern of especially close and supportive relationships with their personal fathers. The importance of male support is borne out in the case of women who achieve little until a supportive husband arrives on the scene.

An influential study of senior women managers by Hennig and Hackman (in Hennig and Jardim, 1977) found a regular pattern in the family history of these successful women. A very special

relationship was said to exist between fathers and daughters. They shared activities which are traditionally regarded as appropriate for fathers and sons. When growing up the women enjoyed participating in outdoor activities and play with their fathers. To their fathers, they were girls, but they could do much more than ordinary girls did. These girls developed what are traditionally thought of as male characteristics: drive to achieve, an orientation to a task, enjoyment of competition, and capacity to take risks. The role traditionally associated with girls was found to be too constraining. They fought for greater freedom and their fathers supported them (White, Cox & Cooper, 1972). Many career-oriented women who identify strongly with their fathers engage in activities normally reserved for sons. The existence of a close relationship between father and daughter in career-oriented women is affirmed in Du Toit's (1992) findings in white South African women.

The lower status of women shapes a daughter's relationship with her father (Barnett & Baruch, 1978). These attitudes have been acknowledged by classical psychoanalysts who have, nonetheless, ascribed them to penis envy; that is, feelings of jealousy, rivalry, and inadequacy generated by a girls' feeling of anatomical deficiency (Freud, 1964). The duration and intensity of these feelings will vary with the particular social structure, with the degree of imbalance of power, and the role division in a girl's home. Young girls seem to perceive the fathers as strong, smart and the boss, mothers as the parent who was friendly, nurturing, taking care of house and children (Barnett & Baruch, 1978). The more the father took part in childcare activities, the less likely the daughter was to have stereotyped images of her parents. Few fathers yet participate fully in childcare however, and most girls still are likely to perceive fathers as the dominant parent. She can rebel, identify, or adopt an adoring, passive, subservient posture. These behaviours are influenced by many interacting factors, including her personality and/or physical appearance. The point is that as long as girls have to deal with inequality and with cultural sex-role stereotypes, fathers and daughters cannot easily relate to each other on the basis of their real personalities and needs.

Important research by Tessman (1982) focuses on the importance of the personal father in achieving women. In Tessman's view, there is a natural wish on the daughter's behalf, after the internalisation of mothering and soothing comfort, to experience and share excitement with the father. The oedipal daughter's ego-ideal is based on desire and the desires directed at the father are not only erotic oedipal longing, but are also earlier longings called "endeavour excitement" by Tessmann (1982), which can be transformed into internalised experiences of vitality in one's work.

In a study of creative women from an object relations perspective, Kavaler-Adler (1993) points to the dangers in creative and achieving women who suffer pre-oedipal arrest. In the pre-oedipally wounded daughter, the constellations of self and object never become integrated in the internal world. No good enough primary object is formed and the self and object representations remain split. Because of inadequate maternal attunement, particularly during the critical separation-

individuation era (Mahler, Pine & Bergman, 1975), the object is incorporated rather than properly internalised, i.e. rather than assimilated into the nuclear self. Such incorporation perpetuates split-off or part object formations within the internal world of the psyche. This incorporated object can appear to exist half in the self and half in the other in interpersonal relations, so that cycles of projective identification occur in which a part of the self is projected onto the object yet is still experienced as a part of the self. Primitive affect cravings for merger with the object serve to blur the distinction between self and others. However, desires to merge with the object are motivational only when the object is seen in an idealised, Godlike form. When the object is perceived as a demonic object, escape from it is sought, even as it is also held onto because one's primal identity has become fused with it.

Inevitably, an idealised God turns malicious and malignant, for in the state of desire, when merger is sought, there is the threat of self-loss that comes with the desired merger. This "bad" object is now felt to be intruding through strangling or to be devouring through some form of erotic swallowing and rape. It can also be felt as suffocating, or as abandoning by means of coldness, remoteness, and indifference (archetypally the experience of the negative Mother).

When the developmentally arrested little girl reaches the oedipal stage, she incorporates the father as a split-off bad object and as an idealised counterpart. The father becomes erotically desired while remaining idealised as an omnipotent God. This erotic desire for the father cannot be tolerated, since the psychic structure that is necessary to process yearnings and frustrations into the form of self and ego ideal structures does not exist. The father thus remains split off, taking the manic and intrusive form of the bad primary object. Since the father has become fused with the primary mothering object, an engulfing object is coloured by a new male object, often leading to a sense of being possessed by a male and Masculine demon-God. She may now be inspired toward intense creative expression by the idealised half of the father, on the one hand. However, this expression will be bound by a compulsion that drives her to manically exhaustive and partially defensive orgies of productivity. On the other hand, she may be pulled toward self-submergence in a primitive Masculine identification that can either block or numb her creative expressions or drive her simultaneously to self-destruction. (Kavaler-Adler, 1993).

7.4.2 The Maternal and Other Family Influences

Marshall (1984) suggests that women's sphere of influence is often restricted to the private world (home). Where the mother had been the most influential figure for career-oriented women, they were described as strong characters with driving energy, who provided powerful role models. A large number of these mothers was also involved with work outside the home. All developed an early sense of separation of self from the parents, thus facilitating the development of a separate

identity which, in turn, is thought to engender a need for achievement. White, Cox and Cooper (1972, p. 34) say: "Although men have been slow to incorporate the caring, love/duty ethos of the private sphere into their cash/nexus, public world, women are rapidly moving to incorporate work into their world".

One of the most frequently studied and consistent correlates of career orientation is maternal employment. Working mothers are said to provide a positive role model for their daughters. Daughters of employed women are found to have less stereotyped views of feminine and masculine roles than daughters of home-makers (Broverman et al., 1972; Hoffman, 1972). Stein and Bailey (1973) found that adolescent and college-aged children of employed mothers tend to be more achievement oriented than children of home-making mothers. Non-sexist socialisation was common, allowing experimentation with a set of diverse roles.

Studies have reported a high mastery motivation in career-oriented women, driven by the need to see concrete results. The need for concrete feedback is a characteristic which has often been associated with a high need for achievement (McClelland, Atkinson, Clark & Lowell, 1976). Studies (Kavaler-Adler, 1993) have also shown that the desire for self-development may be an artifact of high ego ideals. These women are constantly striving to achieve high standards which are self-imposed, and to overcome personal weaknesses. The gap between ego and ego ideals provides a constant source of motivation activation. Work takes a central role in the lives of successful women. The subordination of a family role in favour of a career suggests a process of accommodation, which contradicts Marshall's (1984) finding that, for women, work does not take priority over all other life areas.

Studies have shown that there is a predominance of first-born or only children among career-oriented and successful women. Importantly, it has been shown that first-born children are often pushed harder to achieve, and this pressure may force first-born children to test their ability while still quite young, thus allowing them to gain mastery, experience, and feelings of competence and self-confidence. Later-born successful women tend to have older brothers against whom they competed. Girls with older brothers are often more ambitious and aggressive than girls with sisters. These brothers were identified as stronger, more competent, and in control of important goals (Barnett & Baruch, 1978).

Although research shows that the competent woman is likely to be selected out of marriage (Bernard, 1981), Adams (1976), in her research, found that single women stated that work was their most important source of personal integrity and identity. Birnbaum's (1975) study suggests that being single is associated with high levels of work satisfaction and self-esteem.

So far, the socio-political and economic structuring of work has not allowed women to progress on their own terms. Women are still expected to conform to a male model of a successful career. The

majority of women showed that the most career-oriented successful women displayed a high career centrality. They work continuously and in full-time employment, fitting their domestic responsibilities around their work or choosing to remain single or childless.

In a study about the career development of successful women, White, Cox and Cooper (1972) state that, in advising other women who aspired to be successful, their articulations were spotted with words and phrases like "single minded", "go for it", "aim high", "importance of persistence", and "to keep battling", "to let those in power know about your ambitions", "be aggressive".

By discussing the role of socialisation, childhood, and its influence on later development, it must be remembered that socialisation alone does not determine individual vocational development. Astin (1976) points out that, if socialisation alone determined work expectations, then there would be little change once set, expectations would remain stable. Social and individual change does occur, however, propelled by what Astin calls the structure of opportunity. Socialisation and the structure of opportunity are interactive. Socialisation is claimed to limit change in the structure of opportunity, while the structure of opportunity influences values transmitted via socialisation. It is Astin's view that early socialisation behaviours have not changed as rapidly as women's occupational behaviour. It can be seen however that early childhood practice does have an influence on later attitudes and behaviour, particularly in motivating and stimulating career-oriented women.

7.5   FORMAL CONSTRAINTS ON WOMEN'S OCCUPATIONAL STATUS

All women who are career-oriented must confront some or all of the barriers described in this section. Successful women, however, are those who have to varying degrees overcome them. For many women, the first barriers are related to obtaining acceptance in the training necessary to their careers and to finding not only suitable positions but also positions suitable for their training. Until recently, explicit policies of "few women admitted" were widespread. Even women with a professional education could still face discriminatory rules and regulations. Here are some brief examples: on becoming pregnant, women were required to leave their jobs; regulations against nepotism prohibited the employment of husband and wife by the same institution, regardless of their suitability and qualifications; inflexible working hours inhibiting the possibility of full-time employment for women with children. Such rules are now being fought, and usually with success, because their effect is almost always discriminatory against women and their range of career options.

The informal constraints on career-orientation in women are even more powerful, the most frequent being family and home responsibilities. One stereotype is that, despite their professional

training, women with growing families tend to be professionally inactive. Many studies have proved this stereotypical view to be incorrect (Astin, 1969). Another stereotype about career women refers to their being possessed of "neurotic" or aggressive natures; many women report feeling scrutinised, conspicuous, treated as freaks at work. Such attitudes have been described as both desexualising and deprofessionalising a woman - she is neither like other women nor like other (that is, male) professionals (Hochschild, 1977).

Although a successful woman may be seen as unfeminine, at the same time men may consciously or unconsciously choose to handle their problems with such a person by sexualising relationships with her. From mild flirtation to direct sexuality, the effect is to diminish a woman's influence and authority.

A further constraint seems to be networking and the informal networks which are part of being a powerful inside member of one's profession. These networks and contacts arise not only from colleagues but from old associations with fellow students - the protege system in which older established professionals become personally involved with and promote the careers of younger colleagues - and have tended to help men rather than women (Barnett & Baruch, 1978).

Special constraints are encountered by career-oriented women who are also mothers. There is a widespread belief that they are now either inferior workers or inferior mothers. Given this belief, few women can ever feel immune from criticism about being away from their children or being busy, tired, and preoccupied with work. For them, single-minded conflict-free concentration on professional concerns is almost impossible. The woman who frees herself from the belief that she must shoulder most of the responsibilities of family life still faces the question of how to reduce them to manageability. Sources of support have become more widely available and acceptable. Despite these, the subtle responsibilities of family life tend to remain the domain of the women (Barnett & Baruch, 1978).

7.6   THE MEANING OF WORK AND CAREER IN WOMEN'S LIVES

The relatively new field of career development boasts of several groundbreaking theories to explain itself. Most theories are, however, confounded by the behaviour of women. Current thinking agrees on one point, career choice is not made at one moment in time. It develops from the earliest years with the growth of the individual (Greenhaus, 1987).

Pietrofesa and Splete (1975) maintain that career choice development evolves through a series of stages. During the latency phase, people imagine themselves in adult careers based upon fantasy. By the time of adolescence, imagined careers are brought closer to reality. At the close of

adolescence, choices are more reality-based. The selections individuals make, Holland (1973) found, tend to coincide with personality, intuitively understood, and attributes ascribed to workers in occupations. These associations are valid for girls up to adolescence. Adolescence seems to close off serious work options for women in their own minds as well as in their social reality. The majority of adolescent girls tend to veer away from thinking about careers, by and large, to focus on traditional marital/maternal goals (Douvan & Adelson, 1966).

According to psycho-analyst Deutsch (1944), the feminine core of passivity, masochism, and narcissism is basic to the psychological development of women. By the close of adolescence, most women have shifted early career goals toward marriage and maternity because of their ultimate path of feminine development. Those who repudiate their femininity by rejecting marriage and motherhood in favour of a more aggressive masculine career usually do so because of some severe psychic injury. Thus, anatomy is destiny as far as vocational development is concerned. According to these theories, career-oriented women are particularly unfeminine in their behaviour. This sounds archaic to contemporary ears, but women were known to relinquish career goals precisely because they feared that they would be perceived as unfeminine by others.

The question remains: how do women, despite these prevailing attitudes, overcome them and choose non-traditional fields. One answer is that these women tend to identify with their fathers and male attributes and Masculine ways of being, rather than with their mothers and their traditional female attributes and static Feminine ways of being. Career-oriented women tend to have internal loci of control; both winning and losing were attributed to ability rather than chance. They feel more in control of their destinies and anticipate success in the marketplace. Women who are prepared to meet more traditional female occupational roles externalised loci of control in successful situations, successful outcomes were attributed to chance and failures to a lack of ability. They have lower levels of achievement, weaker career commitments, less positive anticipation of their careers, and feel less confident about themselves than women who were planning non-traditional careers. Traditional women also tend to shun success and, by doing so, close the door to a source of self-esteem and enhancement which fosters the innate wish to conquer our worlds and ourselves (White, 1960).

The idea of a career has been oversold in recent years as a simple cure-all for women. But that does not mean that, as the pendulum swings back, the even more critical mistake of underestimating its importance should be made. Work should be looked at in a more complex way, trying to sort out the nature of its impact on women. Society is changing, the new social climate is giving women more choices than before, offering them the opportunity to enhance a sense of control and mastery over their environment (Baruch et al., 1983).

As women gain more control over their own destinies, as they begin to take different directions in their lives, they become less alike. In the past, women had little freedom to choose the roads they

wanted to travel, so, on the surface, they seemed remarkably indistinct from one another. The availability of new and differing roles enables contemporary women to explore various component elements within these roles so as to establish which contribute to, or hamper, a sense of well-being.

"The study of [human] development must also be a study of what exists and what changes in the social and economic environments of people.... The social and emotional development of adults does not appreciably follow in the Shadow of biological development " (Baruch et al., 1983, p. 233).

Because women have often been the victim of instincts, drives, hormones, and the myth of the eternal female, a new understanding of women's lives and the meaning of career within them is badly needed. Explanations of who and what she was were focused primarily on reproductive events: marriage, children, the empty nest, and menopause. Once upon a time, it was believed that one could explain where a woman was by knowing where she was in her reproductive cycle. If it is presumed that a woman's emotional development is irrevocably tied to her reproductive functioning, then certain predictions follow. A woman should be high on well-being if she is a wife and mother, and distressed if she is not. This approach, as Barnett and Baruch (1978) explain, is clearly a simplistically inadequate explanation of the lives of women. The notion that anatomy is destiny is explained by Baruch, Barrett and Rivers (1983) in the light of what was happening in the West, especially when tied in with the Depression of the 1930s. Men found themselves unemployed, and hence powerless to control their destinies. World War II saved the Western economy. At about the same time, Freudian theories about women were popularised. There was a powerful impulse to cherish hearth and home as a natural sequel in the wake of a war. Simultaneously, there was a need to expel millions of women from the workforce to make room for the returning males.

The memories of the Depression made many men deeply uneasy about the security of their jobs, and rendered them unwilling to add the worry of competing with women in the workplace. This was the time of the late forties and fifties, a period which engendered *The Feminine Mystique* of Betty Friedan (1965) and the Feminist Movement. Mental health data from the 1950s group show that women, who were compelled to subscribe to the belief that their lives must centre only on home and family, paid a heavy price in their feelings of distress, vulnerability to depression, and uselessness. The Women's Movement gave - and continues to give - women permission to think about themselves in less limited and limiting ways than in the past. This expansion of opportunities led women to reconceptualise the established roles of mothering and grandmothering.

In a study concerning the well-being of women, Baruch et al. (1983) measured well-being against two indices of self-esteem: control over one's life, and absence of anxiety and depression,

yielding two components: Mastery, and Pleasure. The Mastery component of well-being, they found, is strongly related to the doing or instrumental side of life. Happiness, satisfaction, and optimism are related to the Pleasure component of well-being, and is closely tied to the feeling side of life as well as the quality of one's relationships with others. Pinpointing the sources of well-being for women, these authors found that well-being correlates with high scores on both Mastery, which lies outside the home in paid work, and in Pleasure, which lies in marriage and children.

The authors conducted a cost-benefit analysis on each of the components.

- Lowest on Pleasure and Mastery were women who were married with no children and at home.
- High on Pleasure but low on Mastery were married women with children at home.
- Highest on Mastery but low on Pleasure were divorced women with children and employed.
- As high on Mastery but higher than the previous group on Pleasure were the married group with no children and employed.

Work thus constitutes an important factor on the Mastery scale for women's well-being. Paid work constitutes the element which best determines whether a woman ranks low or high in the area of Mastery. The research suggests that Pleasure is tied to areas of intimacy. For homemakers, the zone of vulnerability lies in their dependence on their husbands' approval, and the husbands' occupational status.

Women who scored highest on all the indices of well-being were married women with children who have high prestige jobs. This is the group one would expect stereotypically to be the most harried, rushed, and conflicted. This study suggests that rewards outweigh the problems of work. Industrialised work was not proven to be peripheral to women's sense of Mastery; indeed, it was proven to be central. Women do not fully develop their capacities if they function primarily in the sphere of feelings and emotions.

7.7   CAREER-ORIENTED WOMEN: A TYPOLOGY OF WORK PERSONALITIES

The vocational behaviour of career-oriented women cannot easily be explained by theories of career development which focus on the more traditional feminine behaviour. The ways in which they live and exist in the vocational world seem to be increasingly dissimilar. As far as career-oriented women are concerned, two broad patterns seem to emerge, according to the research.

In a study of career-oriented women, Mandelbaum (1981) discovered two patterns: persistent career-orientation and non-persistent career-orientation. She came to the important findings that non-persistent career-oriented women tend to be conflicted by their multiple roles, were more sheltered as children, more prone to inner stress, less intense, and closer to the traditional feminine profile. The persisters were far less traditionally feminine, identified exclusively with the role of career, had more external hurdles to overcome, were not particularly close to either parent, and had more adversaries.

Non-persisters' concerns lay in their more traditionally feminine psychological developments. They enjoyed the closer father-daughter ties, leading them to integrate both career and traditional roles in adulthood. Persisters showed stronger masculine personality traits - risk-taking, independence, competitiveness, objectivity, aggression, dominance, task-orientation - than non-persisters. Persisters internalised and lived out the expectations of predominantly male colleagues while limiting their role options by not getting married and by mothering less. They developed relatively aloof from others and established dutiful ties with their professions. They invested heavily in their professions and instrumental selves. Mandelbaum (1981) reports a constant need of these women to nurture, speculating that this need was cut off through denying themselves the usual outlets offered by marriage and motherhood. They are more eager to please the gatekeepers of their profession because this has been embedded in them from an early age and has become a deeply entrenched part of the self. They are inclined to reduce incidences of discrepancy between ideal and real aspirations. Persisters tend not to marry, making certain they will please their colleagues either by avoiding marriage or by working continuously if they do marry.

More traditionally feminine in their socialisation, non-persisters are more anxious about the effect of their achievements and status upon others, particularly their husbands. Non-persisters behave very much like the stereotypically wife and/or mother. Non-persistent career-oriented women have more children than persisters, and are more attached to their families and children. Conversely, persisters are able to continue with their careers while raising their families. When conflicts do arise, persisters resolve them in favour of their careers. Non-persisters remain uncomfortable with both roles.

Adversity - lack of security and economic stability - rather than advantage in their early years characterises the more persistent career-oriented women. They are daughters who sought to compensate for the observed limitations in the lives of their own mothers, thus growing more tenacious about their careers. Having not been particularly close to their fathers and not having internalised the traditional expectations of feminine personality, they seek to satisfy their driving needs through their careers. Non-persisters are paternally identified, having strong masculine and

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feminine personality components. They enjoy higher familial social status and, in moving toward adulthood, anticipate the fulfilment of their instrumental and traditional feminine roles.

Alice Rossi (1965) seems to come to the same conclusion finding that two-thirds of the women she calls pioneers - those entering male-dominated professions - agreed with the statement that it is more important for a woman to help her husband's career than to have one herself. In a study of married professional women, Birnbaum (1975) suggests a possible mechanism by which career women who are married resolve conflicts by preserving the male ego. Noticing that they give unbelievably glorified descriptions of their husbands, she speculates that some women may worry about whether they are truly feminine and, by extension, whether their husbands are truly masculine. Such a woman may solve this dilemma by firmly maintaining the reality-based or fantasy-based conviction that her husband is brilliant and superior and competitively out of her league. Barnett and Baruch (1978) argue that there is an inhibiting effect upon women from the anger of men around them. Given the lack of social support for the ambitions of women, strong negative feed back from men can be a powerful dissuader.

These two patterns - the persister and the non-persister - seem to give an indication about the ways that career-oriented women live in a patriarchal society. Both groups have moved away from exclusive identification with the mother in her nurturing capacity. It would seem that the one group, which Mandelbaum termed the non-persisters, are closer to their personal fathers. As special daughters of the patriarchy, they project a good deal of power onto the Father and the father, or, in Hillman's words, pull down a powerful Fathering spirit into their lives. Because their fathers served as a bridge to the outside world (Barnett & Baruch, 1978), these Daughters of the Father appear to fit the pattern of the puella/Hetaira as discussed in an earlier chapter.

The other group is more into the dynamic and static side of Masculine ways of being. They accept the career world and the professions for what they are and adhere strictly to their codes, while never compromising their stance. These tendencies appear to fit that archetypal pattern which indicates the heroic dynamic Masculine ways of being and the static Masculine ways of being, of which the Amazon in her form as Artemis (dynamic Masculine) or Athena (the more static Masculine) archetypal images are the most characteristic.

By contemplating, coming to an understanding of, and relating to, these Masculine possibilities, women in the world of work are no longer opposite to the male = Masculine equation. However, career-oriented women still have to realise these possibilities within prevailing patriarchal societies where the emphasis is on the male/Masculine discrimination against the Feminine and its associations with the female. The unfolding of the Self in career-oriented women will be manifest in the two broad patterns of the Feminine and Masculine, which will therefore become quite specific but different from women in traditional roles. Consequently, the ways career-oriented women image the Masculine and the Feminine will differ substantially too.

8.1   INTRODUCTION

Any discussion of the developmental patterns of the Self requires an understanding of the interaction between Feminine and Masculine, a process which, it will be argued, pursues different courses in men and women. Douglas, (1990, p. 252) states: "Underlying processes are considered the same for men and women, but the paths often are gender-specific and quite different".

Jungian depth psychology has established that both Feminine and Masculine qualities are contained within the psyche of everyone. It follows that it is important to understand not only the Self and its developmental patterns, but also the manner in which the eternal opposites of Feminine and Masculine ways of being function to enable the Self to evolve over time and space. As context to these developmental patterns, mythological materials will be used.

Using this model of the Self, it will be argued that women's traditional cultural heritage and their personal experiences have a significant impact on the ways in which the Feminine and Masculine archetypes are available to them and how they are constellated in their psyches. It will also be argued here that career-oriented women constitute a new breed of women with new archetypal ways of being and new tensions in her struggle to individuate.

To these ends, this chapter will explore briefly current theories and debates on women, focusing on the anatomy-as-destiny argument, and the influence of culture and socialisation on woman's ways of being. Within these parameters, women's individuation along the lines of the proposed model of the Self will also be examined. As this study has been done with Afrikaner women, the specific experience of the Afrikaner culture and its limitations on Afrikaner career-oriented women and their available ways of being will also be discussed.

8.2   THE SELF'S DEVELOPMENTAL PATTERNS

It was argued in a previous chapter that the Self is the archetypally-conditioned pattern by which the ego development of the individual enfolds. The four patterns of Feminine and Masculine identified in earlier chapters are dynamically related to one another and form a model of the Self,

Hill (1992) argues. The static Feminine and dynamic Masculine principles seem to oppose each other in a polarity. The other polarity is made up of the opposing static Masculine and dynamic Feminine.

Energy flows through these modes of consciousness by means of compensatory movement along the two polarities. That is, the dynamic Masculine compensates for the static Feminine and vice versa; the dynamic Feminine compensates for the static Masculine and vice versa. Onesidedness in the psyche is thus answered by its opposite, a process that has been called *enantiodromia* (*CW* 6). Without the introduction of a countervailing influence, the natural tendency would necessarily be for *enantiodromia* to pull the energy back and forth between the two poles of the polarities in an endless reciprocity. All the archetypes take part in these two principles.

What is important to notice here is the experience of the opposites in contrast to the goal of uniting the opposites, the *coniunctio* (*CW* 8). Over a lifetime, psychic life is a constant movement between pairs of opposites, which exist 180 degrees apart on the periphery of a circle which itself can be thought of as symbolising a single life or a single psyche. The circle may also be seen as Fordham's (1976) original self which must deintegrate for growth to occur. A person's ego-consciousness criss-crosses this circle, going back and forth between multiple opposite choices while passing through the centre of the circle with each transaction. When, over the years, that centre has become extremely well-trodden, relatively stable, and constant as a felt and recognised unity or psychic fact, and when the locus of one's self-awareness passes from flitting between opposites to residing near that centre, then the experience of the integral Self replaces a feeling of relative dividedness, fragmentation, disintegration, or deintegration. This experience of the centre can come in a pure and felt way and as a quantum advance, rather than as a rational and linear incremental increase of well-being based on having satisfied some quota of running back and forth between opposites.

This model can be used to explain the development of the life cycle (including gender) of the individual over time and space. Hill (1992) calls this macrodevelopment. Within this model, the specific implications for men's and women's development have already been explicated in detail in the last two sections of Chapter 3 and will not be repeated here. However, it is important to note that these explications form the basis of what follows.

The model can also be used to explain the development of the personality and individual consciousness of the specific individual which impacts on macrodevelopment. This Hill (1992) calls microdevelopment, and it is to this that attention must now be turned.

8.2.1   Microdevelopment

The child's elemental participation in the static Feminine flows from a diffuse awareness of an affirmation of being, expressed through the loving attuned physical and psychological care given by the mothering person.

The infant's primary participation is unity with its mother; that is, the infant's sense of self, although separate, finds its fundamental well-being as a function of its I-thou object relationship with the mothering person in its life. The ideal infant state is one of diffuse awareness of an affirmation of its being. The child's primal unity of being is mirrored in this maternal regard which is, in turn, stimulated by the child's pleasure in both its very being and in the special attunement to its needs and experiences which it feels from the mothering person (Winnicott, 1991). This early experience, returned to hour after hour, day after day, forms the basis of lifelong capacities for self-affirmation and a more or less diffuse awareness of one's place in the divine scheme of things, a sense of being all right and whole experienced as rest, assurance, at-oneness, unity.

This experience of the static Feminine forms the foundation of the ego's future experience of affirmation, a more or less diffuse awareness or sense of its place in the divine scheme of things, a sense of being all right. Through the awakening of the pattern in the relationship with the early mothering figures, human beings should develop the capacity for participation in the static Feminine throughout their lives. Where the early experience of the static Feminine has been damaged, a continuing need is created in the ego for the presence of an outer object to carry this pattern for it. If the effects of the early wounding experience are to be healed, the ego must gradually be strengthened and awakened to the inner archetypal capacities for static Feminine affirmation (Hill, 1992).

For each successive stage of development throughout the unfolding of life, a particular archetype or pair of archetypes is at the centre of the Self, and it patterns the development for that stage. For the infant and its mother, the Mother/Child pair is at the centre of the Self. The archetype is activated by the mother-child patterns of interaction and represents, in each of them, an expectable pattern to be filled out with actual experience. The ego's participation in the static Feminine may be an essentially introverted experience of the affirming and unifying inner object, which is the archetype at the center of the Self, the image that inspires and supports the ego's development (Solomon, 1997). Or the ego's participation in the static Feminine may be engendered by its relation to the source of affirmation in an outer object - another person, animal or thing - a self-object, on whom the archetypal factor has been projected.

For the adolescent or young adult, the Hero or Heroine is likely to be at the centre of the Self. This stage-appropriate archetype (or deintegrate of the primal Self) at the centre of the Self is

projected onto an outer person or self-object (Fordham, 1976) who represents an image of the ego's developmental potential, and with whom the ego identifies. For the young child, this potential is mirrored by elders and peers, and, most importantly, by parents. For the adolescent, the archetype of the Hero and its cultural manifestations stand at the centre of the Self as a deintegrate. Throughout life, the ego seeks to be mirrored in the special attunement of a self-object to the potential at the frontier of its development.

The early experience of affirmation of one's very being naturally engenders the dynamic Masculine pattern of initiative in the early development of motor and cognitive capacities. The infant moves away from the state of divine unity with the mother into an exploration and mastery of motor skills and the environment. The beginnings of this exploration occur in the earliest waking hours of the infant's life, documented in the infant research finding that the child has a separate sense of self from birth (Stern, 1985). This separate sense of self continues to gain momentum throughout childhood and adolescence in the various stages of cognitive and motor development. In the tiniest infant, the dynamic Masculine is expressed in the drive to seek the breast, but it is soon seen in the infant's fascination with the things it sees in its environment and reaches out to explore. This repeated childhood experience of developing mastery and the differentiation of its own will is the base from which flows all later authentic, goal-directed drives to individualism. Such drives emanate from within, fuelled by the energising relation of the ego to whatever archetype is at the centre of the Self. These drives are expressed in a deep inner necessity to seek new frontiers of discovery, thought, and action in the service of enhancing individual initiative and a sense of identity.

In the dynamic Masculine, there is a natural resistance to making the initiatory transit to the static Masculine (Hill, 1992). A person in the dynamic Masculine tends by his/her very nature toward grandiosity. Mirroring by persons carrying the static Feminine supports his/her grandiosity, as do his/her internalised static-Feminine objects; that is, the inner representations of his/her experience of being mothered. The sacrifice of this grandiosity in the service of an adaptation to the realities of the material and social world is engendered by the idealisation of properly adapted self-objects; that is, people in his/her environment who embody the qualities of the static Masculine and carry these values for him/her as exemplars for his/her own self-development. For example, a schoolgirl admires the family doctor, resolves that she shall become a doctor, and prepares to endure the rigours of the many hours she will have to pass through on the way to fulfilling her ideal. The doctor is among the heroes who have won their power and secured their roles in the outer world, and, as such, they embody, through projection, the idealised archetypal values at the centre of the Self with which the developing individual seeks to merge. This idealisation supports the necessary sacrifice of individual will to the demands of outer reality and of the group which is a death-and-rebirth experience symbolised in the rituals of the fiery initiations. The necessity for fiery initiations into socialisation and a place in social hierarchy has its roots in the mythological

past, wherein the primitive and unbridled dynamic Masculine energies within nature had to be tamed in the interest of the development of socialisation.

These initiations are fiery both because the initiate must go through the fiery hoops of the trials set for him or her, and because the fiery hot affects of frustrated individualism have to be swallowed and suffered within rather than enacted (Hill, 1992). The individual will must be given over to the will of the group. In the modern world, individuals are prepared for the ritual initiations by the repeated experiences throughout childhood of the limitations of individual wills and the necessity in myriad ways to adapt to outer reality and the will of the family, and the larger social grouping of which they are a part - school, neighbourhood, church and so on. That is, the young ego in testing its developing cognitive and motor skills immediately encounters boundaries and prescribed avenues for its motor and cognitive movements and begins to internalise these cognitive and environmental structures.

It is the role of the carriers of the static Masculine in the child's family to soothe the natural frustrations of coming up against these limits. Soothing takes the form of acknowledging the difficulty of the frustrations involved while supporting and affirming the ego's capacities to suffer the frustrations and to do what is necessary. Gradually, the ego internalises the capacity to soothe itself when meeting the trials of social adaptations which come with advancing development. This early discovery of static-Masculine order is the base from which flows a continuing sense of security in a prescribed set of roles and expectations (Kerenyi, 1978).

The earliest opposites of mutually mirroring union with the self-object (static Feminine) and grandiose individualism (dynamic Masculine) are reconciled into a new experience of the ordered Self in which individual will is tempered and channelled but need not be totally sacrificed. The static Masculine engenders an internalised hierarchy of ideas and values and an appreciation of one's place in the socio-cultural milieu. Order and hierarchy are mutable, and the well-adapted ego personality has a sense of its own value in the static Masculine, not from an unconditional affirmation of its very being, but from the place it earns in the order of things. The archetype of the Great Father in its positive and negative aspects stands behind the static Masculine principle.

The very experience of security in a known structure and order pushes against the limits of what is known, from which flows the experience of a sudden and unexpected transformation of awareness, a surprising disorientation as it is discovered that not all possibilities are encompassed by the known order. The elemental experience of the dynamic Feminine is the base from which flows all later experience of the mystery of spontaneous realisation, highlighting the limitations of the established static Masculine order and the unfathomable possibilities in experience. This frontier of knowledge is in the inner world, a *gnosis* which derives from the undirected, spontaneous flow of experience itself, producing new insight. This experience can be frightening and disorienting, however, and there is a natural tendency to cling to the security of

the known static Masculine order, a natural resistance to moving toward the watery initiatory transit from the dynamic to the static Feminine.

The watery initiation requires the union of opposites of the known order (static Masculine) and the thrilling and disorienting new awareness (dynamic Feminine). This union flows from a death of the old outer adaptation to the birth of a new sense of wholeness which encompasses more fully the inner and outer worlds of experience and the mystery of being. Here, the death and rebirth experience follows the paradigm of baptism or of the night sea journey. From this affirming state of wholeness and union with oneself arises new initiative and the cycle begins again. The static Masculine order is never able to encompass the whole, only the known parts of the whole, those parts which are differentiated as opposites. What is not encompassed by the static Feminine order engenders the pull to the chaos of the dynamic Feminine.

Microdevelopment flows from the repeated movements of consciousness through the four modes throughout development in a continuous pattern of deintegrations of archetypal potentialities (Fordham, 1969, 1976), from the unity of the primal self (static Feminine) inspiring new initiatives (dynamic Masculine) leading to the integration of new structures (static Masculine) which give way to new disorientations (dynamic Feminine) and lead on to returns and renewals (static Feminine). The constant dynamism from a state of being into a goal-directed exploration and discovery from which structures are modified into a new stasis, only to disintegrate before the unexpected and spontaneous flow of experience into a transformed awareness and new state of being, is evident in large and small manifestations throughout human life.

Development can be seen as the endless flow of microdynamics of movement through the four modes of consciousness, which combine with the hierarchical macrodynamism of the life cycle, to produce a linear/non-linear image of a spiralling development.

In terms of the model, this process could lead to a tendency of their having a more exaggerated experience and expression of one polarity of the Masculine and Feminine than of the other. This does not imply that the ego has no experience of the other polarity. The ego begins to experience all modes of consciousness from its earliest development. A predominance on one polarity does imply, however, that the experience of the other polarity will be much less developed (and more in the unconscious) because familial and/or socio-cultural factors do not support the ego's initiatory passage to the other polarity, either in the unfolding of the life cycle or in the microdevelopmental unfolding of the individual. This awakening to each pattern comes through a woman's experience of her bodily environment and of those around her. Maturity and the movement toward wholeness requires the natural and unimpeded flow through the four patterns or modalities of consciousness.

Figure 8.1 represents diagrammatically Hill's understanding of these post-Jungian microdevelopmental perspectives.

FIERY INITIATIONS
SACRIFICE OF INDIVIDUAL WILL IN
SERVICE OF SOCIAL ADAPTATION

IDEALIZED POLE

STRUCTURE, BOUNDARIES

PRESSURIZED AVENUES FOR
ACHIEVEMENT AND SOCIAL
ADAPTATION

SECURITY IN A PRESSURIZED
SET OF ROLES AND EXPECTATIONS
WITH COLLECTIVITY SUPPORTED
STANDARDS

INITIATING POLE

AUTHENTIC GOAL DIRECTED

DRIVES TO
INDIVIDUALISM
GRANDIOSITY

DEEP, INNER
NECESSITY TO SEEK
NEW FRONTIERS OF
THOUGHT AND ACTION
IN THE SERVICE OF
INDIVIDUAL INITIATIVE
AND A SENSE OF
IDENTITY

STATIC MASCULINE

DYNAMIC MASCULINE

STATIC FEMININE

DYNAMIC FEMININE

MIRRORING POLE

HOLDING ATTUNEMENT AND
SELF-AFFIRMATION

SENSE OF BEING ALL RIGHT

WHOLE SELF

DIFFUSE AWARENESS OF
PLACE IN DIVINE
SCHEME OF THINGS

TRANSFORMING POLE

DISORIENTATING
TRANSFORMATION
OF AWARENESS

DISCOVERY THAT ALL
POSSIBILITIES ARE NOT
ENCOMPASSED BY
KNOWN ORDER

THE UNFATHOMABLE
POSSIBILITIES IN
EXPERIENCE

GNOSIS

WATERY INITIATION
DEATH OF THE OLD ORIENTATION
IN SERVICE OF REBIRTH

FIGURE 8.1: HILL'S MODEL OF MICRODEVELOPMENTAL PATTERNS OF THE SELF

The wholeness of Kore as an expression of the whole cycle of seasons serves as an analogue of the whole life cycle patterned in the Self. From the viewpoint of the static Feminine consciousness, Persephone is the daughter of the Goddess of nature in all its fullness, gathering flowers in pristine union with her mother when she was abducted by the dynamic Masculine, Hades, into the underworld. Hades, like Poseidon, was a brother of Zeus and represents aspects of Zeus's shadow. Hades initiated Persephone into the static Masculine by making her his queen. In the meantime, Demeter was so shattered with grief that she caused the vegetation of the earth to cease producing. Zeus found Demeter to be so utterly inconsolable and unwilling to allow the earth to bear fruit that he sent Hermes to the underworld to obtain Persephone's release. Hermes was successful (dynamic Feminine transformation), but not before Persephone had been tricked into eating a pomegranate seed, magically assuring her return to the underworld each autumn to reign as queen through the winter season when seeds lie fallow in the earth. With this integration of her role in the Masculine assured, she emerged from the underworld as Kore. She was now whole and was reunited with her mother in a celebration of light, the culmination of the Eleusinian rites, transforming rites of initiation.

The collective and mythological archetypal backdrop of these developmental patterns on both microdevelopmental and macrodevelopmental level with special reference to women's processes will now be discussed.

8.3 MYTHOLOGY, LEGEND, FAIRYTALE, AND FOLKLORE AS CONTEXTS FOR THE EVOLUTION OF HUMAN CONSCIOUSNESS AND THE DEVELOPMENTAL PROCESSES IN MODERN WOMEN

Although some aspects have already been touched on in the description of the archetypal Feminine and Masculine, the focus here will be on archetypes as they inform the developmental patterns of the Self.

"We may assume that the psychological development of the individual replicates the evolutionary history of mankind" (Whitmont, 1983, p. 39). Mythology as an evolutionary model for explaining the development of collective human consciousness and individuation was first proposed by Neumann. He has formulated perhaps the most comprehensive archetypal schema of the developmental processes of both men and women in analytical psychology. His theory involves evolving stages of consciousness expressed through archetypal images. These stages of consciousness as elaborated in the *Origins and History of Consciousness* (1970) are the uroboric, the matriarchal, and the patriarchal. Neumann alludes to, but does not develop, the possibility that the present age could constitute a merger of both the matriarchal and the patriarchal.

Whitmont (1983) claims that his work continues from the point where Neumann stopped, and expands on a number of Neumann's ideas. Whitmont elucidates the images of the Great Goddess in ancient times. These Goddesses and the Feminine reigned supreme at a time in collective history which Whitmont calls the magical era. (See also Stone, 1976; Eisler, 1990, Baring & Cashford, 1991) This stage evolved into a so-called mythological or imaginal age where consciousness was marked by splitting, the two within the polarity becoming dualisms, opposites excluding each other, such as bad and good. The individual feels an identity separate from the other and the world. The other side must therefore be carefully propitiated otherwise it will become a possible victim of neglect (Whitmont, 1983).

With the advent of the patriarchy, the propitiation and purification rites became guilt-ridden ceremonies. The prototype became the scapegoat. Everything concerned with prior levels of violence, non-rationality, dissolution, transformation was demonised, rejected, and repressed. The Feminine, who was involved with these prior levels of violence and transformation, was exiled together with her consort, Dionysus (Whitmont, 1983). Dionysus ceases to be the divine deliverer, the renewer, the life-renewing sacrificial offering, and now becomes the one who is expelled rather than killed. In this way, the life force, or at least half of it, has to be offered up as an atonement for sin and transgressions (Whitmont, 1983). Whitmont (1983, p. 65) explains: "Subduing the spontaneous emotions and desires means subduing the realm of the feminine for the sake of the masculine ideal of self-control."

Today, the scapegoat state is universal, fraught with guilt and alienation (Whitmont, 1983; Brinton Perera, 1986). The attendant sense of unease, disease, and insecurity can be seen as the ultimate consequence and intended development of personal autonomy. The independent "I" is no longer embraced in the all-containing Maternal. This constitutes the expulsion from paradise. It marks the stage of evolution of consciousness which makes known good and evil: "It makes us all into lonely wanderers in a wasteland, feeling cut off from a transpersonal divine origin and forever subject to `sin'. This is the price of ego development in its first patriarchal phase. With it goes the compensatory reaction, the power drive or power complex" (Whitmont, 1983, p. 119). Projecting the negative aspect of the dualities onto the other belongs to the patriarchal phase of this evolutionary development. Whitmont (1983) also points out that the unification of the cosmic pantheon under the monotheistic rule of the superego, perceived as God, King, or Father in Heaven initiates the mental or patriarchal age with its prevailing focus on the Masculine which is concerned with light, order, control, and rationality.

Whitmont claims there are four grand myths relevant to the increasing alienation from the maternally containing cosmic organism, namely "the divine kingship; the human exile or loss of paradise; the propitiatory sacrifice of the scapegoat; and the inferiority of the Feminine" (1983, p. 78). It would appear that Baring and Cashford (1991) conflate these four myths into one: the

Genesis myth. Read symbolically, this story of exile becomes a story of the birth of human consciousness.

In Christian myth, the light Christian trinity of Father, Son and Holy Spirit is balanced by a three-pronged counterpart in the unconscious. The dark trinity consists of the qualities of the psyche which had to be repressed to permit the patriarchal development culminating in Christianity. Satan, Azazel, the unacceptable brother of Christ is only one aspect of the rejected trinity. Some qualities of the Great Goddess comprise a second prong while the material world of nature and the body make up a third (Dallet, 1991). Thus, in the contemporary psyche, evil, the Feminine, and nature tend to be conflated with one another. Jung believed that the spiritual task of the Aquarian age would be to unite the opposites (*CW* 16).

The Genesis myth is unique in that it takes the life-affirming images of all the myths before it - the garden, the four rivers, the Tree of Life, the serpent, and the world parent - and makes them an occasion not of joy and wonder, but of fear, guilt, punishment, and blame. And the blame is inflicted on the woman and the serpent, the previous incarnations of the Goddess and her power, the bestowers then not of death but of life eternal (Baring & Cashford, 1991).

In the Judeo-Christian tradition, mythic images of evil, the sinful, the sexual, and the material are encompassed by scapegoated Eve who is equated with matter or the virginal, motherly immaculate Virgin Mary (Baring & Cashford, 1991). It is worth noting that in ancient Greek mythology, Pandora is cast in a role very similar to Eve's.

While the images of Eve place her in the ancient tradition as a Mother Goddess, her story defines her as a human woman. Although a mere woman, the role she is given to play is a mythic one; in fact, it is a new version of the old role of the Mother Goddess who brings death to humanity, but with a crucial difference. In former mythologies, the Mother Goddess who brought death was also the Mother Goddess who gave birth to all creatures first, so that the two phases of existence could be unified in one goddess, the Great Mother, who cares for both. Now, this former unity has been split and the two opposites polarised so that the Father God takes over the role of creation while the human woman is responsible for destruction. It is as though an archetypal image cannot be replaced without consequence: the Goddess is replaced and so the image has to find expression elsewhere, in this case, in a vessel too frail to hold its numinosity: a human woman. Since Eve can incarnate only one dimension of the original archetype, the bringing of death, humanity is left without an image of reconciliation to the whole, where once birth and death were related mythically through the body of the Goddess (Baring & Cashford, 1991).

In his book, *Eve: the History of an Idea*, Phillips (1984, pp. 14-15) sums up: "The history of Eve begins with the appearance of Yahweh in the place of the Mother of All the Living. The shift of power marks a fundamental change in the relationship between humanity and God, the world and

God, the world and humanity, and men and women." What it involved ultimately, Phillips concludes, was the rejection of the Feminine as a sacred unity. Considering the human psyche as a whole, as viewed from the perspective of Jung's idea of the collective unconscious, it may be said that the deeper layers of the soul were suddenly deprived of a life of participation with creation and of an instinctual perception of the unity of life governed by divine law, a perception which had been understood for thousands of years through the image of the Goddess.

Interpretations of the creation myth which literally generalised from the sin of Eve to the character of woman have inevitably had serious and far-reaching implications for related attitudes to matter, earth and nature as the rejected Feminine principle.

Whitmont (1983) envisages the new Golden Age as an age where the Feminine and her Dionysian Son will return so that these secret weaknesses - all that provokes guilt - can be accorded recognition and value as indispensable balancing aspects of life, as aspects of the transformative power of the Goddess. They can now be reintegrated, in a transformed fashion, into a new personality pattern which, while retaining the teachings of moral principles of the patriarchy, will allow the experiencing of the inner splitness and conflict, the psychological rather than the historical experience of crucifixion which is the challenge of the new age. Consequently, the new archetypal image of the Feminine will manifest itself as revealer, guardian, and challenger, the mediator to herself and to the Masculine of being as it is, the priestess of life's values and mysteries (Whitmont, 1983).

One of the most significant encapsulations of the evolutionary individuation processes as it reflects both the Masculine and the Feminine and their interaction is to be found in the fairy tale of Cinderella, a story which belongs with the image of Sophia. It tells the story of a single theme running from the mythology of the Goddess culture to the mysteries of the pagan world and the wisdom literature of Judaism. It can be traced through Gnosticism and mystical Christianity to alchemy, the Grail Legends, and the most cherished fairy-tales. It was nurtured by the mystics of the Jewish, Christian and Islamic religions. It is the story of the soul's birth into the manifest world, her loss of memory of her divine origin, her quest for understanding herself, and her relationship to the divine source or world from which she has emanated and to which, in full knowledge of who she is, she may return (Baring & Cashford, 1991).

The fairy godmother embodies Mother, source, and womb. She initiates the work of transformation, making possible Cinderella's meeting with the Prince, and bringing her, after the three lunar days of trial or darkness, to the royal marriage. There are obvious connections with the myth of Persephone crying out for her mother, and the Gnostic Sophia weeping in her exile from her mother (Baring & Cashford, 1991).

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The expulsion from the Garden of Eden is the story of the beginning of human consciousness in human civilisation. The Fall is not a curse but a blessing, as it is the story of humanity becoming human. Pre-individualist harmony between humankind and nature was replaced by conflict and struggle. Humankind inevitably suffers from this loss of oneness. Its most passionate driving thus becomes a return to the womb, to Mother Earth, to the darkness where the light of consciousness and knowledge does not yet shine. The acts of disobedience, the knowledge of good and evil, and the differentiation of opposites make it impossible to return. This dichotomy can be solved only by going forward, a process in which humankind has to experience itself as strangers in this world, and estranged from itself and nature, in order to be able again to become one with itself on a higher level.

8.3.1 *The Collective Prototype of Woman and Her Imaging in Western Civilisation*

Although some facets of this discussion have been mentioned in an Chapter 5, this part will deal with specific characteristics projected onto women and which they have to negotiate.

A symbolic reading of the Fall suggests that it parallels the birth of human consciousness, while a literal interpretation of Eve's fate (which is also the fate of the Feminine) split the imaging of the Feminine into a Madonna/Whore dichotomy, with certain real implications for woman living in the world as she carries the sin of Eve through projection.

This image of Eve (and Pandora too) connects with the pre-Christian mythology of Sumeria and its images of Inanna and her dark aspect, Ereshkigal (Baring & Cashford, 1991). Inanna is the Goddess of both fertility and war as well as the Goddess of sexual love, order, the heavens, healing emotions, and song. Her companion animal is the lion, although a scorpion accompanies her as well. Despite having the titles Lady of Myriad Offices and Queen, Inanna was dispossessed by Enlil, the second generation sky God. In plaintive songs, She laments the losing of Her house, thus evoking the woman as exile (Brinton Perera, 1981).

The story of Eve is at the heart of the concept of woman in Western civilisation. Her story shapes a Western ideology of women. To follow the path of Eve is to discover much about the identity that has been imposed upon women in Western civilisation. If one is to understand woman, one must come to terms with Eve (Philips, 1984). It is the misinterpreted Eve who has played a significant role in history. These misinterpretations of Eve that have created the image of the prototypical woman of Western civilisation and her struggle to individuate more particularly.

As was indicated in a previous chapter, behind the Judeo-Christian Eve was probably hidden the figure of the creatress or Mother Goddess. Eve's story is the story of a mere woman, albeit the

first woman. The history of Eve cannot be understood without seeing Her as a deposed Creator-Goddess.

An early Jewish elaboration of the account of the separation of the upper and lower waters in Genesis held that God separated lovers who were locked in an copulative embrace and who continue to cry out to be allowed to return to their pleasure (Baring & Cashford, 1991). Bibilical religion and the conception of God at its centre, as both Augustine and Freud realised, must temper human sexual expression on behalf of civilised history. To civilise is to be in need of salvation (or sublimate) and to be in need is to be religious (or neurotic). History is a nightmare; the primitive comfort of the womb, with Mother Nature at both the beginning and end of history, is what humanity longs for. Civilisation is thus a sort of coitus interruptus for the sake of getting the work done (Phillips, 1984).

If Eve is created after man, She is somewhat less perfect and belongs to the realm over which he exercises lordship. Interpreters prefer an Eve who is religiously, socially, and sexually under the control of the husband. Eve is inferior to Adam. It is assumed that Eve was created with a greater capacity to sin than Adam, and it is Her attributes rather than Adam's which set the stage for the Fall. The witch Lillith, Adam's first disobedient wife, is the reverse side of the character of Eve, Her Shadow role the embodiment of that rebelliousness that men must hold in check. Eve must be guarded constantly so that She does not become a destroyer of life but rather a giver of life.

The story of Lillith seems to embody the deepest male and dynamic Masculine fear of impotence, weakness, and isolation in the face of unfettered female sexuality, assertiveness, and independence. According to Philips (1984), Eve is also explained in terms of the realm of Lilith. She is held to be the devil's mouthpiece, Satan's cohort. At times, She herself is seen in some way as the forbidden fruit or the serpent in paradise. Many stories collected by Schwarz (in Phillips, 1984) simply ignore the Yahweh claim that Eve was created from the side of Adam and that She was created in the image of God. Instead, they connected Her material substance to the serpent or to Satan. The serpent was regarded as an important symbol of the Great Goddess, but also as a powerful symbol for the connection between evil and sexuality. From the genitals of woman man is born and to the symbolic womb men must return. Psychologically then, women must be regarded as perpetually confronting men with the threat of nonexistence while men avoid the terror by reversing the natural course (Phillips, 1984).

In the Fall, Eve has been portrayed as primarily guilty for setting in motion the series of events that result in the expulsion from Paradise and the beginning of humanity in a state of existence characterised by pain, toil, alienation, and, at the end, death. The myth has projected malignant images of the nature of women and of the male-female relationship which remains embedded in the modern psyche. By eating the fruit and being attracted to the snake, She lacks the moral discipline and reasoning to keep from being victimised by Her senses. She has no intellect to hold

Her passion in check, She is the less rational and more sensual of the pair. All the supposed weaknesses of Eve - Her curiosity, vanity, insecurity, gullibility, and lack of moral strength and reasoning, combined with Her supposed greater powers of imagination, sensuality, and conspiracy, are present in the sexual interpretation of the Fall, which sees the first transgression as human carnal activity. In this interpretation, the eating of the food becomes an euphemism for sexual congress between Eve and the snake or between Eve and Her husband. It imparts to Her a sexual consciousness which leads Her to seduce Her husband. Eve the weak becomes Eve the demonic, filled with the power of the Devil.

The inferiority of Eve was challenged by Luther and Calvin who sought equality for Eve. An independent woman can represent only a fundamental disruption of a divinely ordered state of affairs. Eve is said to be equal but doctrine places her under Adam's control. The married state in the New Testament is not only a social but a theological order. Eve's sentence is supposedly mitigated in the Christian scheme by subsuming it within the state of marriage. Through subjection to Christ and through Her love for the husband She serves, Eve may at least ease Her condition (Phillips, 1984).

Thus, neither life nor faith can be realised by women who attempt to discover and stand upon their own individual integrity. Woman has no other possibilities apart from being man's helpmate. Being herself the completion of man's humanity, she has no need of a further completion of her own, hence her submission to domestication and domesticity. Having fallen, she is sentenced to a subordination more extreme than the one she challenged. Thus she is obliged to work out her salvation within the boundaries of her family and of her church. In other words, she is compelled to be dependent on men.

Had it not been for a woman, there would have been no temptation, sin, guilt, punishment, or estrangement. The persistent presumption of her guilt sustains a myth of evil. Eve must be subdued, guarded, and restrained in such a way that She can do no further harm. Women as a caste have become Eve, and are punished by a cohesive set of laws, customs, and social arrangements which enforce an all-pervasive double standard (Phillips, 1984). Because Eve brought sin and death into the world and thus precipitated the fall of the human race, She was brought before the judgement seat of heaven, tried, and condemned. She was sentenced to marriage which was to become bondage for Her; maternity would constitute a period of suffering and anguish; and for all Her material wants, She was to be dependent on man's bounty - and all of these to be borne in subjugation and silence (Baring & Cashford, 1991).

Mary as the Second Eve heralded in a new prototypical woman: the exemplary redeemed woman of the new dispensation who holds out to all believers the realised possibility that sin can be overcome, death defeated and the paradisiacal state of life regained. She acquires a character and personality which were almost completely new, together with a relationship with God and

Man She had not enjoyed before the fateful meeting with the serpent. The realised qualities of obedience to God and motherhood, sexual purity, and freedom from earthly vanities combined fully in Her. Mary and Eve thus come to characterise what women within the Christian dogma are expected to be. Mary's celibacy is Her victory. Eve's disobedience is Her sexual defeat. Thus Mary remains free from the consequences of the Fall because She was free form the root of these consequences: original sin. Since She was not tempted, her body could not suffer the corruption of death. Therefore, in 1959, Pope Pius XII declared She was assumed body and soul to heavenly glory. The degraded Goddess, humiliated and domesticated, has been redeemed, transformed, exalted, and restored to Her heavenly glory (Baring & Cashford, 1991).

Whatever womanly attributes Mary possesses, they must certainly alter the ideology of women in the Western world. Her virgin motherhood gives sanction to the view that the fall of humanity was a sexual event. The Mother of All the Living is Mother because of Her virginity and Her life without sin or lust. Of the attributes characterising the older pagan Goddesses - chastity, promiscuity, motherliness, and bloodthirstiness - Roman Catholic dogma retains only two: total chastity and complete motherliness.

The corruption of the body, sex, and the flesh epitomised in Eve's being stands in opposition to the image of Mary's power to maintain the female body intact. If the story of Pandora opening a jar in some way represents the opening of her body, the doctrine of the Second Eve can be seen as the resealing of that jar through Mary's renunciation. She is also the true Mother of caring motherhood, representing virtues that eluded Eve: obedience, gentleness, humility, and forbearance. In her independence, she freely chooses domestication (Baring & Cashford, 1991).

The cult of Mary is interwoven with Christian ideas about the dangers of the flesh and their special connection to women. Any emulation of the Virgin Mother involves an acceptance of a view of woman that regards certain aspects of womanliness as highly undesirable. "The inimitability of the Virgin Mother model ... has left all women essentially identified with Eve. The ideal ultimately has a punitive function, since of course no woman can really live up to it" (Baring & Cashford, 1991, p. 147).

The myth of Eve remains deeply embodied in both male and female ideas about the nature and destiny of women. The attitudes it has engendered are embodied in the psychology, laws, and social structures of the Western world. Phillips (1984) picturesquely notes that Eve is very much alive - doing business in her Carducci outfit.

Symbolically, the myth of the Goddess and Her demise tells about the evolution of consciousness in the human being. The Fall from Eden finally splits these two worlds apart. The cycle of Feminine ways of being was banished, splitting into a static and dynamic side. The static side retained motherliness, relatedness, humility, and virginal asexuality. The destructive but

transforming dark side retained its erotic, independent, rebellious, rageful, promiscuous, bloodthirsty parts but was repressed.

Social structures of the patriarchy and its Father rule over women perpetuated these splits. Women continue to embody these splits because they are the image-bearers of the denigrated Feminine, carrying the sin of Eve in their psyches. The Eve/Mary split embodies relatedness, serving, nurturing, softness, merging, and the participation mystique with others, while splitting off the dark Feminine aspects of independence, eroticism, rebelliousness, anger, and death. In terms of the proposed model of the Self, most women in patriarchy are more readily constricted to the positive static forms of Feminine consciousness, while splitting off the dark, non-contained, guilty, and wicked facets of themselves as women. All Western women begin here. From this, it is almost self-evident that Feminism would become one of the revolutionary movements of the twentieth century.

However, the splits in the Feminine also reverberate on cultural levels and personal levels as a loss of an archetypal force, felt as the sense of something - the soul - being shut off, abandoned.

Within this collective archetypal context, post-Jungian writers have tried to understand the evolution of human consciousness and the developmental patterns of the Self in men and women.

8.4   POST-JUNGIAN PERSPECTIVES ON THE DEVELOPMENTAL PATTERNS OF THE SELF IN WOMEN - WITH SPECIFIC REFERENCE TO CAREER-ORIENTED WOMEN

8.4.1   Introduction

In his developmental model, Neumann (1959a) outlines six stages which he considers essential for woman's individuation: psychic unity; self-conserving; invasion by the paternal uroboros; the patriarchal partner; confrontation; experience of the female self.

Neumann's work has been criticised for the historical and empirical validity of the sequential outlook (Giegerich, 1975). His concepts may also be criticised for confusing the Feminine and the anima with woman herself (Douglas, 1990). Douglas concludes that, when these concepts are seen as an imaginal and archetypal portrayal of possible developmental stages in the individual or culture, they retain their potency. Despite such criticisms, Neumann's concepts continue to generate elaborations by post-Jungians such as Ulanov (1971) and Whitmont (1983), and serve

as the underpinning of important work on women by Woodman (1980, 1982, 1985), Shorter (1987), and McNeely (1991), amongst others.

Although Whitmont (1983) does not work out a detailed theory on woman's development, he follows and elaborates on Neumann's work in seeing consciousness in both men and women as progressing through the uroboric, matriarchal, and patriarchal stages. He stipulates a new integrative era which evolves beyond, although including and synthesising, the matriarchy and the patriarchy. (See also William Irwin Thompson, 1981).

Ulanov (1971, 1981) has also written extensively on ego development in women. First, there is a stage of infant uroboric non-differentiation of the ego from its surroundings. Matriarchal consciousness prevails in early childhood, followed by the patriarchal consciousness of puberty from which the individual ego emerges. A new integrative consciousness occurs, Ulanov says, only after the ego is strong and the adult clearly present and acting in the world. The development of integrative consciousness becomes a task for the second half of life.

Like Ulanov, Whitmont (1983) parallels these three cultural eras with developmental stages in the child, using object-relations theory and insisting that every stage should be worked through. He concurs with Ulanov and others on the socio-historical causes for the evolution and the devaluation of the Feminine and presents a wide array of archetypal examples of the Feminine, focusing especially on types which had been rejected or suppressed during patriarchy. In so doing, he clearly differentiates the Feminine from matriarchal consciousness. He sees his types in a broader context, independent of, rather than relating to, the Masculine. Equating his types with Luna, Lila, Pallas and Medusa, he sees woman's development occurring through the integration of these aspects of the Feminine, especially the powerful, creative and dark phase of the Medusean and Dionysian.

Another author to write on women's individuation was Toni Wolff (1956), who notes that women have been more estranged and have deviated further from their real nature than men. This she attributes to the Judeo-Christian devaluation of the body and its rejection of sexuality as well as to the absence in the culture of a Feminine Godhead. She observes that women generally start with more diffuse and amorphous ego-development than men, and have greater trouble (which is culturally reinforced) in acknowledging their Shadow and evil sides. In Wolff's opinion, the uncertainty and disorientation is of paramount concern in their processes.

The particular image of the Masculine deity which has provoked the wrath of so many women and turned them into stone, metaphorically speaking, is the ancient Greek God, Apollo. Apollo views the world from afar, from a position of complete detachment and impersonality. His main concern is with clarity, order, and moderation. From His remote Olympian heights, He is a dispassionate observer of mortals struggling with their individual fates. His spiritual loftiness is a key aspect of

His essence and He is oblivious to the eternal worth of the human individual and the single soul (Stein, 1987). Having no concern for the needs of the individual human soul, He comes to dominate Western consciousness.

Apollo's concern is rather with what transcends the personal, the unchangeable and eternal forms. The soul's need for involvement, entanglement, proximity, melting, merging, exuberance, excess, and ecstasy are obliterated by this hypertrophied perspective. Any woman who subscribes to this Apollonian distortion automatically devalues and mistrusts her intelligence of the emotional-bodily roots of her nature. As long as Western culture and its institutions are ruled by a depersonalising, dehumanising spirit, the Feminine dimensions will continue to be abused and devalued, no matter how many gains women make toward equality. This is particularly true in so far as the Apollonian ego deforms the Mother-Daughter bond.

8.4.2   Women and the Static Feminine

Against the backdrop of being cut off from the archetypal Feminine principle with the advent of patriarchy, but left with the literal interpretation of the Feminine as woman, women's place in the scheme of things became very specifically tied in Judeo-Christian culture, and, more particularly, with images of Eve and Mary. Therefore, in terms of the proposed model of the Self, women's path to individuation becomes quite gender-specific at the level of the life-cycle (macrodevelopment) and microdevelopment.

Research (Solomon, 1997) has shown that, on a microdevelopmental level, women undergo the same differentiation from the static Feminine as men do in the period of cognitive development. They too explore, discover, and master. However, by their very bodily natures, women need not separate from their personal mothers in the same ways that men must. Continued Masculine differentiation of girls from the static Feminine throughout the adolescent period has not been supported by female role models in patriarchal culture (Kast, 1992). Kangas and Bradway (1971) produced evidence in the form of declining IQ scores to show that women's cognitive development has fallen behind men's by the advent of adolescence. The crisis of biological fertility and the prevailing role and cultural models combine into a powerful regressive force, constellating in women archetypal images of the static Feminine, which pull them back toward the static Feminine modes of consciousness.

The experiencing of the static Feminine gives a child the feeling of an unquestionable right to existence, a feeling of being interesting, of being part of a world which will unstintingly answer her every need. As a result, the ego can relate trustingly to another. The body is the basis for the ego. Bodily needs are experienced as normal and can be satisfied in a normal way. The static

Feminine allows the full enjoyment of the body, vitality, food, and sexuality, as well as a sensuous, relaxed, positive relationship to physical existence. An ego which is rooted in this way is capable of stepping beyond its threshold in physical contact with another, without fear of losing itself. These experiences of the static Feminine under the influence of the Great Mother in her positive and negative aspects are mediated not only through the personal mother, but also by the whole Mother realm through everything which is experienced as motherly (Kast, 1992). Because it becomes difficult for mothers in Western society to love themselves as complete feminine beings, they can have serious difficulties in loving their daughters as female beings. In this instance, the daughter's sexuality will be crippled because the mother cannot learn to love her daughter's body (Woodman, 1982).

What is usually encouraged in women, however, is the static Feminine consciousness with its images of Mothers, Daughters, and Little Girls, all busy with caring and relating, while expecting life to treat them like a loving Mother who is expected to nourish and appreciate them, and to decide what is best for them. They remain passive and childish, lying back in the arms of the Great Mother. They are incapable of, or forbidden to, leave the comfortable womb. When these women identify too closely with these modes of consciousness of the Good Mother, the other pole of the Good Mother, unintegrated, becomes negative, so that the Great Mother, who can Kali-like push out the new life when the time comes, is denied. Because she is stuck in this way, the woman becomes overwhelmed by feelings of engulfment, while this sense of protectiveness paradoxically can strangle her to death. The richness of life cannot find expression, and is accompanied by a sense of waste and squandered resources. The feeling of being protected becomes a feeling of imprisonment. The experience of being driven out of the Mother-paradise is understood as painful, yet liberating since it enables her to live her own life. In the process of avoiding experiences of separation, loss, and loneliness, the reality of death cannot be felt and owned, and life dies as a result (N. Hall, 1980).

Static Feminine consciousness typically manifests in some version or pattern of essentially maternal caring for others, as if a sense of ego identity is realised through a participation mystique (Hill, 1992). Women are expected to retain their innocence, helplessness, and inability to deal with issues while the possibility of leaving constitutes some sort of sin. They then thrive on oceanic feelings in which the interconnectedness of all things can be experienced and shared. Life's abundance is important to them. Their egos are fed with feeling good in a good world. They insist on the right to love and be loved, to express their physical and emotional needs and to have them met, simply because they exist. They find it difficult to accept the existence of death, and to recognise and deal with separations and new beginnings. Decisions can be problematical, as is the use of aggression. In these women, images of the Feminine may be dark, mirroring their inability to separate or to deal with anger, ensnaredness, and helplessness. They may at times, identify with these images and erupt in irrational bouts of anger and destructiveness.

Sociological research into gender differences during child rearing seems to suggest that girl-children are usually raised within a more static form of the Feminine under the cultural influence of the legacy of the banished Feminine, especially Eve and Mary; they are protected, kept away from autonomy, more restricted in terms of risktaking than boys (Zweig, 1990).

Bolen (1985) claims that these archetypal roles, so aptly described by traditional Jungian interpretations of women's psychology, refer to the vulnerable and relating archetypal images of the Feminine: Demeter, Persephone, and Hera. They remain within the participation mystique as the Mother's Daughter, who is dependent on someone to carry her own unconscious Masculine for her. Bolen's work on the vulnerable Goddesses is underscored by Ulanov's (1981) work on the structural type which she calls Mother with the Great Mother behind this structural type.

In terms of work, these women are often creative and imaginative but their potential is not always fully realised. Being unrealistic and impractical, their promise is rarely fulfilled (N. Hall, 1980). To ground ideas in reality takes persistence, a form of aggression, self-denial, and toleration of setbacks which they do not possess. Unable to separate from the Great Mother, they live in a world of Mothers and static Feminine consciousness where Masculine attributes are not clearly defined. They can be aggressive at times because they are capable of taking what they want as they see the abundance of life as rightfully theirs, an attitude which can strike an aggressive quality. Easily offended and hurt, they become difficult and fall into depression in which their aggression is directed against themselves. They tend towards self-destructive or passive aggressive behaviours. They may have some illusions of grandeur or an identification with the Eternal Child (Hall, 1980; Bolen, 1985).

As the ego complex has failed to evolve sufficiently into the more dynamic Masculine modes, the ego remains too inactive, and its boundaries with other people too undefined. Given their great need to be accepted and loved, they will try and gain it through achievement if it is not satisfied. They persist in being furious with a world which does not behave in a more accommodating way towards them. They prefer not to show their anger as it separates them from the world. Frequently, they fail to fulfil the high expectations which they and others have of them. On the surface, this failure often results in a willingness to wait for the big break. They suffer from a tendency to anxiety attacks, fear and anxiety arising from the transition from symbiosis to individuation, and dependency to independence. This behaviour indicates that the pleasurable experience of oneself as independent and self-reliant is experienced as a form of separation that has not been worked through. The Self has not asserted itself in terms of individuality. The experience of the complete cycle of separation and wholeness, death and life, is beyond them. This process of living in the static Feminine is still not actively discouraged in women's lives and, in more patriarchal societies, is vigorously and actively encouraged.

At the static Feminine pole, the Great Mother in her positive side and Dark Mother in her negative aspects dominate. In terms of the model proposed of the Self, in the women who are being drawn back into these modes of consciousness under the archetypal influence of the static Feminine, a fixation can take place which makes it difficult for the ego to sustain the tension of opposition between the poles. The ego has the tendency to identify with one pole, forcing the other pole into the unconscious or into projection onto another person. It is important to note that, even in being drawn back into the static Feminine modes of being, the sexual, bloodthirsty, erotic sides of the static Feminine are also banished to the unconscious in women.

The dynamic Masculine is also split off and unconscious; that is, in the Shadow. To maintain this split, the static Feminine truncates strongly the individualistic valence of the dynamic Masculine it has awakened in the ego because it cannot consciously tolerate the presence of the dynamic Masculine. Images of the dynamic Masculine will abound in the unconscious. The woman will continue to experience the carriers of the dynamic Masculine as Saviours, Heroic Fathers, or Heroes (positive dynamic Masculine) or as Oppressors, Aliens, Tyrants (negative dynamic Masculine). In her dreams, the animus (that is, the Other which is male) will be the carriers of this dynamic Masculine. In a patriarchal society, she will continue to be dependent on a potent man to connect her to her own phallic nature as she feels the tensions of the opposites between the static Feminine and the dynamic Masculine modes of being. The destructive phallic aspects of the Heroic pole will rise up and attack. In these cases, the dark unintegrated Mother will also rise up to attack, and threaten to overwhelm the vulnerable ego. For this woman, the terror of separateness becomes the terror of risking autonomy from the Mother in order to find her authentic place in the outer world.

In a patriarchal society, where males usually inhabit the dynamic Masculine modes of being, it may well be that most women have an animus complex (animus being traditionally defined as the dynamic Masculine modes of being), as Young-Eisendrath and Wiedeman (1987) indicate.
This may change as women move closer to accessing those modes of consciousness and being in themselves.

8.4.2.1 The Feminist Movement: Redefining Woman's Ways of Being

The Feminist Movement attacked these stereotypes and archetypal ways of being for women. By the end of the 1950s, the role model of the accommodating, gentle, submissive wife and/or mother had already become obsolete. Women who became adults in the late 60s and 70s hoped to attain the self-worth and independence that their mothers and grandmothers had been deprived of.

In the 1960s, many feminists wished to dispel the myth of biology as destiny and to prove woman's capacities to think clearly, handle authority, and achieve what some men had achieved. Many women have merged outside the static Feminine into a more focused active Masculine style and way of being.

Following the pioneering work of Simone de Beauvoir (1972), feminists such as Betty Friedan (1965), Gloria Steinem (1983), Kate Millett (1970) and others including Nancy Friday's *My Mother Myself* (1977) clearly voiced the need of women to separate from their mothers and their mother's myths if they hoped to be self-fulfilling individuals. This need included some rejection of traditional marriage to, and dependency on, men for economic and social security.

Women hoped to gain as much self-respect from professional success as men do. This conscious separation from the mother's world also distanced them significantly from the static sides of the Feminine. Motherhood, instinctive and static Feminine dependence, and vulnerability were controlled by reason and scepticism. This also became a necessary defence against the wounded and shameful (Eve) Feminine image which they inherited from mothers and grandmothers. They undertook a Heroic stand against their mothers, following men into open battle with the Mother from whom they needed to separate to become themselves.

For the modern woman striving for autonomy and independence, a good connection to the phallic dynamic Masculine aspects of her nature is essential. As a result, many still feel the tensions of feeling possessed by this Masculine spirit but the woman who realises that she assumes responsibilities which were once the province of men can now behave or relate to them in a way that enables her to access her phallic or Yang power.

The question now arises as to whether these regressive pulls reflect something of women's innate nature, i.e. her natural attributes which make her different, sometimes opposite (the traditional Jungian interpretation), and sometimes better. The counterpoint to these positions is offered by many femininst writers who argue that these differences are socially constructed and are used to justify the patriarchal status quo which justifies women's inferior place in work, family, and society in general (Young-Eisendrath, 1997).

In an excellent review on scientific research done on differences between men and women, Tavris (1993) investigates the notion of women's so-called inferiority in terms of body, psyche, and cognitive capabilities, and shows that the social belief in male normalcy and female deficiency guides scientific inquiry and shapes its results. In the area of cognitive abilities especially, current research shows that there is far greater overlap in abilities between men and women than differences. Tavris concludes that the real difference between men and women lies in their life experiences. Because women nurture more and take more care of others in society, it cannot be presumed that these qualities are endemic in women's nature, but result from the roles

they have been compelled to play in societal and family life. In using this model of life-experience differences, she refutes some of the more visible arguments of the so-called cultural feminists as well.

The arguments of the last decade of feminist scholarship seem to be divided into those who believe that there are no significant differences between the genders (other than temporary ones caused by differences in power and society) and those who believe that there are fundamental differences between men and women, but that women's ways are better. In the early years of feminism, many feminists believed that women should become more independent, more "like men" (Tavris, 1993). The cultural and ecofeminists believe that women should stop trying to break the ancient association of women = nature and men = culture, and should capitalise on it. The problem is not women's proximity to nature but men's non-proximity. The ecofeminists celebrate women's ways, women's experiences. Chodorow (1978) and Jean Baker Miller (1978), for example, argue that, because they remain connected to their mothers, girls emerge from childhood with a basis for empathy built into their primary definition of self in a way that boys do not, giving girls a special nature of being more connected and sensitive to other's needs. Recent studies, however, are showing that there is no basis for the conclusion that gender differences in empathy is due to an innate mechanism or predisposition (Tavris, 1993).

Gilligan's research (1982) asserts that women and men differ in how they regard what is morally ethical. Women base moral decisions on principles of compassion and care whereas men base theirs on abstract principles of justice. Women feel the moral imperative to care for, and protect the rights of, others. Recent research (Kanter, 1977; Colby & Damon, 1987; Mednick, 1989), however, reports no average differences in the kind of moral reasoning that men and women apply. The advantages that women appear to have thus become two potentials in human nature, dependent on the experiences and archetypal patterns that those experiences are likely to constellate in the individual.

Suffice it to say that the era of feminism has sought to claim that there are no differences between men and women in their capacities to fill roles, especially occupational roles, and great social strides have been made in realising the truth of this assertion.

At the same time, the physiological differences between men and women, the manifestations of which occur in the interface between body and psyche, bear further discovery, research, and understanding. At the most innate, elemental level, no male can experience the static Feminine to the depth and degree that it is known by a pregnant female, and no female can experience so elementally a fulfillment of the phallic necessity as can a male. At the present time, differences tend to be more of style and emphasis than of elemental nature (Samuels, 1985b).

Career-oriented women, it would seem, have moved away from the exclusively static Feminine modes of consciousness, and sometimes to a lesser or greater degree, have shunned all Eve-Feminine qualities deemed as inferior, passive, dependent, seductive, manipulative and powerless (Woodman, 1982; Murdock, 1990). On a personal and cultural level, these women are often unable to see anything worth emulating in their mothers, especially if their mothers assumed traditional socio-cultural roles.

These negative feelings are echoed in their personal mothers' own incapacity to access the dark and erotic sides of the static Feminine. Girls sense the Shadow of the unlived mother's lives and begin to idealise those aspects which never achieved expression in their mother's lives. The stance of "I want to do everything differently from my mother" may, of course, indicate a negative mother complex, as Jung (*CW* 9i) described it, yet is also a phrase which is typical of the process of emancipation. The daughter does not yet have a real centre of her own, but she can at least be against mother and so begin to define herself (N. Hall, 1980).

At this stage, personal dynamics may differ. There may be a sense of rage at her own mother's powerlessness, and at having to relate to her mother as martyr. For the personal mother, her daughter's potential freedom may provoke envy and jealousy, destructive rage and bitterness. Such mothers are unable to support the daughter's individuation and success. "A mother who has been blocked from her own self-development and growth may ignore or devalue her daughter's competence, or she may do the opposite and encourage her daughter to be a special or gifted child whose success the mother will vicariously enjoy" (Murdock, 1990, p. 22). In this last instance, the mother becomes what Hill (1992, p. 110) calls "the false father" because this mother embodies expectations. She constantly affirms, promotes, and inflates the daughter in the service of her own unfulfilled longing and gratification, not in the attuned manner of the Good Mother who sees the child as it is, but in service of her own needs, which are often unfulfilled and unintegrated aspects of her dynamic Masculine nature and which need to be mirrored in a particular way.

In a patriarchal society, separating from the personal mother is more complex for a daughter than a son because she "...must differentiate herself from a maternal figure with whom she is to identify whereas the male child must differentiate himself from a maternal figure whose qualities and behaviours he is taught to repudiate within himself in his efforts to become more masculine" (Lerner, 1988, p, 56).

To accomplish this split from mother, many young women make their mothers into the images of the archetypal vengeful, possessive and devouring Mother whom they must reject to survive. These qualities of female powerlessness are also experienced on a cultural level which the young

woman may want to reject. A woman's actual mother may or may not embody these qualities, but the daughter internalises them as a construct of her own inner experience of Mother. The image of the Witch who neglects the Daughter or holds her captive is projected onto the mother who in turn must be slain (Murdock, 1990). Young-Eisendrath and Wiedemann (1987) underscore these dynamics in women by commenting that many women respond to femaleness and often their own mothers in terms of the Terrible Mother aspect of the archetype.

Negative feelings about their mothers and Mother are driven into the unconscious where they accumulate dark energy, creating the Witch as a kind of perverted Mother image (Woodman, 1982), the negative static Feminine. This encompasses unrecognised feelings of abandonment, fear, hopelessness, and rage which have been carried deep in the unconscious mind, of being held fast or ensnared, of remaining unmothered.

These feelings of rage, when left unexpressed or unchanneled into creative forms, becomes the dark, devouring stagnation of life unlived (Murdock, 1990). However, abandoning the personal mother may feel like a betrayal not only of the woman who is the mother, but of the daughter as well. Rich (1976, p, 218) writes:

> The first knowledge any woman has of warmth, nourishment, tenderness, security, sensuality, mutuality, comes from her mother. That earliest enwrapment of one female body with another can sooner or later be denied or rejected, felt as choking, possessiveness, as rejection, trap, or taboo, but it is, at the beginning the whole world.

These specific processes active in the psyche of modern women pose the danger that in repudiating the mother, these women also deny the positive aspects of the Feminine which are playful, sensuous, passionate, nurturing, intuitive and creative in themselves. This again lead them into a place where they will have difficulty accessing an own inner positive Mother, and will remain essentially deeply unmothered. A chasm is created between the Heroine and the maternal qualities within her, this chasm will have to be healed in order for her to achieve later psychological growth (Murdock, 1990).

The separation from the Feminine is also the beginning of a woman's rejection of her instinctual body wisdom. At the time of adolescence and the budding of sexuality, she may experience the Madonna/Whore dichotomy deeply. As a girl enters puberty and discovers her sexuality, her mother and father, or the culture at large, usually reject or demean the daughter's physical body. She may use food, alcohol, sex or drugs to alleviate the confusion, hate for the body, and pain. She loses the ability to recognise her body's limitations, incurring pain and illness as the split grows between mind and body. As a result of the shadowy connections embodied in the female body in Judeo-Christian culture, the female body has been both an object of desire and of scorn

(Murdock, 1990). The daughter then drives the body, sensuality, and the so-called dark sides of the Feminine into the unconscious.

These feelings of abandonment and rejection by, or of Mother and mother may lead the woman to the separation from the static Feminine modes of being. They however, will seek for acceptance and recognition from the father or the Father-like patriarchal culture, which with its focus on the Masculine is infinitely more powerful in patriarchal society. Even though they have separated from the Mother and moved closer to the Masculine modes of consciousness, a constant desire for the mirroring aspects of positive static Feminine consciousness may thus be present in these women.

8.4.3 Career-Oriented Women and the Dynamic Masculine - the Development of the Masculinist Ego

It was argued in the previous chapter that career-oriented women have moved closer to those aspects of being which are closely connected to Masculine consciousness, which, in patriarchal cultures, are carried mainly by men. The Father's Daughter is the daughter with a powerful positive or negative relationship with her father or Father, probably to the exclusion of the mother and Mother. She orients herself around the carriers of the Masculine in the society, usually potent and powerful males, and will have a somewhat deprecatory attitude toward women. As has been shown in the section on the structural types of the Feminine, Jungians seem to agree that Father's Daughters organise their lives according to the Masculine principle, either remaining connected to an outer man and projecting her own Masculine on to him (puella/Hetaira), or by identifying with the Masculine mode of being (Artemis with the dynamic Masculine and Athena with the more static aspects of the Masculine).

Offering support to this proposition, Kast (1992) comments that women's socialisation today pulls them into roles and the constellating of archetypal images related to the father-complex. Both forms of social integration remain tied to the idealised Father principle.

Kast (1992) states that today the emancipation from the father complex in women is not encouraged by a traditional society. Separation from the male becomes the issue for her only when abandonment throws her into an identity crises or compels her to conform once more. Women who do not emancipate themselves from the father complex do not develop a primary identity. Women often lose themselves at the beginning of adolescence and conform to the image of women required of them by the environment. Under the father complex, she is allowed Masculine development by virtue of her connection to the Masculine and Father. Murdock (1990) writes that seeking male validation is a healty transition from fusion with the Mother or mother to greater independence (and Masculine development) in a patriarchal society.

In her researches, Hancock (1990) found that self-aware women are able to find access once more to their inner girls and thus to a new sense of affirmation, even years after conforming to the opinions and wishes of others. Around the age of ten, their personalities are considered more independent, more clearly expressed, and more interesting than they subsequently become. As she conforms, she loses access to other developmental areas of herself.

It is apparent (as discussed in Chapter 7) that women in responsible positions have been very attracted to the father's role. The father and Masculine become the role model while the mother is often rejected. They have found that achievement can compensate for the confined, dull roles of mother and female.

These women marry frequently, which is congruent with the positive father complex. Men are experienced as attractive and reliable. To abide by the norms of society, they marry - if it is the done thing to marry. They cannot be emancipated from the father complex but remain working within the Father's world from which success and appreciation are gained. Their gender-specific path of individuation and development becomes problematic when they can no longer draw on the compensation of achievement, or when a separation situation occurs. This loss necessitates a coming to terms with the Mother and the Feminine aspects which she has denied or rejected.

In terms of the model of the Self, the first two structural forms - puella/Hetaira, and Artemis - live in the tensions between the static Feminine and the dynamic Masculine pole and will now be discussed.

Although not exclusively identified with static Feminine consciousness, the puella is not yet in control of her own dynamic Masculine (Nor Hall's mermaid image). She projects or pulls down a powerful Heroic Masculine spirit, often through idealising the personal father-world, that is, the dynamic Masculine imaged in the Other as males (animus) as Father, God, King or Priest.

A more detrimental sub-phase occurs when the image of the Masculine is manifest as an unhumanised God-like form; then, the archetypal image is not mediated by any human so there is a deathly infusion of paternal uroboros. She may submit or succumb to the belittling, distant, demanding, judgmental, male voice. She is vigilant about errors, flaws, ugliness, mistakes, and stupidity. She appears empty and valueless to herself. Her self-doubt and emotional detachment may lead her to the pursuit of perfection (Woodman, 1982; Kavaler-Adler, 1993).

Matters of the Demon Lover and the Ghostly Lover as images of the Masculine acquire significance here. She may idealise or fear her father, or come to perceive her father as absent, Personal situations which more or less embody the cultural situation.

In the personal dynamics of such a relationship, the mother is either absent or a rival. While the daughter experiences herself as the beloved of the father, she knows consciously that she dare not share his bed. Love is split off from her sexuality while, instinctively, her energies remain incestuous. She creates an ideal world in which she is either adored or dramatically rejected. She has been filled with the Father all her life. According to Woodman (1982), the bright side of the Father-Daughter relationship is creativity and spirituality while the dark side is incestuous. The daughter, on reaching maturity, considers her creativity to be the destiny her father bestowed upon her and affirms her positive relationship to him.

Her submission to the Demon Lover results in relationships filled with symptoms of tension or drivenness (Woodman, 1982; Kavaler-Adler, 1993). Death presents a real danger to her because she is being lured unconsciously into its trap. Without Feminine ground, she is not sufficiently connected to stay in life. Projection drains her, leaving her fragile, physically and emotionally. She knows at some level that He is luring her away from life. Whether she worships Him or hates Him, she knows she is bound to Him with no energy going into finding out who she herself is. So long as she can fantasise her love, she identifies with the positive side of the Father-god; once the fantasy is crushed, however, she has no strength to sustain her so she sinks to the opposite pole where she experiences annihilation in the arms of a Masculine God who has turned against her. She colludes with the Magician-Trickster in relinquishing herself (negative dynamic Feminine).

Feminine consciousness is almost non-existent as the psychological child remains unborn. Because the Masculine consciousness is unrelated to Feminine feeling, it lures her into a fantasy world of perfection, totally unrelated to life or to her own body. Without the Feminine principle to allow for a different kind of meaning, life becomes a constant battle against chaos and collapse (Woodman, 1982).

As the beloved of the Father-God, these women flirt with possibilities about life or shy away from it. In either case, she lives a passive and dependent life, dwelling in her weakness. Issues of mirroring (static Feminine) and idealising (dynamic Masculine) remain important in the dynamics of this type on this pole. The mirroring which takes place on two polarities of the static Feminine/dynamic Masculine and the static Masculine/dynamic Feminine tend to take on different emphases. The dynamic Masculine looks for affirmation and mirroring from the static Feminine largely in the sense of admiration and approval, of being seen in all it is becoming, and supporting its grandiosity and potentiality. In subtle contrast on the static Masculine/dynamic Feminine polarity, mirroring is an affirmation in the sense of understanding an attunement to the reality of one's experience, an appreciation of one as one is.

This locks in with Harding's (1971a) depiction of the individuation process in women which she relates to the traditional definition of anima and animus. In the first two stages, a woman carries and lives a man's anima projections, at first naively and subsequently on a more sophisticated

level. The naive anima-woman is seen as psychologically undifferentiated, living a primarily unconscious life. In the second, more sophisticated anima-stage, the ego has awakened, although she may still consciously choose to hold a man's projections in order to receive his attention or gain power. Nonetheless, she fails to discover and live her own life. Harding stayed close to Jung's paradigm by defining women as representing Eros and the unconscious. She thus inhibited speculation and discussion about higher stages of individuation.

In Ulanov's (1971) theory, the next evolutionary stage after the Mother does represent this Hetaira type. The archetype for her behind this type is that of the Great Father. The woman either relates to man as an individual or is subsumed by him in an identification with his anima and as a Father's Daughter. Her relation to men is thus either as Daughter or as anima-catcher. Her animus is either the saving Hero or the ravaging Hero. This exemplifies the puella/Hetaira pulling down the dynamic Masculine in the form of the animus as Other in terms of the developmental model of the Self.

This stage of leaving the Mother's house begins mythologically, so to speak, in the image of Persephone when the house of her fantasies is altered when she finds herself in the cold and gloom of Hades's place - torn from the field of Demeter's warm and fertile embrace (Bolen, 1985; Carlson, 1989). The event is the first enrapturement which seduces the girl out of childhood and into the unfamiliar, the other, something beyond Mother. For the ego personality dominated by the static Feminine, this shift involves an initiation through suffering the terror of separateness.

N. Hall (1980) writes that seduction here is a kind of education. A girl's first seduction is when the separation from Mother begins. The Masculine draws a woman into the world. The experience of self-surrender characterises the psychic life of the Hetaira, the Father's Daughter. Woman's original experience of herself in relationship to a mother is one of identity, a continuation of the blood bond of pregnancy. Unlike boys, who come to recognise themselves as other, girls' discovery of self begins with a recognition of at-one-ness or sameness with motherliness, the source of life and protection. Through the intrusion of the Masculine, this stage of containment in the Mother is broken. The terror and fascination of this first encounter with the opposing dynamic Masculine principle has the effect of seizing the Feminine - an overwhelming effect that later becomes part of her sexuality. The feeling of enrapture, rapt, rape, being swept off one's feet is what comes with this spiritual experience for women. The dynamic Masculine potentiality takes the form of inflated images of omnipotent individualism, but the actual initiative is killed by the inability to stand against the wishes of the group as well as the terror of undertaking the Hero's tasks and finding oneself alone. The dynamic Masculine is still largely unconscious so it may still take the image of terrifying intrusive male strangers or it may be encountered in projection onto powerful Heroic Father, King, and Priestlike figures.

The dynamic Masculine often takes more pious forms in a girl's dedication to God the Father in the religious realm or to an inspiring teacher in the intellectual realm, or being drawn to creative men who represent the spiritual Father. In that thrall, a woman can be marvellously creative in her work although this may be inherently dangerous because of a potential fixation, or of becoming stuck in the generative Father ground. She exists as the eternal Daughter who lives in the thrall of the Father, until her own heroic dynamic Masculine awakens within her.

Such intense and helpful relationships with fathers and the Father can free women to relate to men in highly charged fields of interest, emotional, practical, spiritual, and intellectual. But, as frequently happens, the natural undercurrent of attraction in the father-daughter relationship gets turned around on itself and goes unadmitted so that an erotism may develop which will hurt a woman as much as the encouraging attentive love helps her. It is the mermaid's legacy, once the male has drawn up to her rock side, she turns the mirror toward him so that he sees himself as excited or inspired (N. Hall, 1980). It is easy for the puella/Hetaira to become inflated with her own powers - to live beyond her station or to suffer from loss of earth with her feet off the ground and her head in the clouds. (The fairy tale of the Handless Maiden explores these dynamics excellently.) Nor Hall (1980) feels that the image of Aphrodite in her father-given offer of sexuality also bears Hetaira aspects, she is Feminine sexuality and Feminine sensuousness which can take many forms to heighten self-awareness and awareness of others.

The wise Hetaira takes the relationship between love and freedom into account. She is the woman who would rather struggle to keep her loves unbound by convention. The other side of Hetaira is the foolish Virgin who lives in the thrall of a demonic freedom; she belongs to no man because she still belongs to the Father, sacrificing herself for Him as idol and ideal. She is free to be cared for by many people but rarely free to make a room of her own. In this sense, she never grows up, remaining the girl or princess incapable of commitment because she does not know her own dynamics (N. Hall, 1980). Her development is sacrificed in her dedication to the Other; either to the man who cuts off her hands and would keep her at home, or the Father phallus which urges her to constantly express a sexual freedom that stunts her psychically. Until she arouses Eros in herself (like Psyche in the tale of Eros and Amor), the fate of the Hetaira as seductress is to remain enchained or encircled by her dependence upon admiration. Of course, she admires others but there is a self-enhancing purpose to it. The Hetaira does not respect social roles, nor do her erotic energies respect the categories of wife, husband, teacher, servant. She creates great excitement and fear as well. Where her energy meets people who have not reshaped themselves to receive it, her energy can break them. The Hetaira is often unaware of the emotional recesses her words, work, or presence can reach. As awakener of desire, she has a countertendency to leave a wake of resignation and despair. The puella/Hetaira is either sad because she knows that the source of her allure will keep her from being truly recognised or she is frightened because she feels deeply resistant to looking into her own nature. Using Hall's analogy, it takes great courage for the woman to begin to pull up her fish nature into the air where

it can be seen. This would mean revealing the coldness beneath her charm, or the selfishness behind her apparent ability to please everybody. The Hetairic aspect of the Feminine remains immature until surrender becomes possible, not only to the intruding Masculine principle but also to the full impact of the unrealised Self consciously experienced as a static Feminine affirmation. The *puella aeterna* grows up when she takes hold of herself. This occurs when she is excited by her own latent possibility without having to rely on the gaze of the Father or Lover to move her.

Kast (1992) argues that this sort of constellation in women may come about when the personal father was influenced by a mother complex, and is likely to be maintained for longer because it has erotic overtones. It will result in women following the ways of the Father, revealing it in relationship to actual men and to the Masculine aspects of culture, expressed in norms, values, and intellectual pursuits. They will behave conventionally, doing what is expected of dutiful Daughters. They will remain torn between the tensions between their roles as women and the role expected of them at home: dutiful wife, nurturing mother, and bright intellectual partner.

At work, things are different. Having accessed Masculine ways of being, albeit through a Father realm, they can behave independently and decisively. These women can be innovative, independent, and active. They know men and Masculine ways well and know how to manoeuvre themselves into powerful positions. They make themselves into attractive Daughters of the God-like Father and so become women who have the power of erotic attraction over men and make use of it. Although they are often intellectual, they may deliberately undervalue their ability or have learnt to conceal it and use it only when necessary. However, in personal relationships, they are more likely to revert to being obliging Daughters. Because they are much admired, they enjoy a positive self-image. They will often appear to have strong well-structured egos, to be reasonable, and to be able to cope. Their outer lives and work may reflect this but their inner worlds may be in turmoil (Murdock, 1990). They need the admiration of the men to preserve their self-esteem, and remain dependent on those who value them. Consequently, they are filled with fear when such admiration and guidance ceases.

Further individuation for women at this point often comes through abandonment by the Father-world, leading them to investigate these Masculine Gods and ways of being (Murdock, 1990). Alternatively, at mid-life, they suddenly feel empty, experiencing themselves as at the mercy of outside forces whose influences they are unable to counteract with positive Feminine forces in their own psyches. Such forces would mirror, hold, and gestate so as to allow them to transform their own now empty ways of being. During this experience of abandonment, even small decisions can be filled with anxiety as they have never learnt to take responsibility for themselves. This fear is often expressed in physical symptoms in the Father's Daughter, because she cannot acknowledge her fears. She tends to heal such anxiety by becoming more dependent on someone else (Woodman, 1982; Murdock, 1990).

The dynamic Masculine images can become violent and abusive if they move into the negative dynamic Masculine. Such a woman is in need of having her experience mirrored. She also needs support from the static-Masculine stance for her capacity to stand up to the dangerous and frightening images of the dynamic Masculine while finding a place in the world independent of parental approbation.

Neumann (1986) concludes that the fear of the Feminine sometimes involves woman in a Heroic break from her mother and into such over-determined patriarchal activity, while the mother often delivers her daughter to the patriarchal world without any protection or strength. A woman will and must conflict with the patriarchy if she wants to come into her own.

Further individuation involves a transitional stage in which a woman does not function through a man, but through an identification with her own Masculine, the classical animus, as Harding defined it. This is mirrored in the newly-identified professional and often so-called animus-identified women of her time. She pays particular attention to the many cultural restraints and prejudices which make a professional woman's career and personal life so arduous. The stage beyond is not well elaborated, but Harding's emphasis is on the integration of the Masculine rather than identification with it.

Here an archetypal image relevant for career-oriented women is that of Artemis, embodying the dynamic Masculine in her forms as fearsome, active, Heroic huntress. Here, the ego has identified with the dynamic Masculine ways of being. Girls at early pre-pubescent age prefer the Virgin sense of belonging to themselves or other girls (Carlson, 1989). The spirit of Artemis does seem to function in this boundary-breaking way between girls, calling them into Her service at an early age. They may leave Her for marriage in the same way that girls trained under Sappho leave Her and their circle of intimate friends, or the way Persephone leaves the dance in the meadow. Her separation from the man is paradoxical. She embodies a Masculine nature that makes her self-sufficient and distant. She dwells in another world - and yet the distance and objectivity that comes from it may make it possible for her to see the man more clearly than the woman who goes along with him (Bolen, 1985). The dynamic Masculine embodies a potent individualism. It tends to be fascinated with force, movement, strength, speed, skill, and prowess of all kinds. It tends to be grandiose, reflecting a quality of narcissism (Hill, 1992). In order to maintain its dynamic Masculine consciousness against the castrating influence of the static Feminine as only being, the ego must split off the static Feminine into its Shadow, maintaining the split through an inflated, omnipotent individualism.

The static Feminine is needed here for mirroring but there is a powerful fear of impotently being swallowed up by it. When this fear is engendered, the dynamic Masculine will respond with rapid assertion of its independence and omnipotence (Hill, 1992). The omnipotence leads to inflated behaviour that is totally focused on its own needs and tends to be unrelated to the rights and

needs of others. Again and again, it demands the blissful state of unity with others for reaffirmation of its divinity, through the care and unconditional love of the static Feminine object. If the object withholds that love, it switches back to the static Feminine and the negative Masculine erupts in a castrating destructiveness that is often violent. The conflict here is between omnipotence and impotence. Potency is mastery, so are aggressiveness, and invulnerability. The competence to achieve its ends lies in the image of the Hero asserting its rights. It enjoys a fascination with its power to achieve its ends and to affect others toward the achievement of those ends. It resists the constraints of the static Masculine (Hill, 1992).

When women have accessed the dynamic Masculine without an adequate static Feminine experience, there will be little emphatic compassion for others, and there will be a strong need to be mirrored by those she cares for. There can be overtones of sadism in her expectations of others. She will be wise in the ways of survival and work, while attempting to meet her needs through expedient means.

Accessing the dynamic Masculine principle through imagery of the Hero archetype seem crucial in women's individuation (Young-Eisendrath & Wiedemann, 1987). Although they do not refer directly to the dynamic and static Masculine, their images of the integration of the Hero can be understood in terms of accessing the Masculine modes as reflected in the imagery of Artemis (dynamic Masculine) and Athena (static Masculine) and a Psyche-like figure moving out of exclusive identification with the Masculine toward higher levels of individuation. (See Chapter 6).

8.4.4   Career-Oriented women and the Static Masculine

The redemption from the static Feminine/dynamic Masculine polarity lies in the submission to the fiery initiations and a resulting shift to the static Masculine/dynamic Feminine polarity. This shift involves the tempering and disciplining of the overdetermined autonomy of the dynamic Masculine in the service of fitting into a structure and submitting to the collective will of societal conventions of the static Masculine. The Great Father archetype stands behind the static Masculine principle. Initiation by fire, together with the rage and frustration which accompany any initiation, truncate the excesses of the dynamic Masculine which has to be swallowed and suffered within (Hill, 1992).

The ego's elemental experience of the static Masculine is its discovery of order in its environment and the imposition of prescribed rules of conduct. The ego personality dominated by the Masculine in its static form is typically governed by expectations of how it should behave and what it should achieve rather than by self-motivation. The image of the Soldier who obeys, the War-hero, and the Patriarchal Within offer appropriate imagery.

Kast (1992) makes the interesting point that the difference between the puella/Hetaira and the Amazon/Athena ways of Masculine being (although both can be regarded as Father's Daughters) is often reflected in the personal father complex of these women. Women who identified with a father (who themselves were more influenced by a father complex) are usually closer to the Amazon/Athena ways of Masculine being. There are no close personal erotic overtones; these women are more influenced by a pure Fatherly realm. Aloof and distant, controlled and controlling, they still want approval which they obtain through obeying. Identification with the static Masculine denies them access to the more static Feminine and dynamic Feminine ways of being. They have difficulty in feeling close to others, and can share only when they feel they deserve it. Nothing will be given to them if they do not work for it - and earn it. The personal mother and Mother have often been pushed into the background. They have allowed themselves to be defined by Masculine standards and values, either dictated by the carriers of the Masculine in a patriarchal world, men, authority, or intellectual approaches. Their collective Great Father-image still sees the father as an embodiment of the Hero in a thousand forms (Kast, 1992).

It is inherently difficult for the person who is fixated on the static Masculine/dynamic Feminine polarity to sustain the tensions of the opposition of the poles and there is a tendency for the ego to identify with one pole or the other. The patriarchal culture utterly supports the static Masculine and tolerates the static Feminine and dynamic Masculine as necessary precursors to static Masculine development, but the dynamic Feminine tends to be feared and truncated as much as possible (Hill, 1992).

When the static Masculine is excessive, the ego consciousness is over-ordered, bound by the limitations of convention and the prevailing worldview of the reference group. The ego is complacent, righteous. It lives in a sort of self-idealisation where one's own vulnerability and the unexpected are kept at bay by insisting on having control within a secure and essentially impersonal hierarchy of values and ideas. It lives in the fear of the unexpected and of any interruption by the incursion of new developments of its established way. The externally imposed and supported order of things becomes an end in itself, and an impeccable Persona adaptation to the demands and expectations of the established order assumes the highest value and concern. Fitting in - or the appearance of fitting in - to the system is essential (Kerenyi, 1978).

Here, the dynamic Feminine is carried in the unconscious and tends to be projected onto others who often carry it in the role of the scapegoat or black sheep, or it erupts in the form of symptoms. At this juncture, potency is still important, but now it is measured by the ability to meet collective standards. When the ego personality is identified with the static Masculine on the polarity, the conflict tends to be felt in terms of a conflict between discipline and control, on the one hand, and disorder and impulse, on the other, experienced as a threatening chaos. They are devoted to work and productivity, usually overconscientious and scrupulous about matters of morality, ethics, and values. This may lead to obsessive-compulsive proclivities (Hill, 1992).

These women protect themselves as Athena did in the expectation that any mirroring from others will be negative and destructive to them. If they look in the mirror of other's regard, they are afraid they will see disapproval or that they will see nothing, thus confirming their unconsciously held position that they are worthless or empty. If their position is not all good, it will be all bad.

Ulanov (1971) and Schierse Leonard (1985) describe this stage as the Amazon Virgin, who is either self-contained or unrelated. The woman's identity is achieved through the development of her own ego, or she remains tied in to the mother's animus and/or Shadow. In relationships, she is the comrade of the man's ego, her animus is the Father who serves as spiritual guide or as tyrant.

The narcissism of the dynamic Masculine - "See how wonderful I am!" - is replaced here by the perfectionism and inflexibility of static Masculine - "See how wonderful I should be and am afraid I may not be." (Hill, 1992, p. 83)

The negative static Masculine is vampire-like in its feeding off the demonic processes which take possession of those who are overidentified with inauthentic virtue and righteousness. The negative static Masculine sucks the blood out of the living to freshen itself. As a perversion of nature, it is a picture of the darkest aspect of the static Masculine (Hill, 1992).

The ego's archetypally patterned response to an internalisation of the static Masculine is an awakening of the dynamic Feminine. This response finds its elemental expression in spontaneous and random movements toward the new and nonrational. The dynamic Feminine experience is a yielding to the flow of undirected and spontaneous experience itself to take in new perceptions, leading to new awareness that is not encompassed by the customary framework of the static Masculine order. It produces new learning and insight highlighting the limitations of the existing static Masculine order and the infinite possibilities in experience. The ego flows naturally with the dynamic Feminine if the static Masculine has been well proportioned toward a reconnection with the static Feminine and a reaffirmation of the ego's connection with the mystery and totality of being.

For the ego personality dominated by the static Masculine pole, the watery initiation's flow shifts the security of the static Masculine orientation to the terrifying inner experience of disorientation, potential madness, suicidal fantasies, and symbolic death. Rebirth in the static Feminine is the joyful experience of wholeness, a reconciliation of the static Masculine/dynamic Feminine opposites which the Masculine has split off in its search for differentiation and perfection.

Kast (1992) brings these images in connection with images that abound in Christianity, and believes that a change in the image of the Father God is apparent. In the New Testament, God's relationship with human beings become more personal. He is the father of Jesus who represents

humanity (Kast, 1992). His emancipation on the cross when he says, "My God, why hast thou forsaken me?" reveals His betrayal by the Father or Mother, which throws the human being back on its own ego complex. This forces the individual to take on the individuation process. The Father-God, characterised by power and energy, who dispensed a fixed and undeviating set of laws, becomes more benevolent.

This understanding of the static Masculine and the need for the control of life highlights the laws of life by which human life becomes more predictable (Kast, 1992). The integration of Fatherliness into each psyche makes these experiences available. The Motherliness of the static Feminine infuses an awareness of relationship and relativity into what otherwise remains too abstract and prescriptive.

Neumann (1971) and Young-Eisendrath and Wiedemann (1987) analyse the myth of Psyche and Amor as another image of an active and transformative Heroic female type, though further along the individuation path, and now moving out of the static Masculine. Psyche transforms toward the dynamic and new static Feminine forms of consciousness.

Neumann (1971, p. 96) believes that a woman's individuation as outlined by the myth is through the Masculine path of consciousness and light while preserving the umbilical cord attaching her to what he calls "the unconscious, instincts and the powers of the earth". He describes the extraordinary difficulties and solitariness of a female's Heroic quest, with its loneliness, suffering, unsupported tenacity, and the need for assimilation of much that her culture considers negative; and the quest itself which tears a woman away from her home ground - the Feminine and the matriarchal - and propels her not only toward, but past, the Masculine, while her sisters remain safely anchored in a known home and culture.

An active and transformative archetypal image, such as Psyche, leads out of the world of patriarchy into a new consciousness of the static Feminine and the Great Mother. In the process, Psyche separates from the Great Mother through sacrifice and marriage, describing through a confrontation with her Shadow, active redemption of both herself and her conventional patriarchal marriage. In combining body and spirit through suffering and struggle, she achieves a new and conscious union of opposites (Neumann, 1971).

Neumann takes the six tasks Psyche is given by the Great Mother to be representative of the psychological tasks through which a woman gains personal individuation covering the development out of the static Feminine to accessing the dynamic and static Masculine in herself to a rediscovery of the static Feminine.

She is required to order, discriminate, and select, thus developing Masculine and Logos capacities. She learns to combine patience with instinct so as to appreciate the value and timing

of waiting so she can actively seize the right moment. She also learns to give form to the formless and contain the flow of life, a process in which the Feminine moulds and contains a Masculine that lacks form.

A further task involves a descent to the underworld, where she develops a firm and strong-willed ego, learning to abjure the pity, empathy, and relatedness she has been taught. The final task is the rejection of the archetypal Feminine and the matriarchal demanded by the patriarchy. By refusing to deny the Feminine and, in so doing, failing in this task, Psyche not only reunites with the Great Mother but also integrates the Feminine with the Masculine, the matriarchy with the patriarchy, to bring about a further advance in consciousness.

Unlike Neumann, Brinton Perera views Psyche's last task as "the wisdom of the dark feminine that Psyche could not yet sustain - the knowledge she was to bring to Aphrodite, the Greek Inanna, to make her beautiful and eternal. Psyche saw it briefly and fell unconscious, for that age was not ready for such knowledge. Now we need to know this vision" (Brinton Perera, 1981, p. 33).

At this point in a women' development, she may seek to heal the original split with her mother and to recover the Mother/Daughter relationship in its larger context. She will concretely look for Goddesses, Heroines and contemporary creative women to become self-objects for her. This has become an important theme in feminist writings (Paris, 1986; Matthews, 1992; Pollack, 1997).

Jungians have claimed that the so-called dark Feminine has almost become a contemporary common collective image in the dreams of modern Western individuals (Woodman, 1982, Douglas, 1990, McNeely, 1991). This points to the Feminine principle that needs to be restored in the human psyche and the collective consciousness.

8.4.5 *Career-Oriented Women, the Dynamic Feminine, and the Rediscovery of the Static Feminine*

By gaining competence in the world of action and risks, inhabiting the ways of the dynamic Masculine and the static Masculine which were not readily open to previous generations of women, these career-oriented women will feel different tensions in their struggle for individuation. According to the proposed model, these women, in moving closer to the dynamic Masculine and static Masculine, will experience tensions on the static Feminine/dynamic Masculine bipolarity and on the static Masculine/dynamic Feminine bipolarity.

Career-oriented women on the latter pole will feel the pull of these opposites in a call towards the watery initiations in order to reach a new realisation of the static Feminine. It would seem that career-oriented women have emerged out of the static Feminine into a more focused active Masculine ego-style. However, the next step has also begun; women are feeling dissatisfied with the limits of these new-found ways, mourning the lost Feminine.

The next decade will yield to the tensions and struggles within this newly-won identity. These Masculine effects of the Apollonian Athenian Heroic ego will have to be negotiated in the individuation process. Women of the 90s have already begun to free themselves and reconnect with the repressed Feminine as a need to return to the inner home. They will have to find a new experience of the static Feminine on both a microdevelopmental level and a macrodevelopmental level to also nurture the Eve-woman.

The terror of the watery initiation results from dissolving into the original matrix of the Self, giving up an orientation to the ideal, trusting to know the way and to hold on to a symbolic experience of death with little more than faith that a renewed sense of self will be born. This is the experience contained in the therapeutic relationship that Jung elucidates so fully in his paper, "Psychology of the Transference" *(CW* 16). It was in this process that Jung was mainly interested, as was discussed in Chapter 3.

The regression in the watery initiations is the classical Jungian regression most valued by Jungians. This movement is also a regression in the broader psychoanalytic sense of a return to a chronologically earlier dimension of psychological experience associated with infancy and childhood. This return involves an absence of adequate attunement and mirroring in the patterns of the static Feminine, a deprivation, a terrible void, all the terror which arises from risking being seen as one is. This return is necessary to have a corrective maternal awakening of the archetype of the Great Mother, the archetype of the static Feminine. Images of madness and the broken Senex as the broken power of static Masculine as they are overturned and destroyed, are frequent (Hill, 1992).

Images of Ariadne as a structural type are frequent here as she struggles to integrate the static Masculine and dynamic Feminine modes of consciousness (Young-Eisendrath & Wiedemann, 1987).

The return to the archetypal Great Mother/Goddess for renewal in a Feminine source ground and spirit is a vitally important aspect of modern woman's quest for wholeness, or, more specifically, of the Father's Daughter's quest for wholeness. She has repudiated Feminine energy patterns just as culture maimed or derogated most of them, and now needs to return and redeem the dangerous threat of her split-off parts in the images of the Witch and the Terrible Dark Mother. The new individuating balanced ego must return to find its matrix and the embodied strength to be

active and vulnerable, to stand its own ground, and to be emphatically related in a soul way (Murdock, 1990; Brinton Perera, 1981).

As Adrienne Rich (1976) powerfully states that the woman she needed to call her mother was silenced before she (Adrienne Rich) was born. On a collective level, modern women could not have been nurtured by mothers in the first place. Mothered by abstract, collective authority, they are cut off at the ankles from earth.

Healing the Mother-Daughter split extends beyond a woman's relationship with her personal mother, it extends into the imbalances of the values within patriarchal culture. The absent Good Mother that these women either rejected or was not exposed to, either in their personal mothers or in the bad Mothering that culture gives women, creates in these women a feeling of being deeply unmothered. They need to heal their own negative Mother, because this Mother-Daughter split affects the woman's relationship to the positive inner Mother in their psyches. Without this healing process, she will remain needy, abandoned, unworthy and incomplete (Woodman 1982; Murdock, 1990).

In the emancipation of the Daughter, it is not only her own mother and the role of the Mother within society that is influential on archetypal images of the Feminine. The qualities that are generally considered to belong to the female also have an effect. The Feminine as something dangerous, inferior, evil, and the fear of female power which leads to the fact that women are devalued or idealised, assert the fact that their true being is not fully perceived or appreciated. The current images of woman in advertising, film, and literature must feel dangerously ambivalent to the adolescent woman reflecting on the depths of her nature. The male Gods are so much more immediate than the Goddesses, although this has altered considerably in recent years.

The fact that women have become more aware of a whole spectrum of Feminine deities shows women's need to feel that there is a Goddess at their shoulder; in other words, it is right and proper for women to have a primary identity, not just one received from a Masculine deity. These Goddesses should be constantly described and brought to consciousness (Kast, 1992). In so doing, this will engender a new and much needed vital dimension of static Feminine consciousness in women, the feeling that she *as woman* is grounded in something inherently valuable and self-reliant, something that connects her to the vital aspects of life, to a healthier view of herself as woman in her own right.

Colonna (1980), for instance, notes that the archetype of the Witch, who is closely connected with Lillith, is extremely important for female individuation today. She writes that Lillith exists in women's dreams to the extent that they are incapable of bringing opposing sides into a dynamic and harmonious equilibrium. Women split the good and bad Feminine with the consequence that the side considered evil becomes a destructive, autonomous unit in the depths of the

unconscious. Jung himself was concerned with the theme of the Witch in her destructive aspects and subsequently became interested in her positive aspects (*CW* 16).

Colonna argues that Lillith or the Black Moon needs to be approached because she signifies the emergence of a new female Self, understood as the Feminine capable of having real relationships and involvement, yet, at the same time, internally independent. This may be connected with Lauter's view in her work on images of the "independent woman" in the visual arts; neither Amazonian nor Medium images describe this image satisfactorily. The independent woman can marshal her creative energy on her own behalf and on behalf of others with passion, intelligence and responsibility (Lauter & Rupprecht, 1985)

Birkhäuser-Oeri (1988) too argues that the female individuation process cannot do without the Dark Mother figure, first in the form of the personal Shadow, and later in terms of the Self. This is echoed by Vogelsang (1985) in her work on Lillith. She feels that the individuation process is reversed in woman's case. There must be a flight from Father-God and Adam (patriarchal impositions which could reverberate in animus issues as discussed above) before the Shadow can be worked with. The perception of the Shadow will linger far behind. The woman must first uncover enough feminine self-image and (Masculine) ego, and should have begun to find her own positive animus.

The woman at this stage may feel herself alone at night metaphorically, wandering the road of trials to discover her strenghts and abilites as well as to uncover and overcome her weaknesses. Murdock (1990, pp. 46-47) writes: "That is what leaving home and taking the journey is all about ... now it is time to look at herself. Her task is to take the sword of *her* truth, find the sound of *her* voice, and choose the path of *her* destiny."

She will encounter forces of her own self-doubt, self-hate, indecisiveness, paralysis, sadness, and fear. The woman here may have to access her normal needs which include her own dependency yearnings. The myths of feared dependency and female inferiority become potent once again. Issues of how she turned her affection over to the father or Father-Masculine by denying her own needs and ability to nurture herself will have to be addressed. In seeking nurturance for herself, she projects her Mother needs onto Him. She enjoys pleasing Him, taking care of His needs (whether it be co-worker, lover, boss or father).

This process is filled with confusion, grief, alienation, disillusion, rage, and despair. The metaphor for this process, as Neumann (1971) aptly depicts it, is digging the earth to find her way back deeper into her Self. A woman moves down into herself to reclaim the parts of herself that were split off when she rejected the mother, the denigrated Feminine and the Feminine modes of being.

Murdock (1990, p. 90) writes:

> To make the journey a woman puts aside her fascination with the intellect and games of the cultural mind, and acquaints herself, perhaps for the first time, with *her* body, *her* emotions, *her* sexuality, *her* intuition, *her* images, *her* values and *her* mind. This is what she finds in the depth.

The dark Feminine embodies that part of the Feminine cycle which is death, decay, gestation, and rebirth. She is part of the Feminine that has gone underground. She embodies rage, greed, and fear of loss. She is raw, primal sexual energy and she is Feminine power split off from consciousness. She is a place of both death and new life lying dormant, the point of necessary destruction and of healing. In meeting the dark Feminine, a woman confronts her own undeveloped and neglected parts, her rage, fury and neediness left unexpressed. Humans have to make this symbolic journey many times over in their lives (Brinton Perera, 1981).

The dark Feminine also embodies the knowledge that "all change and life demand sacrifice. That is exactly the knowledge that patriarchal morality and the fathers' eternally maiden daughters have fled from, wanting to do things right in order to avoid the pain of bearing their own renewal, their own separate being and uniqueness" (Brinton Perera, 1981, p. 78). There is also a desire to develop those parts of herself that have gone underground while on the Heroic quest: her body, her emotions, her spirit, her creativity, and her sexuality.

The denigration of the female body has been expressed in cultural and religious taboos surrounding menstruation, childbirth and menopause (Christ, 1987); it is also reflected in mounting statistics documenting rape, incest and pornography. The sacredness of the female body, the recognition of sacredness in matter, went underground with the Feminine principle as Goddess.

In Her absence, some women forget the deep wisdom of the female body and the mysteries of feminine sexuality. Murdock (1990) states that as a woman returns from the descent or watery initiation, she takes back her body, and in this act of reclamation, she begins to make conscious its needs. Through conscious nutrition, exercise, bathing, resting, healing, playing, touching, lovemaking, and dying, she honours the body.

These issues of the female individuation process have reverberated in recent post-Jungian writing as the rediscovery of the Feminine as conscious Feminine which Woodman (1997) identifies as soul or embodied essence which are part spirit and part matter. Woodman uses the drawing of St Anne by Leonardo da Vinci to illustrate the archetypal womb-blood connection. For women, the healing of the internalised girl-child and the rehabilitation of the internalised Mother are crucial to becoming confident, nurturing caretakers of new life (Hunt, 1990).

Woodman's crusade toward the conscious Feminine is based on the images of conscious Mother, Virgin, and Crone. She focuses on the inner unconscious Mother and her Shadow aspects. In becoming conscious, the inner Mother can become a guide to assist women in their encountering of higher aspects of the Self. In this process, women will be assimilating those parts of themselves which once were projected or rejected. Similarly, they bring the Virgin into being as a new form of the static Feminine modes of being, the mature Feminine who knows how to live in the light of her own sacred matter (Woodman, 1997).

In the process of bringing her own matter (Mother) to consciousness, her body becomes the physical counterpart of the inner Mother and guide. The search for new static forms of Feminine consciousness seems more pronounced in women because it is vital to their emancipation from the unresolved mother or Mother complex which most dynamic women seem to carry. This allows for a new vision of life to crystallise, one which facilitates a reconnection with the mother and Mother. Thus the conscious Feminine becomes a way of articulating one's soul. By releasing energy from matter, the conscious body is provided with the energy to become a chalice for the reception of spirit.

Without a strong grounding in the static Feminine consciousness, the metaphors of the Masculine which keep up performance collapse easily; the ego has to be made stronger to contain the opposites. Women have to learn to mother themselves consciously so that, eventually, they contact the positive side of the static Feminine. As Woodman understands it, Virginity as an image of the new static Feminine lives her own essence and contains the seeds of limitless possibilities. This leads to an image of the static Feminine consciousness which resides in, and resonates through, all the senses of the body as long as human beings live on earth. The Virgin who has broken the identification with the Mother, while still remaining grounded in the Mother, is a transformative aspect of the Feminine. In her, matter is permeated by light. The conscious Virgin sitting on the lap of the conscious Mother is an image of the soul alive to its own values, needs, and possibilities grounded in the body. The Virgin is light (consciousness) in matter. She is the continual process of becoming more light through the wisdom that is forever revealed to her through matter and spirit.

The Black Madonna constitutes another aspect of the dynamic Feminine. The split which has taken place between body, soul, and mind can be healed through time. All the Dark Mothers and Medusas thus become images of transformation under the aegis of the archetype of the Wise Woman, Sophia (new static forms of Feminine consciousness).

The dynamic Feminine may also appear to modern women in the form of the male animus, the male Other, and in the image of Dionysis (among others) as it tries to establish contact with the Self.

The new participative ego grounded in the new static Feminine consciousness has a basic sense of having the right to feel itself part of the world in the widest sense, underpinned by an experience of the positive Mother. The ego grounded in the Masculine, which believes itself to be bad, has no such sense of a right to exist. Consequently, split off achievement must make up for it. Achievement consciousness has developed out of all that is motherless and unfeminine (Kast, 1992).

According to Kast (1992, p. 167), "Collective longing for the positive mother complex should be taken very seriously. It is not just some illusory desire for a lost paradise, but a longing for a manifold abundance of realms of life and feeling which are sorely needed."

The macrodevelopmental and microdevelopmental patterns of the Self as discussed and as they relate to women are represented diagrammatically in Figure 8.2, which has been specifically developed for this study.

ATHENA, ZEUS,
KING, SATURN

**FIERY INITIATIONS
TRAILS BY FIRE**

ARTEMIS, HERCULES,
DESPOT, PERSEUS

GREAT FATHER

HERO

**STATIC MASCULINE
POSITIVE AND NEGATIVE
IDEALISED POLE**

**DYNAMIC MASCULINE
POSITIVE AND NEGATIVE
INITIATING POLE**

INTEGRATION

DIFFERENTIATION

PSYCHE

PUELLA (HETAIRA)

ARIADNE

**STATIC FEMININE
MIRRORING POLE**

**DYNAMIC FEMININE
TRANSFORMING POLE**

UNITY

TOWARD REALISATION OF
WHOLE PERSONALITY

GREAT MOTHER

**WATERY INITIATIONS
NIGHT SEA JOURNEY
DARK NIGHT OF THE SOUL**

HERA,
DEMETER,
PERSEPHONE,
APHRODITE

HERMES, DIONYSUS
DARK FEMININE

SOPHIA
VIRGIN

IMMANENCE,
GNOSIS

SIREN, MEDIUM
WITCH

FIGURE 8.2: MACRODEVELOPMENTAL AND MICRODEVELOPMENTAL PATTERNS OF THE SELF IN WOMEN

This search of modern women to individuate, especially these stages of reaching toward new forms of static Feminine consciousness, have been investigated by post-Jungian writers. The work of some of these important writers will now be surveyed.

A major theme in Jungian literature on woman's development and individuation centres on initiation or the use of the archetype of initiation as a paradigm for development. Fierz-David's book on *Women's Dionysian Initiation* (1988) contemplates the Orphic ritual for women and explores the initiation as a model for woman's development. The developmental stages in the inner initiatory process parallel the rituals depicted in the frescoes which range from a loss of a former extraverted relation to the world and its consequent group identification, dismemberment (search for personal unconscious, Shadow and animus in development), descent into the collective unconscious. Such a descent entails a surrender of the rational which was so hard won in the classical animus stage and a loss of former consciousness.

For the next stage, passive surrender is no longer enough. Once full of fear and terror and subjected to the God, Dionysus, and accompanied by feelings of both death and ecstasy, women experience panic. They are required to sacrifice a life of relatedness in the world for loneliness, separation, and a reappraisal of self and spirit. One of the concluding scenes features Dionysus and Ariadne in *coniunctio*; they serve as an archetypal image of the Self for women and may be equated with the journey to the lowest part of the underworld, the stage from which ascent and development become possible. Subsequently, women return from the underworld exhausted. In this, the initiate is kneeling before the ceremonial winnowing basket and is about to uncover the hidden and sacred phallus. An angel with a whip stands in her way. Referring to this scene, Fierz-David (1988, p. 100) argues: "It is truly a divine recognition that sex, too, can be holy. And for a woman it is truly one of the most important experiences that the creative spirit becomes alive for her when it reaches her bodily depths." She considers the extinguished torch as psychologically representative of a newly developed animus (dynamic Feminine) who now can act as guide and mediator between consciousness and the collective unconscious.

Douglas (1990) suggests that this scene reflects the desire to seize the Masculine symbol from without rather than discovering, developing, and relating to the Masculine within the woman. The last scene reveals a return to consciousness where the woman leans against the lap of a priestess, emphasising the comfort to be gained from women as teachers, companions, and models in this situation as well as the importance of other women in a woman's discovery of the Feminine base. Bradway (in Douglas, 1990) emphasises that the initiate reconnects with her own feminine being through bodily contact with another woman who supports her through the ordeal, a woman who has been through the initiation and can offer empathy and comfort, but, importantly, not protection.

In her questioning and reworking of Jung's concept of individuation for women, Ruth Anthony El Saffar (1994) finds that female individuation is not adequately accounted for in Jung's understanding of women's processes. Although El Saffar equates Jung with Freud through their being sensitised to the dynamics of the unconscious and affirms Jung's belief that the connection to the Feminine is salubrious and enriching, she claims, nonetheless, that they built theories which, for cultural and historical reasons, were incapable of imagining a fully realised female Self. El Saffar thus elucidates the stage of individuation facing modern women today, and, more specifically, women identified with the static Masculine ways and her struggle to go through the watery initiation to find a new mode of consciousness in the static Feminine.

The femininsts believe that the Goddess image is indispensable as it frees women from the damaging image of the male God, and provides the focal point for the construction of a non-sexist religion. Kast (1992) concurs that, in a world decisively formed by the Father, women long for the values which are inherent in the Good Mother, and which have been devalued and veiled in the Shadow. The Goddess and her images become the metaphor for women searching for new forms of static Feminine consciousness which develops first out of mother complex toward a higher level.

Through a detailed discussion of the visions of a seventeenth-century nun, Isabel de Jesus, El Saffar (1994) proposes a radical alteration of the individuation process to render it relevant for women. This reading, which uses personal, socio-cultural, and archetypal contexts, as well as women's roles in a male-dominated society, makes a most important contribution to Jungian women's studies and therefore requires detailed consideration.

El Saffar writes about women seeking a sense of personal value and empowerment. In developing an awareness in themselves, women will find their innate body/psychic images of the Feminine running into conflict with dominant collective representations of womankind, therefore they seldom suspect that these images reflect the ancillary roles women play in relation to the dominant male culture. In this discussion, she makes specific reference to Ulanov's and Bolen's constructions of the Feminine. This, in turn, echoes Sullivan's definition of the Feminine images reflecting stereotypes of masculinity and femininity.

In describing the complexities of the nun's individuation processes, El Saffar deduces that the mother's voice becomes ventriloquised, speaking the "truths" of the male-dominated culture into which she was born, giving the daughter little of what might enable her to connect with the body, the earth, or companionship with fellow beings. El Saffar describes in the way the psyche compensates for this omission with a resurgence of Feminine images (echoing Woodman, Whitmont, Qualls-Corbett) which include a recovery of a Feminine Jesus and, beyond him, God as Mother.

Consequently, the negative Masculine images are frequently encountered, images such as the devil and a host of lesser demons who threaten. This process subsequently leads her into becoming intimate with a Jesus of polymorphous qualities, so that she ultimately arrives at a sense of the divine Mother and herself as part of creation.

El Saffar also makes important observations on the process of individuation as it applies to today's women who have been successful in careers and in the world of work. She states that the point of reference in male individuation from Gilgamesh to Jung himself always seems to be the social order to which the troubled and struggling Hero returns after an encounter with the other world, the unconscious. She believes that women's individuation, if that is also understood to mean an expansion of ego boundaries so as to include those aspects of the Self left undeveloped in the acculturation process, might well be accounted for in Jung's theory on the classical animus. Inner and outer male figures could present for her the possibilities of empowerment which her earlier learning of cultural gender codes has denied her (echoing de Castillejo, Harding, McNeely, Roy, Young-Eisendrath and Wiedemann).

She believes that what this theory reinforces, however, is the patriarchal association of the Masculine with power and action and the Feminine with weakness and passivity (echoing Bolen). The theory gives no place for images of Feminine power originating in the Godhead in the archetypal world, and therefore it reinforces culturally assigned roles, while, more importantly, splitting women with highly developed Masculine egos further from their connection to the Feminine.

A meaningful theory of female individuation must take into account the absence of images of female power and generativity in the cultures in which women grow. This is reinforced by what Beverley Zabriskie (1990, p. 270) has to say: "Without goddesses, without great `grand´ mothers to claim as ancestresses, many Western women have had little sense of a numinous and autonomous feminine tradition" and "as an introspective psychology bids us to find the numinous and authoritative within ourselves, to connect with the immanent as well as the transcendent, reflective women will feel the absence of female images to turn to and draw from for reinforcement as they grow toward personal empowerment."

El Saffar bemoans Jung's dualistic thinking about the notion of animus as the repressed Masculine which assigned, as if by nature, an unconscious masculinity to women. It is important to note that, throughout her discussion, she uses the concept of the animus in its more classical sense. She discusses gender difference and how factors of power interfere with true difference which make femininity and masculinity in patriarchal cultures expressions less of nature than of disabling oppression. She refers to these outer conditions as extremely important in any reading of woman's psychological processes because these restrictions function intrapsychically as well. The inner socially contaminated image of the Masculine works to prohibit a woman's encounter

with her rage and frustration. She inevitably carries the cultural devaluation of the Feminine and her own feminine being. Her path to wholeness, her discovery of a sense of Self, is carried on in an inner as well as outer atmosphere of rejection of herself as a social and sentient being.

El Saffar links the female mystics of Europe to modern women who, she believes, have traded their connection to the earth and to their bodies for a chance to find what seems like fulfillment and wholeness through roles in the realm of the Masculine Gods. If the goal of individuation is the discovery within of the parts of the Self which have been missed, then modern women, who have a highly developed and often very positive relation to the parts of themselves traditionally associated with the Masculine, should be understood as individuated. Instead, they have lost a sense of Self.

Repeated themes in the tradition of female mystics now emerge associating Jesus and God with the Feminine, imaged as a Jesus with engorged breasts. In Isabel de Jesus' material specifically, this suggests that transformation was a matter of reconnecting with the lost Maternal. Both Jesus and God were frequently referred to as Mother by Isabel de Jesus.

These redemptive images of the Feminine are also present in the dreams and visions of contemporary women thus leading women back into the vibrant yet occluded energies of the earth and the body. For example, female figures often invite the female dreamer to a deeper connection with the Self. El Saffar (1994, p. 11) poses this question, and then offers an answer: "Is there, latent in women's religious expression, and therefore in women's experience of the Self, an innate feminine, based, perhaps, on women's different experience as both embodied and social beings. If there is an innate feminine nature, figured out of female embodiment and acculturation, it is one that has not been represented in dominant religious and cultural images, and it is one that dominant psychologies have failed to fathom."

In *The Visions Seminars* (1976), Jung did say that the divine form in a woman is Feminine, an image of the Self is the end point, an embodiment of essential energy for a woman. However, it was many years before it became current to suggest that God could manifest aspects of the Feminine, even though Jung himself had alluded to numinous and awe-inspiring divine representations in female form (B. Zabriskie, 1990).

In discussing the role of the classical animus in Jungian psychology, El Saffar argues that the separative nature of the ego as well as its close association with the Masculine makes the idea of androgyny or the possibility of female wholeness through the animus something of an oxymoron. For a woman to unite with the Masculine, whether as a factor of inner or of outer life, is to struggle with an aspect of the acculturated self that seeks to weaken or destroy her. In stating that "ego is an animus idea" and "an animus that loses its soul (anima) connection, that posits itself as independent of the *syzygy*, is ego", Hillman (1985, p. 179) underscores the way that animus/ego

resists soul connection. Women who were to survive in culture had to internalise a Masculine image of the self that encouraged repudiation of the body and all connection to the earth and mother. El Saffar speaks of the destructive nature of acculturated norms as they act in the development of a female self. The separatistic animus in its negative form pulls her away from herself. It is only when the animus is transformed into an image of brokenness and vulnerability that it can function as healing. This image of the animus is often presented in Feminine form.

The Heroic mythological figure (also in women) rescues the Maiden from the Mother and the power that the Mother represents. This severing allows the Hero - who has himself entered culture by repudiating his connection to the Mother - to make a safe reconnection to a female other. The connection he makes is one based on his need to dominate and subdue, as countless stories and plays show. El Saffar concludes that the theory of classical animus - apart from the fact that it does not take into account the cultural and gender formation of men and women - shows little sympathy with the Daughter's task of restoring her severed connection to the Mother and to the unconscious where the Mother lies hidden.

Jung's notion of the *coniunctio* as a gendered image of wholeness based on the coming-together of the contrasexual elements seems especially inappropriate for women in patriarchal cultures. For women, on the other hand, the Masculine works from within, not to facilitate a return to the source of their connectedness but to further their processes of separation and differentiation. The animus is a creation of culture and is effective only in restoring balance within the confines and limitations of culture. From her research, El Saffar deduces that women do not come to wholeness by uniting with the male Other. Although at some point in their imagery most mystics experience moments in which union is envisioned with an ostensibly male Godhead, the interaction is complex, involving imagery which encompasses a strong projection of Feminine and female attributes onto the male God.

These conclusions are echoed by research done by Annis Pratt when she analysed British and American novels written by women between 1700 and 1978, working from the assumption that archetypal images would be reflected in the experiences of women's living, writing, and life experiences. She states that women's rebirth literature casts its Heroines out of the social community rather than elevating them to the status of Hero, as in men's rebirth literature. Women's Shadow, rigidly social in content, fills them with self-hate for the very forces that should carry them toward greater development (Pratt, 1985). The gynophobic Shadow and the classical animus are often fused in a male character who loathes the woman character every bit as much as she loathes herself, reinforcing "her selfblame and dragging her into masochistic compliance with social standards" (Pratt, 1985, p. 104). Those who manage to get past these structures do so in a journey of rebirth structured along the lines of the archetypal narrative of Demeter and her daughter, Kore. "Whereas Jung's male heroes often confront the terrible mother at the nadir of

their journey, women characters at the core of their quest often encounter a powerful integrative mother figure who offers regeneration" (Pratt, 1985, p. 105). Pratt continues:

> For Jung's male quester the socially rebellious Shadow leads the way to adventure; for the woman hero the Shadow in the unconscious is society, the marital and sexual prohibitions that impede her full development. In the male version the ultimate encounter is with an `other' and takes the form of a struggle with and taking over of the feminine within the male psyche. The woman's encounter with a feminine figure at the depths of her psyche, when it occurs, is more a fusion than an aegon; the women encounters a being similar to herself which empowers even as it exiles her from the social community. Although women's journeys to a core of being, where a holistic goddess provides beneficence and strength, do not reconcile them to a society dominated by men, the journey itself continues to provide the structure of novels, poems, and drama.

When the union with the Masculine is an inner one, when she has identified with the Masculine and developed her intellect or capacities for action in the world, she has almost invariable had to sacrifice her connection to the body and her sexuality.

According to El Saffar, a more recent version of the struggle for selfhood among women in culture is to seek to live out both an embodied female existence and a strong connection to the spirit and intellect associated with the Masculine. The amalgam proves exasperating in the best of cases, and life-destroying in the worst. Women are torn asunder by the effort of living out of both sides of themselves at once. Separated from any positive image of herself as empowered, she will experience herself as trapped in structures which alienate her from herself, no matter how strong and successful she may appear to be.

Jung wanted to reserve for himself a place of power and separation quite different from the relation to the Feminine that a woman on the journey of individuation makes. A theory attuned to female psychology might recognise difference and, in fact, celebrate difference without having to resort to the defensive postures evident in Jung's writing on the anima, the unconscious, and women (El Saffar, 1994). In his confrontation with the unconscious, Jung is clearly behaving like the Hero in a Hero myth, going into great danger with the intention of gaining control over the monster and returning home victorious. His myth, as he describes it in *Memories, Dream, Reflections*, remains bound to dominance structures (El Saffar, 1994). In her critique of Jung's ideas, El Saffar (1994, p. 55) writes:

> Although Jung could at times see that the woman a man deals with most of the time is the projection of his own anima, the image of his own soul, he could not see so clearly that the power he unconsciously attributed to women ("she who

must be obeyed") has the effect on actual women of further enslaving and degrading them. When Jung fell into the world of unconscious images, he came into experience of his helplessness. He found himself in the outer world in the place of rejection which is the common lot of women. Yet in his later theories about the structure of the psyche he missed the realisation that women's "irritating" efforts to assert an idea are an effect of culture, an effect of a system that excludes women from engaging the intellect, but, more profoundly, makes of women the obstacle to culture. It is only by resisting the regressive pull of mother that young men succeed in extricating themselves from her grip and entering the world of knowledge and power.

El Saffar comments on the negative or Terrible Mother, repudiated and turned into a petrifying caricature of female power, and automatically calling forth the gynophobic Hero in the figure of Perseus. The whole construction of Otherness which throws the sexes into opposition is premised on fear of the autonomous Mother whom patriarchal structures must split off and relegate to the depths of the unconscious. Although consciousness and culture require the break, the sundering of the Mother from consciousness has the effect of stripping women in their culture of sexuality, creativity, and subjectivity (echoing Whitmont, and Baring and Cashford). Having entered culture by splitting off from the Mother, the Masculinist ego has an inherently negative relation to the Mother from which it has separated, one which requires that it maintains separation and dominance.

El Saffar (1994, p. 23) believes:

> Woman have no real home in culture, and therefore no claim to an independent consciousness, as long as the path to their origins in the mother is blocked.... That is, a woman's bodily similarity to the one who gave birth to her guarantees an ongoing connection, even when that connection is denied by the conscious personality. The sense of an open field between things, a field in which reciprocity rather than dominance is the principal image, persists in women even when the separative influence of the father has been important in their ego formation.

Sooner or later, women must enter the territory poisoned with unexpressed grief and rage that is their experience of the Mother within. Such an entry can bring out a state of depression and desperation. At this stage, an ego needs to be strong enough to process and assimilate the material encountered, making it exceptionally difficult for the woman to find her way to her completion and sense of wholeness.

The mother is also the first object of love and therefore the search for wholeness for both men and women has to do with not uniting opposites in gender, but with the recovery of the

connections to the Mother. The animus works to sever the women from connection to the Mother and may well be useful in this regard. It also depotentiates the Feminine and leaves the woman at the mercy of the Masculine, the male Godhead. What is assumed is an absence of genuine parity in archetypal gender relations, the absence of the Feminine, the female Godhead. What is sacrificed is the woman's potential relation to her own dark and dangerous power. In women, their newly-won masculinity, an expression Jung uses in his essay "Women in Europe", affects the deeper structures of the psyches of men and women only superficially (El Saffar, 1994).

In her book, *Backlash*, Susan Faludi (1992) discusses the fear inspired by the feminist movement. Institutions of power continue to marshall their resources to block further efforts on the part of women to create an image of themselves not circumscribed by the roles of mother and generic support systems. These phenomena show that woman are enjoying increasing opportunities to experience the Masculine within them, although the soul remains at risk in this era of outer shifts in gender politics. It is not enough for women simply to be in the right relation with the Masculine as it has been layered into the psyche over generations. Patriarchal power has had a deadening effect on the expression of the Feminine which allows neither men nor women to cultivate soul or connection with the Feminine aspects of the Godhead.

If, in the process of mothering boys, things go well developmentally, the expectation is that they will find the mirroring they sacrificed in a satisfactory adult experience of love and work, the areas indicative of successful male adaptation to culture. For girls, the sacrifice of the Mother does not lead to an eventual gratification through sublimations of their wounded narcissism.

According to El Saffar's extrapolations from the visions of Isabel de Jesus to modern women, a woman finds her own rejected Mother-image transformed and redeemed through the image of Jesus. She experiences in the archetypal realm a Mothering which provides her ultimately with a fully developed Self capable of interacting lovingly with God. This journey unfolds through images of sadomasochism, selflessness, dismemberment of herself, nothingness, surrender, and abandonment. In the visions, the image of Jesus repeatedly mirrors her own vulnerabilities and needs.

In her unconscious, Isabel de Jesus found a feminised, maternal Jesus to whom she related out of a sense of her own wounded embodiment. Her early experiences were a struggle between God and the devil, which can be understood as struggles with her own dark side: her sexuality, her rage, and her greed. El Saffar (1994, pp. 134-135) continues: "In the imaginal world she was able to experience what in the earthly realm she was told was her sinful nature as the basis of her interaction with God."

Schwartz-Salant and Stein (1987, p. 94) calls this "embodied seeing" which leads to a recovery of the static Feminine and with it the death and transformation of the patriarchal God-image.

8.5 THE CONTEXTS OF THE PSYCHOLOGICAL DEVELOPMENT OF AFRIKANER WOMEN

Political structures bring about changes in the practices of everyday life, affecting every aspect of human social organisation, including family relationships and even early mother-child bonding patterns. These relationships, in turn, have an effect on the development of personality, including the formation of ego, Persona, Shadow, and animus/anima structures (Saayman, 1990). Nations and particular historical periods, like individuals and families, can be said, therefore, to be involved in developmental processes and to have characteristic patterns of response leading to imbalances. The main point of this section of the chapter is to delineate the historical and cultural framework within which Afrikaner women can be contextualised. Although an extensive discussion of all the factors and reasons and formation structures inherent in the cultural and historical history of Afrikaner women must remain outside the scope of this study, an outline of the broadest factors in their culture and their possible consequences seems essential in order to assess the effects they could have on the psychology of women in particular. These conclusions will be put in particular context within the Masculine and Feminine principles, as these are archetypal patterns which can also relate to constellated cultural patterns of nations and groups of people (Hill, 1992).

The major South African factors notable for their psychological relevance include the trauma of literal and geographic separation from the old world, or Mother Europe which preceded the development of the Afrikaner people, the subsequent drive for political and religious unity, the insistence on an unbending Christianity, the shifting of men away from countryside into the Great Trek, and subsequent wars and warlike survival in a hostile continent, the consequent establishment of a strong military, the growth of white, male-dominated Nationalist Afrikanerdom, and a sharp differentiation of gender roles. All these factors interact with one another. (A fuller discussion by Faber may be found in Saayman, 1990, pp. 47-61).

In a milestone book on her Afrikaner foremothers' religious history from the eighteenth to the twentieth century, constructed from their ego-texts (their diaries and letters), Landman (1994) demonstrates how Afrikaner women were enslaved socially and historically by their piety; self-sacrifice became synonymous with Afrikaner women's way of being, just as survival became synonymous with the Afrikaner men's way of being. She traces the role of guilt as the predominant characteristic in Afrikaner women's main relationship to both God and men, the socio-political powerlessness of Afrikaner women, and how they used their piety to empower themselves by believing in a demanding male patriarchal God who wished to be pleased and who empowered those who succeeded in doing so. Women thus adopted submissiveness to men in order to gain the favour of male dominant culture. In competing for the favour of this dominant culture, they were, and still are, disloyal to one another, and extremely suspicious of other

cultures, especially British and black. Their piety of self-hate and submissiveness enabled the men of the dominant culture to use female piety not only to keep women from participation in public life, but also to engage them, often unknowingly, in male nationalist struggles (1994, p. 2):

> while their husbands and brothers were formulating biblical Calvinism and applying ideological Calvinism, these women were (and are) serving the personal God of the eighteenth century Dutch and English piety, often decades, even centuries, after Europe had outlived her pietists. They took the dated European piety with them on the Great Trek to survive, as they believed, the wars with the blacks.... it was attractive to these women because, on the one hand, it allowed them a personal relationship with God, which they were often denied with their husbands; on the other hand, because they were naturally proactive people, it afforded them the attraction of a life of individual holiness, self-sacrifice and service to God.

Landman (1994, p. 3) continues: "My postulate is that even after three hundred years Afrikaans women have not yet liberated themselves from this subculture. Suspicious of other cultures, they are restricted to pleasing their male dominant culture and their male God."

Commenting on the previous histories of Afrikaner women, she notes in the diaries of women during the seventeenth and eighteenth centuries an obsession with hell, Satan and personal sin, habitual reference to the self in humiliating language, a strong suspicion of the threat of many personal enemies, including Satan and the heathen. (This is especially evident in the diaries of Hester Venter and Catharina Allegonda van Lier). In the nineteenth century, while these themes continue in the diaries of Afrikaner women, the Netherlands was experiencing the Reveil in which Dutch women played a role of which the women in South Africa were totally unaware. In the 1830s, Afrikaner women followed their husbands on the trek to the north, pursuing a dream of white Afrikaner independence. Susanna Smit's diary contains the same type of piety as above, but reveals a negative self-image based on excessive personal guilt, with a domineering male-image of God as the strong man who has to be pleased, a simple view of Christ as co-martyr, and an extremely negative view of the rest of humanity.

During the South African War, when a large number of Dutch-Afrikaner women were confined to and suffered in horrific British concentration camps (where approximately 26 000 women and children died), they struggled with an enraged God who had turned against them because of their sins. The concept of personal guilt, a warlike atmosphere of suspicion toward and hatred of other cultures, particularly the so-called enemy cultures, were fostered and grew in the religious thinking of Afrikaner women. After the war with Britain, the male-dominant Afrikaner culture reconfirmed the role of its women in a female subculture by presenting the history of these

women as one of active patriotism and passive martyrdom. Religious grounds were used to restrict women's activities to the subculture.

During the 1910s, when women elsewhere in the world were ready to emancipate themselves from the confinement of their subcultures, Afrikaner women were still portrayed by the dominant male culture as pious martyrs and as fervent patriots; they were honoured for taking part in the religious activities of their subculture and remaining passive and submissive to the male dominant culture.

A patriarchal nationalist theology was provided not by the Dutch men who came to South Africa, but by those Afrikaner men who went to the Netherlands to study theology, where they encountered the patriarchal theology of Abraham Kuyper (Landman, 1994). While Afrikaner women were entering into the academic, economic, and political spheres, they were not allowed to vote in the church.

Only one woman reacted against this decision: Marie du Toit. Begging Afrikaner women to rid themselves of their guilt before God and their unworthiness regarding males, her voice remained inaudible. In 1936, Johanna Brandt expressed her hope and vision that God would come back as a Mother to save the world from war and lust. She conceptualises a cosmic God with Feminine dimension as well as the self-healing of a Mother-God figure and a return to nature (Landman, 1994). These findings are today manifesting themselves in Afrikaner women's literature in Afrikaans in which women are writing about their experiences in a subculture and their endeavours to comprehend and thus develop beyond it. (See, for example, Elsa Joubert's *Reise van Isobelle* (1995); Daleen Matthee's *Susters van Eva* (1995); J. M. Gilfillan's *Die Verhaal van 'n vrou, 'n leeu and 'n hoenderhaan* (1995); Karin Cronj,'s *Vir 'n Pers Huis* (1998). Afrikaner women writers have also produced a number of texts about trying to come to grips with that which has been repressed and suppression. (See Riana Scheepers' *Dulle Griet* (1991); Marieta van der Vywer's *Griet skryf 'n sprokie* (1992); *Dinge van 'n kind* (1994); and Rachelle Greeff's *LyfSpel/Body Play* (1994).

Conformity to a single religion and culture mimics the Oedipal requirement that the child give up the polymorphous pleasures of maternal care and enter into the structures of paternal law. Tensions having to do with reputation, image, rank, and status were constantly evoked. The ego, that was formed among a class of powerful men, felt embattled and was constantly having to refortify itself while never feeling settled. Structures of repression threatening the ego-ideal went along with the violent suppression of all perceived enemies. Naturally enough, these structures were evident in efforts to control the institutions of the collective (Faber, 1990).

What men were asked to leave behind, in addition to home, their rural communities, an attachment to female others, and a sense of dependency on forces greater than themselves

probably became their Shadow. They were plunged into an Oedipal crisis in which the ego was trapped between the powerful forces of the Mother and the Father and was required to choose between them. For the sake of their survival in the new world, Afrikaner men had to metaphorically kill the Mother - their connection to the land, to home, to the mother, to their feeling - and throw themselves at the mercy of the menacing Father, vowing to learn his rules. Women, who did not participate in the great cultural leap which lifted men into schools and paid jobs outside the home, became carriers of the collective male Shadow, the embodiment of what each man feared and despised in himself. Women were openly enjoined to play out the consequences of that role - of egolessness, submissiveness, silence, anonymity, and dependence - in the collective. It can be reasonably presumed that this would result in Afrikaner women as a group projecting all their dynamic and static Masculine potential onto men and the collective.

The rise of South Africa as a nation state was dominated by efforts to regulate every aspect of collective life, from theology to philosophy and literature, from religious practice to reading and travel. At the same time, the state could not tolerate any signs of difference. The call of the modern era in South Africa was the call of the Masculine as Father, even the rescue by the Father of the Son caught in the embrace of the Feminine, Mother, and Nature. The ego of the dominant members of the social order ruled over rejected territories of the psyche of which it had little awareness, and of which it was both curious and afraid. (Faber, 1990).

Women and children were subjected to the severe discipline, respect, and obedience of the Father-rule. The only positive images women were offered of themselves comprised submissive and self-sacrificing roles, the most idealised of which was that of the Mother. The dragon or snake-headed Gorgon that the abjected Mother became, turned out, under the force of repression, to be a figure of danger. She had many faces, and became the root drive in the violence unleashed against native people in periods of conquest (Faber, 1990).

Men were acculturated to vent the hostility on outer others, be they women and children in their charge, their social subordinates, or the colonised people they met. Women, on the other hand, were taught to turn the hostility inward. Men and women could unite in a culture carrying complementary responses to the same feeling of rage and frustration - one indulging in violence, the other in self-hatred.

In comments on the archetypal symbolism manifest in apartheid, Faber (1990) concludes that the archetypal Masculine is present in an extreme form in this ideology in the society's guarantee against a perceived regressive incestuous melting with the archetypal Feminine. An examination of recent history suggests that the *enantiodromia* necessary for the synthesis important for individuation began earnestly in 1976 and progressed further with the advent of an equal relationship with the perceived "Black-Feminine" opposite. Its effects on Afrikaner women and their liberation still have to emerge and be fully understood, although one can argue that the

structures onto which she projected her power and that kept her in the archetypal power of the Father-world have been challenged, and this will lead to a period of transformation with its accompanying struggles and anxieties.

From this analysis, and in terms of the model of the Self used in this dissertation, it may be speculated that the typical South African Afrikaner culture and its patterns are steeply embedded in the dynamic Masculine (conquering and overcoming obstacles). This culture moved at times into the static Masculine with its rigid rules and regulations, only to return to the negative dynamic Masculine (violence) when under threat. Afrikaner women as part of the Black-Feminine threat were relegated to the static Feminine poles of consciousness, and, as a consequence, their Masculine development was severely impinged on and made more psychologically convoluted, even for career-oriented women. This will be reflected in their specific tensions and struggles as they individuate within the specific context of Afrikaner culture.

9.1 INTRODUCTION

This chapter will be devoted to a discussion of the methodological procedures used for this study. These will include the research questions, goals of the research, considerations of the case study method and, more particularly, the focused-descriptive case study and its implications; the specifics of subject selection; and the processes involved in acquiring and discussing dreams. This final stage will embody an overview of the hermeneutic and amplification processes, especially as described by Jung.

9.2 THE RESEARCH QUESTIONS

If, as Jungian psychology asserts, dreams depict the unconscious in images, then dreams, when submitted to hermeneutic processes, can be used to understand images and manifestations of the archetypal Feminine and the archetypal Masculine as well as their interaction. The archetypal images, motifs, and symbols manifest in the dreams of career-oriented women provide a useful and feasible means of understanding these themes and can provide indications of the way in which the Feminine and the Masculine manifest themselves and interact in individuals of a particular sex and gender. As a means of exploring these issues, the following research questions may be articulated:

(a) What thematic observations can be made about both the Feminine motifs and images and Masculine motifs and images presented in the dreams of career-oriented women?

(b) How do these themes of archetypal images of the Feminine and Masculine relate to the developmental model of the Self?

(c) Which typological or structural images of the Feminine or Masculine are evident in the dreamers themselves?

9.3   THE GOALS OF THE RESEARCH

Out of the research questions, the following research goals may be established:

(a)   To establish what thematic observations can be made about both the Feminine motifs and images and Masculine motifs and images presented in the dreams of career-oriented women;

(b)   To establish how these themes of archetypal images of the Feminine and Masculine may be related to the developmental model of the Self;

(c)   To ascertain and describe those typological or structural images of the Feminine or Masculine to be found in the dreamers themselves.

9.4   THE CASE STUDY METHOD

The use of the case study as a means of scientific investigation raises much-debated issues surrounding the problematics of qualitative methods of research. Qualitative methods are all too frequently and incorrectly perceived as lacking in rigorous control, inherently less valid and inevitably less reliable. Perhaps the most serious of all the criticisms levelled against the case study is its lack of replicability, one of the hallmarks of quantitative research. Such perceptions have reinforced the predominance of quantitative studies in both the human and the social sciences.

The case study method has been selected as an appropriate approach for a study of this kind because, as Edwards (1993b, p. 1) observes: "the careful observation, description, and discussion of individual cases is fundamental to the development of knowledge in the human and social sciences." Later Edwards (1993b, p. 21) rightly remarks: "The fact that a project employs a complex multivariate statistical analysis in no way makes it more scientific than a project based on case studies. Scientific status depends on whether the methodology can offer an answer." This concurs with Bromley's assertion (1986, p. ix) that "the individual case-study or situation analysis is the bedrock of scientific investigation", an assertion encompassing Cooper's (1967, p. 4) conviction that "experimental natural science is grounded in careful observation. Each investigation must proceed from observed facts." A little later (1967, p. 5), Cooper makes the

following comments on the principle of replicability in the human sciences: "In the natural sciences verifiability and falsifiability of hypotheses depend on the *repeatability* of situations. In the sciences of persons, however, we note that repetition of an individual or group life-historical situation is in principle impossible."

Jung himself (*CW* 18, p. 770) points out that psychic phenomena have "a distressingly irrational character which proves refractory to any kind of philosophical systematisation". He also points to the "continuous" developmental nature of the psyche, a factor which self-evidently excludes the possibility of devising and applying quantitative criteria to facets of the psyche or its processes.

Within the typology outlined by Edwards (1993b, p. 9), this study belongs to the category of focused-descriptive work because phenomena which have already been described will be examined in more detail as the researcher brings other questions to bear as phenomena are more specifically investigated. The examination of new cases may repeat what has already been documented or bring to light new phenomena.

The use of the multiple case study allowed the researcher to examine the dreams of ten subjects. These subjects were investigated independently of one another over a period of twelve months. No attempt was made to bring the individuals together or to conduct group work with them. In the course of the twelve-month period, 128 dreams from 10 subjects were gathered.

9.5   THE SELECTION OF SUBJECTS

Subjects for the study were selected on the basis of the following criteria:

- interest and willingness to participate in the study;
- professional, career-oriented women currently employed;
- living and working in Bloemfontein;
- white mother-tongue Afrikaans speakers;
- between 28 and 40 years of age.

9.6 PROCESSES INVOLVED IN THE ACQUISITION AND DISCUSSION OF DREAMS

9.6.1 *The Broad Methodological Pattern*

With each individual's dream materials, the following broad methodological pattern was followed for the twelve-month period: subject dreaming -> recording in writing of dreams -> amplification. It is to this last phase that some detailed attention must be paid since it involves an appreciation of what Jung understood by the terms *hermeneutics* and *amplification*.

9.6.2 *An Overview of the Hermeneutic and Amplification Processes*

Jung himself said (*CW* 18. p. 770): "Because I am an empiricist first and foremost, and my views are grounded in experience, I had to deny myself the pleasure of reducing them to a well-ordered system and of placing them in their historical and ideological contexts." From a theoretical and natural scientific perspective, such a statement may sound like a form of anarchy but Jung's point was to warn against an inherently static systematisation at the expense of the dynamic processes of the psyche. Although Jung did not create "a well-ordered system" methodologically, he did make some methodological statements in which he explains his approach to the whole matter of interpretation. Some writers, such as Barnaby and D'Aciero (1990, p. xvii), for example, believe Jung did, in fact, develop an interpretative methodology, a sort of hermeneutics centered primarily around the symbol as text. Because Jung's hermeneutics focuses on the symbol, this focus and Jung's interpretative procedures require elucidation.

9.6.2.1 Definitions of Hermeneutics and Texts

9.6.2.1 (a)   A Definition of Hermeneutics

Originally used specifically to refer to Scriptural exegesis, the term *hermeneutics* has subsequently come to mean the interpretation and understanding of texts. Two matters arise: [a] the meaning of the term *texts* in the definition; [b] the variety of philosophical premises and contexts from within which the interpretative process can be oriented and conducted.

9.6.2.1 (b)   A Definition of Texts

A text is generally presumed to be whatever may be subjected to interpretation. It is a classification which clearly embraces a vast variety of materials, including films, paintings and sculpture, historical events, case histories, symptomatology, all forms of literary production, images (temporary or permanent), visions, and dreams to name but a few. For the purposes of this study, dreams constitute texts for interpretation.

9.6.2.2 An Observation on the Philosophical Contexts of Hermeneutic Procedures

Paul Valéry, an almost exact contemporary of Jung's, once claimed that "there is no discourse so obscure, no tale so odd or remark so incoherent that it cannot be given a meaning" (Preminger, 1974, p. 947). As is the case with most disciplines, hermeneutics offers a wide variety of approaches, most predetermined by a specific interpretive purpose. Each approach is embedded in some philosophic system or world-view, one which is usually congruent with the aims and ends of the interpretive purpose. This position holds true even for those who have argued that "interpretation need not be encumbered with discussion of methods and principles, in that it is essentially an intuitive activity" (Preminger, 1974, p. 943). Since it is neither desirable nor necessary to provide an overview of such a wide range of interpretive possibilities, this discussion will focus on the hermeneutic process articulated by Jung himself.

9.6.2.3 The Evolution of Jung's Hermeneutic Method

In *Symbols of Transformation*, Jung explains (*CW* 5, p. 5): "For, just as psychological knowledge furthers our understanding of the historical material, so, conversely, the historical material can throw new light on individual psychological problems." This constitutes the beginning of Jung's use of parallel materials to facilitate the interpretation of a series of fantasy images.

Two years later, in his paper entitled "On Psychological Understanding", Jung (*CW* 3, p. 185) writes: "The causal standpoint reduces things to their elements, the constructive standpoint elaborates them into something higher and more complicated. This standpoint is necessarily a speculative one." He adds: "Constructive understanding, however, differs from scholastic

speculation in that it never asserts that something has universal validity, but merely subjective validity." Later in the paper (*CW* 3, p. 192), he says: "the constructive method, working with highly complex material, has to build up towards an unknown goal. This obliges the investigator to take account of all the forces at work in the human psyche."

From these two extracts, it is possible to deduce two of the components of the interpretative method - parallel materials and the constructive method - which were subsequently subsumed under the label: *hermeneutics.*

9.6.2.4 Some Observations about the Jungian Hermeneutic Method

From the outset, it needs to be made clear that Jung used the words *interpretation* and *hermeneutics* synonymously. Jung uses the term *hermeneutics* to mean *amplification*, that is, the process of exploring the meaning of a symbol- or image-text through broader parallels of meaning drawn from historical, cultural, social, alchemical, religious, mythological sources, etc. Such an interpretative process is congruent with the fact that amplification is concerned with both the individual and the collective simultaneously.

Although not given to methodological formulations and statements, Jung did offer an explanation of his own interpretative approach (*CW* 7, p. 291): "The essence of hermeneutics, an art widely practised in former times, consists in adding further analogies to the one already supplied by the symbol.... This procedure widens and enriches the initial symbol, and the final outcome is an infinitely complex and variegated picture the elements of which can be reduced to the respective *tertia comparationis*. Certain lines of psychological development then stand out that are at once individual and collective."

Because he insisted that he was dealing with the individual and the collective simultaneously, Jung's methodology was also required to integrate the personal and archetypal of psychological life. Through the process of amplification, this was made possible, practical, and functional. The amplificatory process concerns itself with demonstrating parallels between a given symbol and similar motifs in myth, alchemy, religion, or whatever other sources may be available and appropriate. A second reason for the effectiveness of the amplificatory process is to be found in Jung's reasoning that while every symbol manifests itself within particular and individual contexts and possesses specific meaning, each is archetypally grounded.

Jung himself is aware of the criticisms that could all too easily be levelled against this "procedure". He continues: "There is no science on earth by which these lines could be proved "right"; on the contrary, rationalism could very easily prove that they are wrong. Their validity is proved by their intense value for life. And that is what matters in practical treatment: that human beings should get a hold on their own lives, not that the principles by which they live should be proved rationally to be "right".

As Barnaby and D'Aciero (1990, p. xvii) explain: "a proper Jungian hermeneutics involves the deployment of a flexible (pluralistic) comparative, and interdisciplinary "exegesis" that seeks out interpretative possibilities - not conclusions - and whose canonic procedures *amplify* the symbol-text by adding to it a wealth of personal and collective, historical and cultural analogies, correspondences, and parallels. In other words, the Jungian interpretation unfolds as a reproduction - a positing of meanings *in relation to* and not the uncovering of *the meaning*, as in the Freudian operation - thereby advancing the genesis of meaning, collaborating in the genesis of the hermeneutic secret."

In his discussion of "Problems of Modern Psychotherapy" (*CW* 16, p. 64), Jung writes of the dangers inherent in the analytical-reductive approach to interpretation: "Freud's interpretative method rests on "reductive" explanations which unfailingly lead backwards and downwards, and it is essentially destructive if overdone or handled one-sidedly." He notes (*CW* 3, p. 192): "The analytical-reductive method has the advantage of being much simpler."

Using fantasy as his example, Jung (*CW* 7, p. 291) explains alternative approaches: *"Concretely* understood it [fantasy] is worthless. If it is understood *semiotically*, as Freud understands it, it is interesting from the scientific point of view; but if it is understood *hermeneutically*, as an authentic symbol, it acts as a signpost, providing the clues we need in order to carry on our lives in harmony with ourselves."

Essentially Jung sought a methodology which expanded the meaning of the symbol rather than one which reduced it to a single definitive meaning. The symbol remains "plurivocal" rather than "univocal" (*CW* 6, p. 474): "The symbol is alive only so long as it is pregnant with meaning. But once its meaning has been born out of it, once that expression is found which formulates the thing sought, expected, or divined even better than the hitherto accepted symbol, then the symbol is *dead*, i.e. it possesses only an historical significance." From this, it is clear that some part or parts of the meaning of a symbol are likely to remain elusive and unknown.

9.6.2.5 Some Observations on the Amplification of Dreams

"Dreams are an objective source of information" (*CW* 18, p. 78)

In the five lectures given in London between September 30 and October 4, 1935 (subsequently known as the *Tavistock Lectures*), Jung offers another methodological description, this one more substantial and specifically related to the matter of dream interpretation. He begins (*CW* 18, p. 82) by explaining his aim: "I do not apply the method of free association because my goal is not to know the complexes; I want to know what the dream is." To achieve this end, he adopts the following methodological approach (*CW* 18, p. 83): "first of all, when you handle a dream, you say, `I do not understand a word of that dream.' I always welcome that feeling of incompetence because then I know I shall put some good work into my attempt to understand the dream. What I do is this. I adopt the method of the philologist, which is far from being free association, and apply a logical principle which is called *amplification*. It is simply that of seeking the parallels. For instance, in the case of a very rare word which you have never come across before, you try to find parallel text passages, parallel applications perhaps, where the word also occurs, and then you try to put the formula you have established from the knowledge of other texts into the new text. If you make the new text a readable whole, you say `Now we can read it'. That is how we learned to read hieroglyphics and cuneiform inscriptions and that is how we can read dreams."

Jung (*CW* 18, pp. 83-84) goes on to offer a worked example of the process: "For instance, somebody says `water'. Do I know what he means by `water'? Not at all. When I put that test word or a similar one to somebody, he will say `green'. Another will say `H$_2$O', which is something quite different. Another one will say `quicksilver", or `suicide'. In each case I know what tissue that word or image is embedded in. That is *amplification*. It is a well-known logical procedure which we apply here and which formulates exactly the technique of finding the context."

Jung approaches the amplification on two levels. First, the subject's own associations to particular dream images are established. This proceeds in a more overtly controlled manner than Freud's free association. The emphasis remains on circumambulating the image rather than pursuing a linear course away from it. Secondly, amplification proceeds to develop an understanding of the archetypal dimensions and aspects of the image by drawing parallels and similar thematic motifs in myth, religion, alchemy, etc. It should be self-evident that the "personal" and the "archetypal" levels of amplification are complementary, and not alternatives. In this study, the emphasis falls predominantly on the archetypal rather than the personal level of amplification.

In *Symbols of Transformation*, first published in 1912, Jung (*CW* 5, p. 7) states that: "one of the basic principles of analytical psychology is that dream-images are to be understood symbolically; that it to say, one must not take them literally, but must surmise a hidden meaning in them."

In *Psychology and Alchemy* (*CW* 12, p. 44), Jung explains: "The psychological context of dream-contents consists in the web of associations in which the dream is naturally embedded. Theoretically we can never know anything in advance about this web, but in practice it is possible, granted long enough experience." This leads him to articulate one of his very few methodological "rules": "It should therefore be an absolute rule to assume that every dream, and every part of a dream, is unknown at the outset, and to attempt interpretation only after carefully taking up the context."

In seeking to "widen and enrich" the original symbol, Jung promulgates methods which will synthesise and construct meaning rather than reduce it to a single so-called "essential" meaning (*CW* 7, p. 81): "certain kinds of psychic material mean next to nothing if simply broken down, but display a wealth of meaning if, instead of being broken down, that meaning is reinforced and extended by all the conscious means at our disposal - by the so-called method of amplification. The images or symbols of the collective unconscious yield their distinctive values only when subjected to a synthetic mode of treatment."

According to Barnaby and D'Aciero (1990, p. xxii) "The conscious attitude functions as the final arbiter between what is meaningful and what is meaningless", the attitude which "regards a given fact not merely as such but also as an expression for something unknown" (*CW* 6, p. 475). It is part of Jung's paradoxicality that the known may be an expression of the unknown. However, the inherent problem is not that dreams conceal; it is, in part, that we lack the language to understand them (*CW* 18, p. 82): "For instance, if I quote to you a Latin or a Greek passage some of you will not understand it, but that is not because the text dissimulates or conceals; it is because you do not know Greek or Latin. [....] The dream is the whole thing, and if you think there is something behind it, or that the dream has concealed something, there is no question but that you simply do not understand it." That the dream is not understood does not render it meaningless, despite the rational mind's tendency to urge such an equation.

As Jung (*CW* 8, p. 238) explains: "Before pronouncing this verdict [of meaninglessness] we should remember that the dream and its context is something that *we* do not understand. With such a verdict, therefore, we would merely be projecting our own lack of understanding upon the object. But that would not prevent dreams from having an inherent meaning of their own." In other

words, if the dream-, image-, or symbol-text does not yield meaning hermeneutically, it is not necessarily meaningless but may require extensive amplification to yield meaning.

Jung makes an important distinction between single dream interpretation and occasions when the individual presents a series of dreams. In such cases, Jung (*CW* 12, pp. 45-46) argues that in a coherent series of dreams: "the meaning gradually unfolds more or less of its own accord. *The series is context which the dreamer himself supplies.* It is as if not one text but many lay before us, throwing light from all sides on the unknown terms, so that a reading of all the texts is sufficient to elucidate the difficult passage in each individual one." This approach will serve an important function in the present study.

Some writers have sought to establish and allocate relatively fixed meanings to images, treating symbols as if they were signs with predetermined meanings, despite Jung's admonition that all dreams should be treated as unknown at the outset. Indeed, Brooke (1991, p. 20) argues that the practice represents a methodological abuse of Jung's method of amplification. The practice may have arisen through an interpreter's growing familiarity with frequently recurring images misleading him/her to the presumption that similar images in similar contexts yield similar meanings. Considerable caution must be exercised in the application of generalised interpretations to specific image-texts.

If Jung's hermeneutic purpose was the remythologising of the image, it is crucial that the interpretative approach does not simply relate the meaning of images to interiorised locations in the mind. Amplification's purpose is directed towards the recovering of images as existential possibilities in the lived world. It should attempt to reveal those personal and archetypal metaphors which shape our being-in-the-world, and which indicate emergent possibilities of being (Welman, 1995, p. 176).

9.6.3   *Interpretation, Self, and Culture*

To talk of dream interpretation thus demands the interpretation of culture for, as Barnaby and D'Aciero (1990, p. xix) explain: "Jung's hermeneutics of culture is intrinsically hermeneutics of the self and the way in which culture is in the self. His analogical approach to the imaginary relates individual consciousness to its own unconscious aspects, via personal associations, but more important to the larger cultural context, via amplifications drawn from history, mythology, folklore, anthropology, the arts, and comparative religion, among others."

It is Jung's belief that the psyche and its processes cannot be studied in isolation or in detachment from the collective. Because the psyche reacts to every kind of human experience coming to it, Jung (CW 9i, p. 56) argues: "Its nature shows itself not merely in the personal sphere, or in the instinctual or social, but in phenomena of world-wide distribution. So if we want to understand the psyche, we have to include the whole world. For practical reasons we can, indeed must, delimit our fields of work, but this should be done only with the conscious recognition of limitation. The more complex the phenomena which we have to do with in practical treatment, the wider must be our frame of reference and the greater the corresponding knowledge." From these comments, it is clear that Jung intended meaning to encompass the whole of human experience, individual and collective, conscious and unconscious.

9.6.4   Meaning: the Known and the Unknown

From these brief comments on Jung's constructive and inclusive rather than reductive and exclusive approach, it follows that Jungian interpretation rejects the idea that interpretation should provide the means necessary to secure agreement about the results of interpretation so that the distinction between the outcomes of a personal interpretation and an acceptable interpretation can be made, if desirable. Jung's procedures also reject the idea of the autonomous interpretation, that is, interpretation which asserts that the meaning of a text is wholly inherent in the text itself, and which meaning the interpretation process seeks to discover through the text itself, without reference to any factors outside or beyond it. Jungian hermeneutics also refutes that interpretation of the term *interpretation* which believes its central process to be paraphrased. This process presumes that the text objectifies its author's thoughts and emotions which are recoverable through the exact reproduction of a text's meaning in different words. In essence, then, Jungian interpretative procedures are synthetic (constructive) rather than analytical (causal-reductive). The synthesising facets of Jungian hermeneutics provides for integration of materials and meanings into general statements whereas the analytical process breaks down materials and meaning into its component parts.

9.6.5   The Observer and the Observed

It is legitimate to ask: How does one know if an interpretation is correct? This is particularly important in the light of the role played by the observer in observing. Jung (CW 9ii, p. 226) writes:

"the observer is inseparable from the observed and always disturbs by the act of observation. In other words, exact observation of the unconscious prejudices observation of the conscious and vice versa."

The hermeneutic inquiry may be perceived as having an implicitly circular movement between two related "arcs"; this is sometimes referred to - somewhat imprecisely - as "the hermeneutic circle". Essentially, hermeneutic inquiry proceeds in an ongoing interactive dialectic or self-reflexive way. According to Packer and Addison (in Welman, 1995, p. 170), the "forward flexing arc" involves establishing a particular perspective which informs and guides the interpretative process. The second "backward flexing arc" refers to a process of evaluating one's interpretative understanding of the text.

Barnaby and D'Aciero (1990, pp. xxi-xxii) elaborate on this: "an interpretative operation, if it is to escape its perfunctory status as an allegorical act, must not merely call into question the materials it examines; rather it must relentlessly turn back on itself and its procedures." By these means, the hermeneutic circle remains "open" in that an understanding of the text is continually articulated with a critical evaluation of the procedures.

Although it is accepted that the researcher will inevitably have preconceptions, hermeneutic inquiry will persistently test these preconceptions within the interpretative structure itself. Referring to validity, Follesdal (1994, p. 234) believes that the hermeneutic method pursues a "hypothetico-deductive process" in which hypotheses are generated and their deductive consequences checked against the original materials to determine their validity. From this, it follows that interpretations are always articulated as hypotheses which, as a consequence of testing, may be accepted, rejected, or adapted, thus ensuring an internal validity for the hermeneutic process itself. Martin (1994, p. 265) suggests that, in certain forms of inquiry, further validation may be sought by using different but parallel texts or readings to elucidate the original text. Alternatively, an interpreter might use a "part-whole" approach in which the interpretation of a part of a text is verified in terms of an understanding of the whole.

These procedures are necessary alternatives in qualitative research to some of the methods used to establish validity and reliability in quantitative methods. Packer (1989, p. 103) concurs: "The effort to adopt an informed starting point and to keep interpretation open to correction are hermeneutic alternatives to the procedures that supposedly guarantee the validity and reliability of so-called objective measurement in empiricist research."

9.7   THE METHOD OF ANALYSIS

The purpose of this study is to establish and understand symbolic themes occurring in the subjects' dreams rather than to focus on particular individuals or dream images. The method used to achieve this end followed that articulated by Welman (1995, p. 179); "It essentially involved (a) the identification of common themes from the dream material; (b) the elucidation of each theme by way of the method of amplification; and (c) the distillation of concise themes from the amplificatory analysis."

9.7.1   *The Identification of Themes*

The identification of themes from the dream material was guided by the principles of thematic analysis outlined by Parker (1977), Taylor and Bogdan (1994), and Ritchie and Spencer (1994). They point out that material collected in qualitative research is inevitably unstructured and often cumbersome initially. The first process in the analysis consequently consists of establishing coherence and structure by sorting and sifting the data according to key themes. The first step in this process is familiarisation with the material. According to Taylor and Bogdan (1994, p. 136), this phase or step entails "reading and re-reading" the data so as to acquire some sense of patterns which may emerge from the material. The term *reading* implies a good deal more than mere perusal; it implies what Ritchie and Spencer (1994, p. 178) refer to as "immersion in the data". It also encompasses making observational notes, recording emerging possibilities of interpretation, and related activities. This step facilitates the disclosure of recurring images and symbols in the material as well as the initial identification of specific themes.

It is important to observe here that the interpreter's own theoretical framework, together with his/her research aims, will influence the perception and selection of themes. Equally important is an understanding of the meaning of the term *theme*. Welman (1995, p. 180) defines it as "a collection of images and motifs which were deemed to be related, either explicitly or implicitly."

The devising of a thematic framework, as Ritchie and Spencer (1994, p. 180) explain, "involves both logical and intuitive thinking. It involves making judgements about meaning, about relevance and importance of issues, and about implicit connections between ideas." Since no absolute guidelines exist for what constitutes a theme, the researcher is compelled to rely on his/her own judgement and expertise.

As far as the present study is concerned, the identification of themes represents an outcome that can be traced in part to the theoretical position mentioned earlier, in part to an intuitive response to the data, and in part to the contexts in which the research focuses. Other studies in the Jungian hermeneutic tradition served to suggest further thematic possibilities.

Given the parameters of this study, the sense of a shared meaning inherent in certain images was considered more important than empirical generality. Consequently, theme selection is not based on any quantitative criteria, and so the frequency of recurrence of images plays no part in the identification of a theme.

9.7.2   Validity

The question of validity has been discussed earlier, particularly the question of replicability. For example, the statistical importance of images making up a theme has no bearing on the validity of a hermeneutically-based thematic analysis. In fact, as Brooke (in Welman 1995, p. 181) has noted: "Validity has more to do with the extent to which the identified themes are *useful* in *understanding* the phenomenon that is being investigated. Ultimately, the evaluation of validity comes down to whether the reader finds the identified themes useful for further reflection; this is part of the social enterprise of hermeneutics."

9.7.3   The Amplification of Themes

Each of the initial themes identified was submitted to the process of amplification. Relevant mythical, alchemical, religious, historical symbolism was drawn from a wide variety of texts, the aim being to elucidate the archetypal context of each theme. In essence, this process constitutes a variation on the dream series method with the images, motifs, and symbols of each initial theme forming an interpretive web within which the meaning of any one image in a particular theme could be elucidated.

9.7.4 *The Identification of Concise Themes*

Having amplified each of the initial themes, the data was again reviewed, or `re-read', so as to further process and simplify it. This amounted to a process of `convergence' (Parker, 1977, p. 19), the distilling of `concise themes' from the initial themes. The term `concise themes' thus refers to an attempt to reduce the initial themes to more compressed categories. To this end, concise themes are more heavily informed by one's theoretical framework than are initial themes. For instance, `The Feminine' as a concise theme refers to the `collapsing' of a number of initial themes (e.g. vegetation, water) which, when read from a Jungian perspective, pertain to the concept of the archetypal Feminine. Thus the aim of identifying concise themes was essentially to lend a conceptual focus to the data.

9.8   SUMMARY

The methodological approach adopted in this study is essentially hermeneutic. It involves using Jung's method of amplification as an interpretive basis for elucidating the imaginative concomitants in the psyche of Afrikaner career-oriented women, the data consisting of dream reports of career-oriented Afrikaner women. The interpretive process will be facilitated by two levels of thematic analysis: first, the identification and amplification of `initial' themes, and, secondly, the identification of a smaller number of `concise' themes.

CHAPTER 10

RESULTS

10.1   INTRODUCTION

In this chapter, the results of the study are presented according to the various phases of the elucidation process outlined previously. Themes are identified and listed; then they are described and amplified. There are, of course, no objective or scientific procedures for establishing what constitutes a theme in this context. Consequently, the identification of themes has been based on conceptual orientation and personal judgement as well as commonalities suggested by the dream images themselves. Focusing the amplifications results in two concise themes which are manifest in archetypal images of the Feminine and the Masculine. This section of the chapter serves to answer the first research question.

These findings lead logically to a discussion of the ways in which the themes of archetypal images of the Feminine and the Masculine relate to the developmental model of the Self. This discussion is designed to answer the second of the research questions. However, because such discussion can be undertaken only when the themes have been fully defined and amplified, that discussion has been placed in Chapter 11 rather than in this chapter.

The third research question will be answered through the identification of the typological or structural images of the Feminine and the Masculine evident in the dreamers themselves.

At this point, some comments on the presentation of the materials are relevant. With a corpus of more than 100 dreams, it is self-evidently not possible to amplify in detail every image in every dream within the scope of a dissertation. Concomitantly, because dream images sometimes display multiple meanings, and because individual dreams may contain several thematically different images, one dream may be discussed in more than one theme. Consequently, the amplifications focus on those dream images making the most significant contribution to the themes under discussion. This should not be taken to imply that the images omitted were not relevant, merely that their import is contained in other, more potent images.

Data was collected from ten subjects. A total of 128 dreams were recorded over a period of one year. The longest dream series consisted of forty-two dreams and the shortest, of six.

Given such a corpus of dream material, this research does not purport to offer a comprehensive analysis of all the images in each of the themes traced through that material. Instead, it attempts to highlight and amplify salient images within each theme by adopting the methodological procedures discussed earlier. Of necessity, many of the possible interpretations and amplificatory parallels have not been, and cannot be, addressed. Nevertheless, all the images relevant to a particular theme have been identified by a letter (indicating the subject) and a number (indicating each specific dream from that subject). Transcriptions of the dreams in the original Afrikaans, were translated into English, and are to be found in Appendix A.

10.2 THE IDENTIFICATION, DESCRIPTION, AND AMPLIFICATION OF THE ARCHETYPAL FEMININE AND THE ARCHETYPAL MASCULINE THEMES

10.2.1 *List of Themes*

Nineteen themes were identified from this data. Some of these themes have been divided into sub-themes for heuristic purposes. The nineteen themes that emerged from the data may be listed as follows:

1. Vegetation motifs
2. Animal motifs
3. Water motifs
4. Food, eating and associated motifs
5. Colour motifs
6. Sacred space or *temenos* motifs
7. Number motifs
8. Vessel motifs
9. Journey motifs
10. Ensnaring and/ or incapacitating motifs
11. The Child motif

12. Inanimate object motifs
13. Apartness motifs
14. Body motifs
15. Collectivity motifs
16. Striving and succeeding in positions of authority motifs
17. Hostility, aggression and destruction motifs
18. Female figure motifs
19. Male figure motifs

10.2.2 *Description and Amplification of Themes*

10.2.2.1   Theme 1: Vegetation Motifs

10.2.2.1 (a)   Description of Vegetation Motifs

Motifs of vegetation, plants, fruit, and nature are evident in sixteen dream images. Three of these constitute the setting or context for the rest of the dream: a green, rainy English meadow in which a house stands where the subject tries to seduce an unknown man (A8); a green valley in which the subject is riding a horse (C6); a landscape of grass and green vegetation where cattle are grazing (J2). Two images of grass or a green field appear as parts of the dream but do not form the context: a group of threatening young people sitting on grass (H1); an aeroplane landing next to or on a green field or grassland (G38).

Three images of flowers are evident: dead roses floating on the water (B3); aloes in the desert (F4), and dahlia-like flowers growing on a tree (E7).

There are two images of gardens: one subject finds herself in her garden which is neglected but has potential (G41) while another subject discovers a beautiful garden, observing it through the window beneath which she wants to place her desk so that she can look out onto the garden while working (J7).

Images of trees appear twice: a tree with flowers growing from its stem (E7), and the subject sitting peacefully on the grass under a tree on a farm (G12).

Two images pertain to seeds or the planting of seeds: the subject wants to plant seeds in a flower pot, but does not in fact do so (D6) while a second subject wonders whether a tree should be chopped down to regenerate, but finds out that the tree regenerates via bulbs which must be planted after it has flowered (E7).

One image of fruit appears: the subject's friend sends her a letter with an apple in it (G16).

One image records an inversion of the vegetation motif: the subject is walking through a desert in the "hardest landscape that she ever encountered" (F4).

10.2.2.1 (b)   Amplification of Vegetation Motifs

"The Great Earth Mother who brings forth all life from herself is eminently the mother of all vegetation. The fertility rituals and myths of the whole world are based upon this archetypal context. The centre of this vegetative symbolism is the tree" (Neumann, 1972, p. 48).

In his amplification of vegetative life, Neumann (1972, p. 52) explains that vegetative life is subordinate to the earth. Vegetative life is primordial and animal life is dependent on, and hidden in, it: "Mysterious in its truthfulness, the vegetative world engenders the animal world and also the world of men, which thus merely appears as a part of the World Tree of all living things". Later, Neumann (1972, p. 65) suggests that the vegetative symbolism of bearing and releasing belongs to the positive side of the elementary (static) character of the archetypal Feminine where "the plant bursts out of the dark womb of the earth and sees the light of the world. In so far as the Feminine releases what is contained in it to life and light, it is the Great and Good Mother of all life".

Fruit belongs to that group of symbols embodying a spiritual transformation connected to the positive, transforming (dynamic) Feminine. It is the highest transformation of the seed. Initially, buried in the womb of the earth and rising out of the darkness which contained it, the seed unfolds through growth and finally attains itself in the fruit as sublimated seed. Because the symbolism of fruit is transformative in nature, according to Neumann (1972, p. 70), it overcomes the material characteristics in the sphere of spiritual transformation, although its tie to the elementary character of the Feminine remains strong.

Vegetative symbolism, and especially the fruit-birth, is distinctly positive and progressive. Both are closely related to the fertility rituals of the Great Mother, which have to do with growth and the increase of life. Demeter, Goddess of the Eleusian mysteries, the Greek and non-Greek Artemis, the Egyptian Isis, the Babylonian Ishtar, and the Buddhist Kwan-yin are all Goddesses associated with vegetative symbolism as inexhaustible life because growth and self-renewal results from the archetypal Great Mother in her positive form (Neumann, 1972).

Mythologically, apples as fruit have generally been regarded as symbols of love; they are the fruit of Venus. Apples are also connected with fertility (Neumann, 1972). In the Christian tradition, however, the eating of the apple is connected with becoming conscious (Birkhäuser-Oeri, 1988).

Jung has written extensively on the symbolic meaning of trees as part of the vegetative world (*CW* 9i; *CW* 9ii; *CW* 13). In alchemy, "the *arbor philosophica* of psychic development that took

form in the alchemistic process is the female tree of destiny, whose summit is identical with the starry firmament in which the phoenix ... has made its nest of undying transformation" (Neumann, 1972, p. 248).

The symbolism of the tree goes back to the ancient Orient, where, as tree of life, of knowledge, and of death, it stands at the centre of events in paradise that decided human destiny (Neumann, 1972). For example, in the *Book of Bahir*, a relatively early cabalistic text, the heavens appear as a tree. The tree is rooted in the depths, its roots in the darkness of the unconscious are identical with its roots in the night sky. The stellar constellation of its branches are manifestations of a profound destiny for which above and below are one.

In alchemy, the psychological significance of a birth from a tree or flowers is significant. A birth of this sort is always the ultimate result of processes of development and transformation where, unlike the sphere of the animal instinct, the elements are synthesised and achieve a new unity and form through a transformation governed by the unconscious. In this sense, this symbolism belongs to the matriarchal consciousness (Neumann, 1972).

Individuation with the emergence of Masculine ego consciousness means painful separation from unconscious wholeness and the immediate relation to life symbolised by the tree of life itself. The ultimate goal of psychic development thus becomes the recovery of the lost state of original wholeness, this time at the level of conscious realisation (Edinger, 1972).

Neumann's view (1972, p. 243) that in "symbolic equations of a Feminine that nourishes, generates, and transforms, tree, djed pillar, tree of heaven, and cosmic tree belong together" reinforces Jung's observation (*CW* 13, p. 317) that: "As the seat of transformation and renewal, the tree has a feminine and maternal significance."

In addition, Neumann refers to the ambivalence of tree symbolism. In its negative character, the tree is also the mother of death, the coffin that comes from a tree and encloses in its wood. Hathor, the tree Goddess who gives birth to the sun, is identified with Nut, the Goddess of heaven who is also the coffin Goddess of rebirth (Neumann, 1972). This constitutes or belongs to the dark aspect of the Great Mother and can be ascribed to the functions of rejection or deprivation.

According to Neumann (1972), the symbols of exile and desert belong to this context too. Here images of loneliness prevail because containment has ceased. They imply the loss of, or withdrawal from, the positive elements of existence such as nourishment, food, warmth, protection, and safety.

Blossoms and trees are archetypal places of mythical birth (Neumann, 1972). Flowers not only signify slow organic growth but are also connected with soul in folklore (Birkhäuser-Oeri, 1988). They can also serve as expressions of feelings. Consider, for example, the carnival atmosphere and/or the shared feelings when flowers are given (Birkhäuser-Oeri, 1988). Flowers may also be linked with mandala symbolism and are therefore important symbols of the Self (*CW* 13). Note, for instance, the alchemical text, *Rosarium Philosophorum*, where the royal couple is joined by a flower as unifying symbol (Birkhäuser-Oeri, 1988). Rose and lotus flowers especially bear strong resemblances to mandala symbolism such as the Secret of the Golden Flower and the lotus flower birth of Buddha (Birkhäuser-Oeri, 1988).

The transformation of the Feminine is relevant here as She achieves Her supreme visible form as a flower, She does not vanish in the nirvana-like abstraction of the Masculine spirit, Her spirit always remain attached to the earthly foundation of reality, as reflected in the Tara-Lotus blossom of psychic flowering. The flower self reflects self in wholeness (Neumann, 1972), just as the Great Mother transforms into Lotus-Sophia.

In the Indian Trimutri, the unity of lotus and cobra combine life-giving and deadly powers. The lunar world of earth and water supports the tree of life with its antagonistic dragons, symbols of opposites. The crown of this tree is a second lotus upon which stands the sun lion, symbol of the Masculine spirit born from it. Above this sun lion, the Goddess Tara-Sophia rises. She is no longer riding upon the lion but is enthroned on Her own lotus chair. Thus the animal principle of the lower world is transformed into a vegetal light. Tara-Sophia holds flowers while a canopy of light strewn with silver star blossoms stretches above Her (Neumann, 1972).

The garden becomes not only a centering symbolic aspect of the Self from which comes strength and protection (Whitmont, 1969) but also implies the *temenos*, the sacred space (Jung, 1974). The Rose garden of the philosophers is one of alchemy's favourite symbols (Jung, 1974).

Living in a forest would mean sinking into one's innermost nature to discover what it feels like (Von Franz, 1976). The bond between woman and the vegetative world can be followed throughout history and the stages of human symbolism. The Virgin, for example, is represented as the flower in Eleusis while women have gathered herbs and plants for a variety of purposes.

Using the above amplifications, the landscape, meadow, and valley consisting of trees and vegetation reported in the first three dream images could point to the potential for growth, renewal, and nourishment as manifest in the elementary (static) and later transforming (dynamic) nature of the archetypal Feminine. As a corollary, the image of threatening young people sitting

on the grass could point to the ambivalence inherent in vegetation, the threat contained in the vegetative world with all its implications for death and renewal (H1). The aeroplane landing next to a green field or grassland indicates a coming-down from the sky, the aerial world of thoughts and spirit, asserting the importance of connection with the earth for renewal and growth (G38). The subject sitting under a tree evinces the maternal, nourishing significance of the tree (G12), while the other tree growing flowers near the earth and from its stem suggests the importance for growth and renewal of staying close to the earth and the soil from which the tree sprouts (E7). The symbolising mention of seeds and the need to plant them with all their potential for growth and renewal in the elementary and transforming archetypal Feminine is self-evident (D6).

Given the amplifications of flowers imagery, the importance of the dead roses in the water (B3) in that specific dream is open to various possibilities. The connection to death points, once again, to the ambivalence of the vegetation motif in its elementary archetypal Feminine form while indicating a loss of feeling too: this side of her instinctive nature is dead. The aloe is a tough flower, growing in harsh landscapes and able to survive drought (F4). It may be linked to a potential for self-renewal and growth after encountering the negative archetypal Mother in her harshness and withdrawal of nourishment as commonly occurs when the innocent union with the Great Mother in her elementary nourishing containing form is broken. In this sense, the apple as a fruit pointing to the strife between consciousness and unconsciousness may be important (G16).

The images of the gardens require brief comment. In one of the images, the subject is in the garden and realises the potential for growth and nourishment (G41). In the other image, there is some distance between the dreamer and the garden; it cannot be experienced other than from behind the barriers of the desk and the window (J7).

10.2.2.2   Theme 2: Animal Motifs

10.2.2.2 (a)   Description of Animal Motifs

Animal motifs form another theme in the dreams, with some twenty-eight images of animals manifest: there were five images of cats (F6, G29, I2, I7, I13), four of snakes (A5, A7, G23, G40), three images of spiders and cobwebs (D5, G20, J6), two images of cattle (E9, J2), two dogs (B2, D1), two images of hostile frogs or tadpoles (A2, F4), two horses (C6, I11), one image each of dead birds (B5) voracious lions (E5), bees (F3), a dancing turtle (G29), a lizard (G29), a small elephant (I1), an image of both peaceful and voracious fishes (J8), and an image of ants in the soil (I5).

10.2.2.2 (b)   Amplification of Animal Motifs

Jung regarded animal imagery predominantly as symbolic of relatively primitive and instinctual aspects of psychological life and as indicators of unconscious potentialities already constellated but not yet brought into the light of reflective consciousness (*CW* 5). It follows that the psychological qualities captured in animal images tend to be those lived out in projections. It is the Jungian belief that suppressed and wounded instincts are the dangers threatening civilised man and woman so, in this sense, the animal soul is a condition of wholeness and individuation. Consequently, these animal energies may become dangerous if not recognised and integrated into consciousness (Jung, 1978).

In *The Dream and the Underworld*, Hillman (1979) tries to move away from the idea of animal imagery bringing life or showing up where ambition, power energy and compulsions have been put off upon animals in our culture and continue to be projected there in dream interpretation. He views animal imagery from the archetypal perspective which implies that they are regarded as carriers of soul. In this vein, it is difficult to apply general rules and the following amplifications are intended to elucidate certain broad possibilities rather than to arrive at reductive interpretations.

10.2.2.2 (b) (i)   Cat Motif

There is a strong mythic connection between cats and female Goddesses. In Germanic mythology, for example, the cat is sacred to the Goddess Freya (Jung, 1978). The Egyptian cat Goddess, Bastet, was thought of as moon, sun, day, night and the earth, ruling supreme for three thousand years with eyes that gleamed like fire. Overcome by the male Gods, the cat continued her rule through Ra, incorporated in his all-seeing eyes (Wheelwright, 1981). In *Problems of the Feminine in Fairy Tales* (1976), Von Franz argues that the cat symbolises the recklessness of nature. She connects this energy with existential fear as a counter-energy for the negative mother-complex because it is the exact opposite of the position of this existential fear. The cat becomes domesticated and consequently more playful, joyous and concerned with music and play. Independent and self-assured, cats are symbols of enjoyment and gaiety (Qualls-Corbett, 1988).

Neumann (1972) comments on the symbolic link between fertility and the cat because the cat exposes the genital region during childbirth. Jung writes that the Kore often appears in her more archaic form as a cat (*CW* 9i). He also notes that if the cat appears in a black form, it may be connected to a lowly aspect of the Goddess (*CW* 9ii). In the course of a case study, Wheelwright (1981) states that the image of the cat appeared frequently in the dreams of a woman who lived

her life in a very controlled way. Sullivan (1989, p. 25) associates the image of the cat with a Feminine consciousness perfectly attuned with the ego in an active Feminine way: "The cat attempts to capture her prey through perfectly attuning her own being to the life currents of the larger world."

The Egyptian Goddess, Sekhmet, is also closely connected with this motif. She was the lion Goddess, the untamed feline energy symbolising the scorching, destructive powers of the sun. Whitmont (1983) explains that by virtue of the Egyptian cat-Bast(et), it points to the mythologem of Sekhmet, the solar aspect of Bast(et) who was a violent Goddess of war. Sekhmet was known for Her bloodlust; legend has it that if there were no intercession between Her and this bloodlust, She could well be responsible for the destruction of all mankind. She was strong and mighty, both in aggressive, destructive fierceness and in desire, sexual power, love and healing (Whitmont, 1983).

In one of the dream images (G29), this energy is still small and lives in the unconscious as a kitten. In this dream image, the kitten forms part of a quaternity of four animals playing beside the subject. In another image (F6), a fat woman is looking for her black cat, the subject is helping her, and together they find it. Here, the black cat with its relation to the fat woman could point to the dark, instinctive, powerful side of the archetypal Feminine. In this regard, the cat may symbolise the lowly aspects of the Feminine lurking in the unconscious.

In yet another image (I2), a baby metamorphoses miraculously into a cat which is then contained in a suitcase full of water and apparently stays in the water and falls asleep. This image points to the potential constellated in the cat energy (observe the water within which the cat is contained) which is not yet fully developed; it still has to be born out of the transforming maternal waters. However, at the present moment, it still appears to be falling asleep. (Interesting parallels are to be found between this dream and one examined in Whitmont's book, *Return of the Goddess*, 1983.)

In the same dreamer's dream series, the cat appears again, this time fully grown, silver-coloured, and sitting on her head. Now it appears that the cat has developed and, as a silver (that is, *Feminine*) cat, has impinged on her head. This could suggest the need of and struggle for the Feminine instinctive energies to become assimilated into the consciousness, epitomised by the head. In the third image, the cat is alive, even more alive; it is now gold (that is, *Masculine*) and is interfering with the making of a bed. The silver and gold colours of the cat may imply a possible coniunctio between Feminine and Masculine elements and symbolised by cat. In this sense, the

cat combines fertility, Feminine instinctive nature, joyousness and playfulness with the Masculine principles of strength, independence and self-assuredness.

10.2.2.2 (b) (ii)   Snake Motif

The snake motif is one of the most common and yet most complicated symbols of the unconscious. A detailed examination of the theme is consequently well beyond the scope of this study. Consequently, for the purposes of this study, some major observations relevant to this motif will have to suffice.

The serpent as uroboros, the representative of the collective unconscious, is well-known in Jungian psychology (*CW* 9ii; *CW* 14; Jung, 1974). It may refer to simple, instinctual energy, especially if the serpents appear in large numbers (J. Hall, 1983) while transformation and healing by means of the serpent (as found on the staff of Aesculapius, the physician's emblem) is a well-substantiated archetype.

Whitmont (1969, p. 222) explains: "The many symbolic representations of the Self ... are images that point to totality or wholeness. .... The former, or encompassing images, have circular, square, cubic or global shapes or have some other infinite or eternal character: the uroboros (the mythological snake that eats its own tail and thus devours itself)." As such, it can transform into almost anything.

Wisdom, poison, and danger, its phallic meaning as well as a much higher value where the brazen serpent in the wilderness of the Old Testament was hoisted as a prefiguration of Christ are also embodied in the serpent motif (J. Hall, 1983).

A most significant development of snake symbolism as regards renewal of the personality is to be found in Kundalini yoga (Jung, 1974). Elsewhere, Jung maintains that the serpent is often a representative of those processes which are psychologically least accessible of all (*CW* 5), the serpent being a personification of the threatening aspect of conflict between those processes.

Serpent/snake symbolism is also relevant because of its relation to women and the Feminine. Eisler (1990) observes that, in many of the earliest creation myths from different parts of the world, we find the Great Mother Goddess as the source of all being and the serpent as one of her primary manifestations. From Egyptian records, it is clear that the image of the cobra was the hieroglyph for the word "Goddess"; that the cobra was known as the Eye, a symbol of mystic insight and wisdom. The cobra Goddess known as Ua Zit was the female deity of Lower Egypt in

predynastic times. Later, both the Goddess Hathor and Maat were known as the Eye. The uraeus, a rearing serpent, is frequently found depicted on the headgear of Egyptian royalty.

In classical Greek times, the priestess Pythia still spoke the oracle while sitting on a tripod stool around which a snake called the python coiled (Eisler, 1990). In archaeological excavations throughout the Neolith, the serpent is one of the most frequently-occurring motifs. According to Eisler (1990), the serpent was too sacred a symbol of the power of the Goddess to be ignored. In Greek mythology, the symbol of the serpent thus becomes a symbol of a new power: in the times of the Olympian Zeus, Apollo kills the serpent Python; Hercules kills the serpent Ladon, guardian of the sacred fruit tree of the Goddess Hera. When Athena, the Goddess of wisdom, was metamorphosed into the Goddess of war, she bore a breastplate bearing a design of intertwined snakes (Bolen, 1985). This embodied Medusa, a terrifying and petrifying archetypal energy, symbolic of the Terrible or Bad Mother, which has to be fought and overcome. Lilith, an earlier and therefore darker form of the personified Feminine than Eve, was associated with the serpent on the Tree of Knowledge (Chetwynd, 1993c).

Harding (1971b) comments on the connection of the serpent to the moon because the snake renews itself as the moon does. Snakes live in dark holes and thus relate to the underworld and its chthonic forces. The snake is linked with the dark side of the moon, pointing to the dark side of the archetypal Feminine as constellated in the Terrible Mother. Jung (*CW* 9i) believes that when the snake is depicted as a devouring and intertwining reptile, those qualities are generally associated with the negative aspects of the Mother archetype.

According to Whitmont (1983), in the magico-mythical time the snake who kills and heals and renews subsequently appears as the Goddess in Minoan tradition holding two phallic snakes. The temporal, ephemeral male manifestations were reported as lion and bull, chasing and destroying each other, only to return as sons or lovers. Sexual union and violent death were variations on this theme. Tammuz, Attis, Adonis all constitute variations of this myth. The snake also represents the phallus. Phallus or Priapus was worshipped in the temple of Vesta where he was sometimes represented as a snake while in the central ritual of the Eleusian mysteries of the Great Mother, the snake also holds congress with women (Harding, 1971b).

In the story of Adam and Eve, the serpent, as a powerful symbol of the Great Mother, causes the downfall of Eve and they both become symbols of satanic evil and guilt. The power held by Feminine deities and human women were cast onto the snake as an evil element (Bolen, 1985). She argues (1985, p. 283): "The snake often appears in women's dreams as an unknown, an

awesome symbol that the dreamer warily approaches when she begins to sense that she can assert her own power over her life."

According to Eisler (1990, p. 89), "the transformation of the ancient symbol of oracular wisdom into a symbol of satanic evil and the blaming of women for all the misfortunes of humanity were political expedience. .... Beyond this the vilification of the serpent and the association of woman with evil were a means of discrediting the Goddess."

If the myth of Adam and Eve is not taken literally but symbolically, then the meanings change into their opposite. Symbolically, the Feminine principle in human beings of both sexes is more receptive to the instinctive and intuitive wisdom that transcends the limits of any one conscious viewpoint. Here the serpent is the image of that divine curiosity which disturbs the established order so that we are drawn deeper into understanding (Baring & Cashford, 1991).

The snake motif appears in four dreams of two subjects and will be discussed in the contexts of those dreams. In the first dream (A5), the dreamer is on a mountain when a witch appears, accompanied by a number of snakes. This frightens the dreamer and she wants to get away. Associated here with the witch, the snakes could suggest the unconscious and dangerous instinctual energies of the dark Feminine residing in the unconscious and holding danger for the subject. That there are numerous snakes suggests the instinctuality of the dream content. The dark energies embodied in the Witch and the snakes require integration with consciousness.

In the next dream (A7), the dream place is the same as in the previous dream, but now the witch and her snakes are dead. However, the dreamer feels no relief in this. Something of the knowledge that the witch possessed, although frightening and dangerous, is now no longer available to the dreamer so she mourns.

In the third dream (G23), there is a short, friendly snake that is pointed downwards. The snake is not frightening. Once again, this could indicate a way back to the earth, the need to re-examine the instincts from the earth, the earth and soil being primitively Feminine in their elemental natures.

In the fourth dream (G40), the dreamer's sister is being attacked by a python, which is then transformed into a male criminal who wants to kill women. The Masculine and aggressive overtones threatening the dreamer here could refer to a fear of a form of male instinctual killing energies.

10.2.2.2 (b) (iii) Spider and Cobweb Motifs

The spider is not usually associated with underworld symbolism (Hillman, 1979). In fact, Hillman argues, spider images are generally associated with spinning illusions, paranoid plots, and entrapment within clinging relations.

Additionally, the spider has strong symbolic connections with the devouring or Terrible Mother, according to Neumann (1972). In this concept of the archetypal Feminine, spiders belong to the symbolism of captivity. Net, noose, ensnaring, holding fast - all belong to the situation constellating an essential phase in the evolution of consciousness. Here the individual/victim is no longer in the original situation of child-like containment and so experiences the attitude of the containing Feminine as hostile and restrictive. A certain level of aggression may be manifest in both the victim and the Terrible Mother. Individuals have acquired some sense of independence which is endangered; containment in the Great Mother is no longer self-evident; these individuals have already become "strugglers" (Neumann, 1972, p. 66). Colegrave (in Zweig, 1990) cites Hindu mythology, where Kali, the divine Mother, has another face as the Terrible Spider Woman.

The spider motif appears in three dreams of separate subjects. In the first of these dreams (D5), the subject is frightened by spiders when she wants to sleep. In the second instance, the subject and her mother are bitten by the same spider on the ankle (G20). In the third dream, the subject is confronted by a sexual, whorish woman (J6). When the woman turns around, the subject finds herself separated from the woman by a gigantic curtain of sea-green cobwebs which subsequently falls.

In all three dreams, the spider could point to the Negative Mother, the devouring aspects of the Terrible Mother constellated in the unconscious, split off from consciousness, and waiting to be reflected on. The association of the negative static Feminine (entrapment) with the sexual split off instincts remains interesting. However, these energies are threatening and unpleasant. Indeed, the energies the Terrible Mother constellates have clearly been repressed and are both threatening and energetic. The image of mother and daughter being bitten by the same spider suggests a repeated cycle of the splitting-off into the unconscious of the archetypal Mother (who then becomes dangerous and terrible) and the time-continous aspect of these dynamics. The image of being bitten on the ankle in dream (G20) suggests an impairment of the means by which one progresses (walks) slowly but through by one's own energies (Chetwynd, 1993a).

10.2.2.2 (b) (iv) Cattle Motif

All horned animals are generally animals of power and strength (*CW* 13). The Egyptians represented the Goddess Hathor as having a cow's head while the maternal, nurturing aspects of the Great Mother are usually represented by the cow (Harding, 1971b). However, the bull is strongly associated with the Dionysian initiation rites where bulls were sacrificed (Jung, 1978). Assuming the form of the bull Zagreus, Dionysus was pulled to pieces by the Titans. The Dionysian rites were rites for women in which the focus on the primaeval world - with its depths of reality, the elemental forms of everything creative, everything that is creative, everything that is destructive - brings with these things, infinite terror and infinite rapture (Otto, 1965). In ancient myth, the bull was associated with the Masculine sky Gods, signifying the animating or fertilising principle which operates in conjunction with the Feminine earth Goddesses (Neumann, 1972).

Apart from Dionysus, the Persian sun God, Mithras sacrifices a bull. The Mithraic killing of the bull is a sacrifice to the Terrible Mother as the unconscious which spontaneously attracts energy from the conscious. In the act of sacrifice, the consciousness gives up its power and possessions in the interests of the unconscious. This makes a union of the opposites possible, resulting in the release of energy. At the same time, the sacrifice of the bull is a fertilisation of the Mother. The spilling of blood in these mysteries ties them even more closely with the biological processes of fertilisation.

If this line is pursued through Chinese philosophy, it will be discovered that the sacrificial bull also has a Feminine nature. Like Orpheus's death, the sacrifice of the bull symbolises the longing for a life of the spirit that might triumph over the primitive animal passions of man and which, after initiation, may give him peace. Bulls represent animality (Jung, 1978).

According to Otto (1965), the river God was a bull and water, the carrier of his divine powers. However, there is also a dangerous wildness and frenzied side. In this form, the image reflects the duality of the giver of life and its destroyer.

Eisler (1990) believes that the bull is another symbol associated with ancient worship of the Great Goddess now transformed into the horned and hoofed devil of Christian iconography.

The image of cattle appears in two dreams of different subjects. Neither was clear whether these cattle consisted of cows or bulls. Perhaps the answer is both. In the first dream image (E9), these cattle are confined in a truck, which reminded her of a truck taking cattle to slaughter. She gazes at them from a window. This may be an allusion to all the energy associated with the cows and

sacrificial bulls and their connotations of fertilisation and renewal being constellated in the unconscious.

A similar image of slaughter or sacrifice is clear in the next dream in which cattle appear (J2). The presence of the monks could indicate the sacredness of the possible ritual. The dreamer buys the cattle to prevent their being slaughtered. This action becomes a negotiating with the processes of sacrifice and bloodletting as well as a steering-away from the fertilisation and initiation facets and the destructive, primitive side of the Feminine which the sacrificial bull implies.

10.2.2.2 (b) (v) Dog Motif

Jung (*CW* 9i: 378) writes that "dogs represent consciousness `scenting' or `intuiting' the unconscious." The dog is well known for its qualities of guiding the spirit into the realm of the dead, and is frequently associated with the symbolism of the moon. Hecate, the Goddess representing the dark side of the moon, was always surrounded by dogs (Harding, 1971b) while Artemis, one of the Virgin Goddesses, often hunted with dogs (*CW* 5). Dogs not only represent the hunting aspect of the psyche, however, but, it is claimed, the dog image corresponds to the complex that literally hounds the individual (Edinger, 1995).

The dog guarding the sheep shares the same attributes as the image of the Good Shepherd. This sacred and profound aspect of the dog was projected onto the heavens, appearing as Sirius, the brightest star, the Dog Star (Edinger, 1995). In this way, the dog has a positive, companionable aspect and a positive connection with the Self and the transpersonal realm. In the dog, Corascene, the opposites must be united so that the coniunctio will produce the blue dog guardian that will rescue. In this sense, the dog is the eternal companion (Edinger, 1995).

The image of the dog appears in two dreams of two different subjects. The first image (B2) is of the subject's dog travelling with her on the journey. This could constellate the need for the dog's friendly, companionable aspect on the journey, a journey which may, implicitly at least, be leading to the dead and/or the underworld.

In the second dream (D1), the dog is a puppy being held by one of the subject's male superiors after she has made a mistake and feels guilty about it. The dog is white and black, suggesting the coniunctio or coming together of the opposites in this symbol. In scenting and intuiting the unconscious, the dog could point to the energy constellated between the male superior and the subject herself. The dog may represent the hunting aspects of the psyche because her superior is the one holding the puppy. At the same time, the puppy may serve to delineate "the complex that

literally hounds the individual". The dreamer herself manifests not only a puppy-like dependence on her superior but also requires his acceptance. This remains speculative, however.

10.2.2.2 (b) (vi) Frog motif

Frogs are cold-blooded creatures. Von Franz (1976) reports that, although they are rather unchaste, they are linked to fertility, sexuality, and bisexual love. They were regarded as creatures which could be helpful toward women during childbirth. They were also hailed as creatures of fertility. In Egypt, Heqit was a frog-headed Goddess presiding over conception, birth and rebirth. She was also the Goddess of primordial water while the frog frequently personifies the powers of water and renewal (Adler, 1960). The croaking of frogs in the springtime may be said to resemble the cries of unborn children as well as representing the soul of the not yet incarnate child (Von Franz, 1976).

Frogs were not only associated with poison but were also said to be the witches' creature with their association with sexual desire, springtime, and an exuberance mood in nature (Von Franz, 1976).

In fairy tales, the appearance of the frog generally coincides with the birth of children and the consequential ending of a state of psychological sterility. Therefore the frog represents a spirit of nature, a vital unconscious impulse with a definite tendency to become conscious, according to Von Franz (1976).

This creature can be explained, according to Jung, as an attempt by nature to form man on the level of the cold-blooded animal because of the striking similarity to the human structure with the little feet and hands. This idea that the frog is an imperfect human being is very widespread (Von Franz, 1976).

The frog also symbolises transformation, especially as an image for the divine child. In medieval pictures, the frog is depicted drinking from the breast of the Virgin. So, in the symbolism of the frog, depth, fertility, birth and resurrection are central (Adler, 1960).

The image of the frog as hostile appears in two separate dreams from two different subjects. In the first dream (A2), the subject is attacked by frogs; she is left bloodied and frightened. The frogs' hostile nature coincides with this dreamer's previous dreams of the witch. The frog as the witch's animal, poisonous and negative, is constellated here as a symbol of the Terrible Mother in her

dual nature of death and rebirth. The devouring and bloody overtones of this dream reinforce this deduction.

In the second frog dream (F4), the frogs (as tadpoles) are once again hostile and frighten the dreamer. The sexual, instinctual side is clearly constellated here for the subject is afraid that the tadpoles will swim (like sperm) into her vagina. The implications for fertility and sexuality require no underlining.

10.2.2.2 (b) (vii) Horse Motif

The horse as symbol is often connected with vitality, energy, and contact with instinct (Birkhäuser-Oeri, 1988). According to Calvin Hall (1966), the horse is the pristine symbol of wild, lawless animal passion which is connected with male sexuality and has significance as a priapic animal. Because of their speed, horses may also signify the wind - the libido symbol again (CW 5). Consequently, one could accept Hall's (1966) surmise that the horse will appear more frequently in women's dreams than in men's.

The horse was sacred to the God, Wotan (Jung, 1978). It is closely connected to the Dionysian rites for women in which Dionysus is welcomed with a prayer celebrating his thundering hoofs.

The horse has numerous connections with the devil too. In Persian lore, the devil is the steed of God. According to the primitive idea that thunder fertilises the earth, lighting and horses' hoofs both have a phallic meaning (CW 5).

Exemplifying the motif of the horse as instinctual animal, the Medusa contains more than one layer of mythic association, and the earliest stratum connects her with the horse. Poseidon took the form of a horse and mated with Medusa as mare; she conceived a winged horse, Pegasus, and his human twin, Chrysaor (Chetwynd, 1993c). In his discussion of the Amazons, Malamud (1991) mentions that these women kept themselves busy by breeding hoses. Hipta, Dionysus's wet nurse, was identical to the warlike Anatolian Hepat, and characterised as the sovereign of horses; both were frequently pictured astride their horses (Malamud, 1991). While numerous other amplifications could be added to the horse-motif (the connotations of death, for example), the amplifactory parallels given would seem to suffice for the purpose of the following dreams which deal with riding a horse and nurturing a small horse.

In the first dream of a horse (C6), the subject is riding a horse in the fields. The image of going along with, and relishing, the strong instinctual Masculine sexual power is evident in this dream as

is the image's connection with depictions of the Amazons riding horses. Consequently, the dreamer feels uninhibited and strong about herself. The dream's sexual implications, reunion with instinctive Masculine, chthonic strength, and power should also be noted.

In the second dream of a horse (I11), the horse is small, young, and multicoloured. Neither the subject nor her friend know whether to sell it or keep it. Eventually, they decide to keep it and nurture it. This may point to young Masculine instinctive primitive energies, as yet undeveloped but requiring some nurturing. It is important to note here that, according to Malamud (1991), Deianeira, the Amazon, was also known as the horse-master who relates to, develops, and integrates the Masculine spirit as epitomised by the horse.

10.2.2.2 (b) (viii) Bird motif

As aerial beings, birds are well-known spirit symbols. The ascent connected with birds signifies rebirth and the bringing forth of life from the mother. Because they can fly high and low, they can also serve as symbols of transcendence. Birds are also hailed as soul-images (*CW* 5). Jung reports that the dove, as manifest in mythic and religious literature, frequently symbolises mediation between the ego and the Self (*CW* 5).

Birds are frequently associated with the light of the moon. The Sophia, the Holy Wisdom of the Gnostics, is, in fact, the light of the Heavenly Mother and equated with the Holy Dove of the Spirit. For the Gnostics, the Holy Spirit is Feminine and contains the Feminine essence (Harding, 1971b). Harding notes the importance of ravishment by the Heavenly Bird, messenger of the moon, the dove of Aphrodite as an important part of the development of women.

In dream B5 in which the motif of birds appears, the image is of small dead birds which the subject is trying to resuscitate. This image could be pointing toward the loss of soul and spirit and the deadening of those energies in the unconscious. A loss of inwardness is implied here. In addition to the vulnerability implicit in the bird image, the dream expresses the dreamer's need to revitalise the energies she perceives as dead.

10.2.2.2 (b) (ix) Lion motif

One of the manifestations of Mercurius in the alchemical process of transformation is the lion, now green, now red. Jung proposes that the symbolism of Mercurius can be linked with a fiery lion as evil spirit (*CW* 13).

From ancient times, the lion was associated with Saturn. In Gnosticism, Saturn is the highest archon, the lion-headed Ialdabaoth, meaning child of chaos (*CW* 13). The lion is the zodiacal sign for the torrid heat of summer and is frequently the symbol for frenzied desire (*CW* 5). Dionysus is also connected to the lion, by representing the most bloodthirsty lust to kill (Otto, 1965). The large cat-like beast of prey symbolises that part of the Dionysian rite which, Otto explains, "eats flesh raw." (Otto, 1965, p. 113).

The lion-Goddess symbolises the devouring, negative aspect of the sun-desert-fire, the solar eye, that burns and judges. The lion is thus connected with the negative aspect of the Masculine sun. The sun-lion is associated with a higher stage of transformation where, according to the Indian Trimurti and the rising of the Great Mother as Lotus-Sophia, the stages of transformation rest on the foundation of a unity of lotus and cobra which supports the tree of life and out of which opposites grow. On the crown of the tree rests the sun lion of the Masculine spirit born of it. But above the lion rises the Goddess, no longer riding upon him, but enthroned on Her own lotus chair. Around Her shines the halo of spirit, in which the animal principle of the lower world, beginning with the lion, is transformed into a vegetal light (Neumann, 1972).

Among the Goddesses incorporating this destructive spiritual energy is Cybele who once was a lioness and subsequently a lion-headed Goddess. She sits on a lion throne, riding in a chariot drawn by horses (Harding, 1971b). Harding adds that the rapacious aspects of the Moon Goddess are represented by the lion or panther (Harding, 1971b). The lioness is exemplified also by Artemis, Goddess of the Hunt and the Moon, with Her regality and prowess as a hunter (Bolen, 1985).

The motif of the lion appears in another dream (E5) in which the subject lures a male victim, who has wronged her in some way, into the lion's den to be killed. This could epitomise the fiery bloodthirsty Masculine energy to kill in revenge. This energy presents itself in this dream as an instrument to kill mercilessly that which opposes it. Malamud (1991) explains that among the Amazons, the Lydian queen is depicted wearing the Hero's lion skin.

10.2.2.2 (b) (x) Bee motif

On the boundary between plant and animal symbolism (both governed by the Great Mother) lives the bee. Bachofen (in Neumann, 1972) describes the bond between the beehive and the one queen Mother and contrasts it with the many alien Father-drones. The virginity of the Great Mother, Her independence of the male, becomes particularly evident in the Amazonian bee state where the queen is fecundated only once by the male. For this reason, and because of the food

she eats, the queen bee is pure. Demeter is "pure mother bee" and the bee priestesses, virginal. The matriarchal womanhood assumes the character of "the terrible" in its relation to the males for, after mating, the drone-mate and all other drones are slain like aliens by the female group inhabiting the hive.

Bees are favourite creatures of the Great Mother as Earth Goddess. Honey produced by bees is seen as an offering which is both nurturing and filling (Adler, 1960). The bee as representative of the Feminine potency of nature is closely associated with Demeter, Artemis and Persephone as Earth Goddesses.

In dream F3, there is an image of women standing together like a swarm of bees; this points to the symbolic potency of the bees as a group ready to defend themselves.

10.2.2.2 (b) (xi) Ant Motif

Neumann (1971, p. 95) refers to ants as the "nimble nurselings of earth, the mother of all". He explains that ants point to the primordial earthborn nature of life and, more particularly, man. In the tale of *Psyche and Amor*, for example, the ants present the instinctual unconscious spiritual ordering principle which enables Psyche to sift, correlate, and evaluate and "so find her way amid the confusion of the masculine". In this sense, the ants represent the "powers of earth" (1971, p. 96) as they come out of the earth and live in the earth as well as the instinctive ordering connected to the earth.

The image (I5) of the subject putting her hands into holes in the soil where ants are present while she is climbing a mountain/hill exemplifies these amplifications and their implications for the ordering of matter. In addition, they represent an aspect of individuation because, unlike the male developmental processes in which separation from the unconscious is an integral part, the woman - as represented by Psyche - maintains connections with the Feminine aspects.

10.2.2.2 (b) (xii) Turtle motif

The turtle, primitive and cold-blooded as the snake, symbolises the instinctual side of the unconscious. It is also an alchemical instrument, used as a shallow bowl with which the cooking vessel was covered (Jung, 1974). In the Indian Trimurti, the tortoise was, at the lowest level, the earth symbol, the maternal tortoise, which holds the vessel of death (Neumann, 1972). According to Jung (*CW* 12, p. 147), "The whole picture corresponds to the alchemical opus, the tortoise symbolising the *massa confusa*, the skull the vase of transformation, and the flower the `self' or

wholeness". Neumann (1972) points out that the tortoise is a frequent symbol for the backward movement of the moving moon while the conception of the earth as a tortoise-like devouring monster dominates Mexican art.

The tortoise appears in one dream (G29) as part of a quarternity of four animals - the others are a kitten, a lizard, and an unidentifiable creature - where the tortoise is happily dancing and jumping. One could speculate here that the tortoise indicates the activation of an energy in the unconscious which has to do with dancing and joy, and which is congruent with the general tone of the dream.

10.2.2.2 (b) (xiii)   Lizard Motif

Like the tortoise and the snake, the lizard is a cold-blooded animal linked with unconscious instincts. The female goddess, Kihe Wahne, for example, was known as the Goddess of goblins and lizards (*CW* 5, Plate XVI).

The lizard appears once (G29) and is part of the previous dream, being one of the quarternity of animals. In the dream, the lizard attempts to creep up the subject's legs; the subject crosses her legs to prevent it from doing so. The sexual allusion requires no emphasis. Although lizard imagery remains vague, it is important to note that the lizard in this dream is part of a constellation of Feminine energies symbolised by the cat and the dancing tortoise.

10.2.2.2 (b) (xiv)   Elephant motif

The elephant as symbol had great significance in late antiquity. It was connected with the medicine man or wise man and was associated with courage, wisdom, and secret knowledge. It also symbolises the individuated personality (Von Franz, 1981). Ganesha, the Hindu God of divine wisdom, inspiration, and good fortune, has a human body but the head of an elephant (Chetwynd, 1993b).

The image of the elephant appears once (I1) as a small, young animal belonging to a unknown dark-haired female figure. There is some unexplicit connection between this female, the elephant, and *De Kat* magazine. While *De Kat* may serve to symbolise the cat, the Feminine, the magazine itself is symbolic of Logos, the word, the Masculine.

10.2.2.2 (b) (xv) Fish motif

Like a number of other creatures, the fish has wide symbolic associations. The image of the fish drawn from the deep as the symbol of the Saviour, bringer of healing, is well amplified (*CW* 9i). In the legend of Khidr, the alchemists speak of the fish as strange and round which apparently transfers as a symbol of the Self (*CW* 13). The fish suggests the nourishing influence of the unconscious by a continual influx of energy (*CW* 9i). Consequently, the fish becomes a strong symbol of renewal and birth (*CW* 5). The phrase "draw fish from the deep" implies that unconscious contents must be caught (Edinger, 1996, p. 125). Similarly, Jung maintains that, while the snake as symbol personifies the unconscious, the fish usually represents one of its contents. The snake represents a more primitive and instinctual state than the fish, which, in history, was endowed with higher authority than the snake (*CW* 9i).

When the fish appears as a devouring creature, it embodies the devouring, negative aspects of the Mother archetype. Lamia, for example, appears as the Terrible Mother in the form of a large voracious fish, an embodiment of death which Jung connects to the Adam-Eve-Lilith legend (*CW* 5).

The fish motif can also be found in the image of the mermaids with their fish-tails. Fishes were sacred to Atargatis, the Phrygian moon Goddess and Derketo in Phoenicia (Harding, 1971b). She too was depicted as having a fish tail. Also depicted with a fish-tail is the nixie associated with Kore (who appeared as a water-sprite) (*CW* 9i).

Although there are allusions to fishes or fishing in one of the subject's dreams (J7), the fish itself appears only once in dream J8.

In the first dream, this subject comes across some fishing tackle. The significance of this becomes explicit when considered in the context of the subsequent dream. In the next dream, peaceful fish are swimming in the sea when attacked by brightly-coloured hostile fish. Constellated in its devouring aspect, the bright fish here allude clearly to the invasion of the nurturing peaceful sea by negative energies while constellating the devouring Mother in her personification of death.

In the same dream, one of the bright fish, a pregnant female, is caught and dissected scientifically by the dreamer. Only later does she discover that the species has died with the fish she has dissected. The destruction of the darker aspects of the Feminine have thus eliminated further growth and transformation.

10.2.2.3   Theme 3: Water Motifs

10.2.2.3 (a)   Description of Water Motifs

The motif of water is to be found in nineteen dream images. Interestingly, only two subjects had no dreams of water. On the other hand, one subject reported two different motifs of water in one dream alone.

In five of the nineteen dreams, the water or what is happening in the water has a threatening overtone: a stormy sea in which the subject is swimming (C4); swimming in a dark, marshy river (F4); the subject's child being washed away by water in a storm-water drain (H6); boiling hot water being poured out next to the subject while she is enacting communion-like eating and drinking (I15); fishes being attacked and killed in the sea (J8).

In four dreams, the subject is travelling on the water or passing over the water: travelling in a boat on the water (B3 and B7), crossing the river over a bridge in a car (G11), walking on the water like Jesus (F6).

The motif of stagnant water or contained water is evident in four dreams: water in a dam (G33); the sea as a littoral zone (H4); water in a suitcase (I2); and a turbid swimming pool (J4).

In two dreams, the theme of flooding occurs: the subject's flat being flooded (B6); and water coming up to the building while the subject is holding hands with an unknown woman (B10).

The motif of water in the form of snow is evident in two dreams: snowing in the subject's house except in the kitchen where she is standing (B4); and standing in the snow while an unknown man defuses a dangerous bomb (D6).

In two dreams, the motif of a stream or a small river is manifest: doing yoga near a small stream (I5); and a woman's luggage floating downstream (I2).

10.2.2.3 (b)   Amplification of Water Motifs

Jung (*CW* 9i) refers to water as the commonest symbol for the unconscious. He holds that it is in the world of water where all life floats in suspension and where the "soul of everything living begins; where I am individually this and that; where I experience the other in myself and the other-

than-myself experiences me" (*CW* 9i, pp. 21-22). Thus water refers to the precondition of life and its origins, and represents an older form of existence which precedes and sustains life.

The motif of the sea signifies a collective place where all psychic life is born and originates, that is, the collective unconscious. However, water possesses a dual nature: this very substance of life, "the matrix of all potentialities" (*CW* 14, p. 197), holds the potential for both renewal and destruction. Von Franz (1977, p. 39) states: "Whenever there is water of life, there is a lion guarding it."

It is this state, with its potential for life and destruction, birth and renewal, which man fears, however. Jung dwelt on this state - which leads to those rites and dogma serving to repel the dangers of the unconscious - in his numerous amplifications. The well-known phrase "*Mare saeculum est*" (the sea is the world) (*CW* 14, p. 198) and the depiction of the sea as the "depths of eternal death" and the "abode of water-demons" provide further clarification. Following on from Jung, Edinger (1995, p. 139) states: "So the unconscious, which our whole aeon has been trying to rise out of and to establish a spiritual counterposition toward, has had attached to it all the negative, demonic and dangerous aspects of existence."

The association of water with the unconscious and the paradoxical nature of water as both sustainer and destroyer of life is also evident in the alchemical symbolism which Jung used as an explanatory model for psychic processes. In alchemy, absolutely transparent or clear water is the symbol par excellence of the mysterious basic matter (*prima materia*). Water has been seen as either a healing factor or destructive one (Von Franz, 1980). The alchemical *aqua pontica* referred to in the symbolism of the Red Sea refers to the healing and transforming power of the baptismal waters (*elixir vitae*). For those who are unconscious, water implies death. However, for those who are conscious, it is a baptismal water of rebirth, purification and transcendence (*CW* 14). Consciousness here refers to knowledge of both the personal and the collective unconscious.

That the mortal dangers of exploring the origins of one's being also encompass the promise of rebirth is reflected in the alchemical amplification of the Red Sea symbolism (to be found in the serpent-chariot text) where the serpent as *prima materia* undergoes transformation in the vessel. The process consists of an immersion, a *solutio* which brings about unconsciousness/dissolution followed by a subsequent drying-out or desiccation. This is known as the *extractio animae* (the extraction of the soul) and is followed by a second immersion or inundation by which the vivifying humidity is restored.

Jung demonstrates parallels with the above-mentioned images of water, immersion and vivification in his discussion of the images in *Rosarium Philosophorum*, in which the King and Queen are immersed in the alchemical bath, suffer death, and are eventually revived. Jung interprets the immersion motif as a "return to the dark initial state, to the amniotic fluid of the gravid uterus" (*CW* 16, p. 241). He also likens the image of immersion in the bath to the mythical night sea-journey which refers to the descent of the Heroic ego into the Maternal matrix (*CW* 16). In this context, water refers to the uterine womb, the maternal womb from which life emerges at birth. Jung contends that water is earthy and tangible, the fluid of the instinct-driven body, blood and the flowing of blood, "the odour of the beast, carnality heavy with passion" (*CW* 9i, p. 19). This would correspond to Neumann's description of the primordial archetypal Feminine as the elementary (static) character containing both death and birth simultaneously, which later differentiated into the Great Mother Archetype. This archetype has the Great Mother, the Terrible Mother and the Good Mother as its forms (Neumann, 1972). This, in turn, evokes mythological images of the ancient Goddesses as archetypal configurations of the Great Mother Archetype, linked with moisturising powers, and connected to fertility and the moon. Ishtar, the Babylonian moon Goddess, was connected to springs and dew, and bore the title of the All-Dewy-One. It was believed that these moon Goddesses were possessors of the moonlight which makes moist, fertile, and pregnant, promotes the generating of living beings, and the fructification of plants. Consequently, the moon Goddesses from whatever region were givers of life and of all which promotes fertility. At the same time, they were wielders of the destructive powers of nature (Harding, 1971b). It is in this sense that Whitmont (1983, p. 173) writes that, in the readiness to drink of the Goddesses' water, "the ego's personal claim to power is renounced. Indeed, the ego acknowledges itself as but a recipient and channel of a destiny flowing from a deep, mysterious ground of being which is the source both of terror and revulsion as well as of the beautiful play of life." He argues (1983, p. 178) that "the new Grail quest, the release of waters or renewal of blood, is a symbolic and psychological one."

The association of the Feminine archetype with primal water is contained in several myths as an ubiquitous theme. In Sumerian myth, for example, Nammu gives birth to heaven and earth, her name expressed by an ideogram signifying sea. As the Egyptian Goddess, Nut, "she is the flowing unity of celestial primordial waters" (Eisler, 1990, p. 22). Later on, as the Cretan Goddess, Ariadne, and the Greek Goddess, Aphrodite, She rises from the sea.

The image of water is explored by Brinton Perera in the well-known initiation myth of the Sumerian Goddess, Inanna, where it is Enki, the God of water, wisdom and creativity who initiates the process of Inanna's release and subsequent development after She had been immersed in the dark underworld. Enki's consciousness affirms that a "trust in life and the self is the wisdom of

the maternal waters'" it is the "trust, fluidity, ecstasy, and lubricating acceptance of what is. Enki's wisdom flows with, breaks up; it releases" (Brinton Perera, 1981, pp. 67-68).

Hillman (1979) goes further than these well-known amplifications of water, turning to Heraclitus and his resolution of the image of water, and, more particularly, on the soul-making meanings of water. Hillman focuses on the importance of death and rebirth in water imagery. However much water is identified with "emotion (affects, feelings)", Hillman believes "the movement has an impersonal elemental quality, as water itself does. If one looks carefully at the dream, the emotion is usually located in the dry ego-soul as it dissolves, not in the waters, which often are simply *there*, cool, dispassionate, receiving." He states that consequently "the image-soul's delight is the ego-soul's dread" (1979, p. 152). A little later, he says: "Heraclitus, however, like alchemical psychology, sees death in water as the way of dissolving one kind of earth while another kind comes into being" (Hillman, 1979, p. 153).

Hillman continues: "The soul does want to flow and move through" because "literal fixations in earthbound problems stop the soul's movement." He argues that "literalizations that kill the flow and bury the soul always need dissolving; at the same time what is dissolved always finds new earthworks to stop flow. This is an ever recurring process, as in alchemy, describing a cycle of soul-making, for which dissolution in water is necessary".

Jung (*CW* 14, p. 197) speaks of "the chaotic waters of the beginning, before the second day of the Creation, before the separation of the opposites and hence before the advent of consciousness." Flood imagery in dreams may thus reflect the mystical image of flood waters covering the earth before creation - a time before water and earth were separate, and psychologically before the ego was established apart from the unconscious matrix of origin.

In dreams, the appearance of moisture or water threatening to flood can also pertain to an increasing amount of energy in the unconscious, a sudden inner necessity for change where rigid preconceived ideas must be swept away. Closely related is the motif of going into the water, getting into the flux of life, and therefore the water motif can also be associated with the subject's inner journey (Mattoon, 1978). The alchemical recipe to "moisten the earth", to activate the unconscious, is well-known.

In the Dionysian initiation, the Dionysian element takes the form of holy water, divine water, and wine. Dionysus is known as the Shaker and Loosener (N. Hall, 1988). Of importance here is the figure of Silenus, wine demon, watery spirit and Dionysus's teacher. Women come to this figure

on their way to initiation; he represents the water which opens up the unconscious. He is the mediator who puts the initiands into touch with the collective unconscious (Fierz-David, 1988).

It is these connotations of water as death, rebirth and renewal, transformation that are reflected in the tale of Psyche and Amor, an important myth for women. Psyche has to trust the wisdom of the reeds, connected to the waters of the depths, which Neumann calls the Feminine principle's waitful, vegetative nocturnal way (1971). In the second labour of Psyche, during the Feminine principle's waitfulness, She connects with the Masculine and depotentiates his dangerousness to achieve a relationship of non-threatening interdependence.

Hillman (1979, p. 168) distinguishes between the Hero-journey and the *nekyia* which is marked by "a zone of utter coldness." He explains that: "Below the water, the hell fires, and the mud, there is the ninth circle of the Inferno that is all ice". He continues (1979, p. 170): "Pagan and early Christian tomb inscriptions speak of the dead soul as refrigerated". Hillman proposes that this reflects perfection, a desire for absolutism in perfection as well as unresponsiveness and possible frigidity. The presence of ice and snow in dreams, according to Qualls-Corbett (1988), refers to a loss of connection with the life force while Schwartz-Salant (1986) reports the possibility of abandonment and a situation where the subject has fallen out with human connections.

The water motifs reported in so many of the dreams reinforce the importance of water not only as a loosener of ego-boundaries with its destructive implications but also as the elementary (static) sustainer of all life with its potential for transformational (dynamic) change, connected to the archetypal elementary and transformative character of the Feminine. It can also express a compensatory need for water in the desiccated conscious. However, images such as dams may depict conscious efforts to control the force of the unconscious, once again confirming the dangerous aspect of being immersed in water.

In three of these dream-images, the subjects are journeying close to water, although they are not in direct contact with it. It would seem, then, that the journey requires some sort of moistening, hence its proximity to water with all its potential for dissolving and transforming.

In other dreams, it is clear that these waters hold dangers which must be warded off or controlled, as in the image of the stormy sea in which one subject is immersed or in the image of raging waters taking away another subject's child. The threatening/dangerous aspect of water is even more evident in those dreams where the waters are contained within confined spaces, such as the swimming pool.

The images of snow show an even further absence of, or stagnation in, the life force, while the images of flooding, on the other hand, point to a loosening of unconscious energies, even though it can be a potentially dangerous activation.

10.2.2.4   Theme 4: Food, Eating, and Associated Motifs

10.2.2.4 (a)   Description of Food, Eating, and Associated Motifs

Sixteen motifs of food, eating, eating utensils, and images associated with food were recorded. Three images of restaurants were recorded: the subject's mother owning a restaurant (H2); a threat occurring while the subject is in a restaurant with a group of friends (H3); the subject working in a restaurant (I14).

One image of eating in a guesthouse was recorded: people attending a cattle conference are going to eat in a guesthouse where the subject is staying (E9).

Three images concerning the kitchen where food is made or dining room were recorded: the subject is making food in the kitchen while it is snowing in the rest of the house (B4); another subject is laying the table in the dining room while water comes into the room (B6); a third subject is washing the dishes in the kitchen (G39).

One image of utensils was recorded: the subject wants to buy utensils but her father opposes her (C1).

Two images regarding koeksisters were recorded: the subject and her female friends want to go and buy koeksisters (E1); the subject's friend is holding out a bowl of koeksisters to her (G24).

One image of communion-like eating of bread was recorded (I15).

Two images of drinking champagne were recorded: drinking champagne while celebrating the subject's birthday (G10), being given a bottle of champagne to celebrate the subject's appointment at a firm (I10).

One image of sweets occurred: the subject's little boy eating sweets while she is threatened (H1).

Wanting food in the dream was recorded once: the subject and her friend want to go and eat in a strange house similar to a witch's house, but are delayed (I4).

It is worth noting that the image of the apple in dream (G16) (previously dealt with under the Vegetation amplifications) has resonances for the present theme too.

10.2.2.4 (b)   Amplification of Food, Eating, and Associated Motifs

The never-ending cycle of food supply is a striking symbol of the dynamic processes of life. Mythologically, the primordial serpent eating its tail depicts the complete cycle of renewal through eating. Eating also has strong connections with symbols of the Self. "'Eating' as compared with 'being eaten' is not exactly characteristic of Christ, but rather of the devouring dragon, the corrosive Mercurius, who, as the uroboros, also eats himself" (*CW* 11, p. 278).

In the Christian myth, eating the fruit of the Tree of Knowledge cut man off from the divine realm of Paradise. This image is alluded to in dream G16. However, for Christians, this rift can be restored symbolically by eating the Eucharist. Symbolic acts are nonetheless often two-sided.

Eating also refers to the strength of what is eaten, the symbolic significance of which may have to be discerned. That which is eaten in dreams may indicate the energies required for the individuation process.

Drink indicates the earliest form of nourishment, whereas alcohol dissolves inhibitions, which may indicate excitement, intoxication, ecstasy, sexual appetites. In the Mithraic mysteries, the cult-hero has to fight the bull; in the "transitus", he carries the bull into the cave where he kills it. From its death comes all fruitfulness, especially edible things. This is also reflected in the struggle of Christ's soul in Gethsemane, where he wrestles with himself, in order to complete his work; then the "transitus", the carrying of the cross, occurs when he takes on his shoulders the deadly Mother and in so doing carries himself to the grave, from which He will rise again after three days. Christ is a divinity who is eaten in the Lord's Supper. His death transforms Him into bread and wine, which Christians relish as mystical food. The parallels stretch to the importance of the wine in Dionysian cults and the carrying of the tree in both the cults of Dionysian and Demeter (*CW* 5).

Although the connection of eating and drinking with sexuality is real, Jung believed that the food instinct generally is something quite different from the sex instinct (*CW* 4; *CW* 5).

Food and nourishing also have strong connections with the elementary Feminine archetype in the form of the Good Mother as She nourishes and feeds. The moon, as part of the central symbolism of the archetypal Feminine, is the round loaf that swells and is swallowed, to be eaten again, and to grow again - according to the universal pattern. In this regard, Harding (1971b, p. 109) writes: "For the Moon Goddess is the Many Breasted Mother of All, creator of all life on earth."

In *Leaving My Father's House*, Woodman (1992, p. 28) suggests that the kitchen refers to a source universally recognised as Feminine; it is "a womb-like cave." Schwartz-Salant and Stein (1990, p. 89) argue that the kitchen represents "the maternal side of domestic surroundings" while Von Franz (1970, p. 90) sees the kitchen as "analogous to the stomach and the place where food is chemically transformed".

Woodman has also written extensively on the food complex in modern women (1980, 1982, 1993). She connects food addictions like bulimia, anorexia and obesity with a longing for the archetypal Mother which has not been mirrored in Western cultural societies (1993). She argues that food has become one of the metaphors in which the repressed Feminine is trying to find expression. "Hence I tend to see what is happening today with food and drink as Mater's way of concretising a new archetypal pattern - a feminine one - one that is constellating to compensate for the specious masculine ideals and the loss of numinous spiritual values in our culture" (1982, p. 29).

Food in Western culture is a catalyst for almost any emotion - a positive way of expressing love, joy, acceptance; or negatively, a way of expressing guilt, bribery, fear of rejection" (1982, p. 22). In Woodman's opinion, food constellates the split in consciousness which many women feel in terms of the Great Mother in her Good and Bad forms. Mirrored in a society that acknowledges only collective stereotypical roles for women, "the Virgin thereby becomes an impossible ideal of purity that takes a tyrannical hold upon the feminine psyche, continually judging her `imperfection' by an impossible standard" (1982, p. 179). The chthonic, instinctive, bodily, sexual, rageful instincts are thus banned to the unconscious and constellated in the form of the Terrible Negative Mother who then constellates the devouring Negative Mother who is lived out through the metaphor of food.

In her discussion of the role of food/eating disturbances in women, Brinton Perera (1986) equates this with the scapegoat individual who vacillates between requiring need satisfaction, feeling guilty about those needs, and rejection. These processes correspond well with the symbolism of exile and abandonment evident in the elementary negative/terrible/bad Mother form of the primordial archetypal Feminine.

In her book, *Rapture Encaged* (1994), El Saffar comments powerfully and elaborates on the meaning of the image of eating, food and being eaten in woman's experience. On the obsession with the Eucharist amongst earlier visionary women and today's "starving woman", she comments on these women's hunger for nourishment, fertility and eroticism. She connects the image of a seventeenth-century nun eating and being eaten by Jesus as an important reconstellation of the pre-Oedipal fear of eating up and destroying the mother. The eating of Christ now mirrors these needs and she re-experiences the miracle of the bloodied and dismembered physical body of Christ eaten and then restored to its original shape, and in so doing establishing the important reciprocity between herself and God, both as Mother and Daughter.

In dream I15, the interesting motif of drinking wine and eating bread with its connotations to the communion occurs before the dark evil face is seen in the church. This could be an allusion to the fifth scene in the Villa of Mysteries where the faun, looking into a mirror bowl, sees reflected back the mask of the terrible Dionysus as lord of the underworld (Fierz-David, 1988). Brinton Perera (1981) equates this reflection with the vision the dark Feminine Ereshkigal and Kali and the Gorgon bring to the initiate as eyes of death "perceive with an objectivity like that of nature itself and our dreams, boring into the soul to find the naked truth, to see reality beneath all its myriad forms and the illusions and defenses it displays" (1981, p. 32). These eyes also destroy identification with collective standards and animus ideals. It is through the drinking of the communion that she finds the Dark Goddess.

10.2.2.5   Theme 5: Colour Motifs

10.2.2.5 (a)   Description of Colour Motifs

Despite an ambivalence among some Jungians about interpreting colours, this theme has been included because the number of times (forty-six) images of colour appear in dreams make it difficult to ignore. Black was the most common colour with ten images (D5, F4, H1, H3, I3, I11, I14, J1, J4, J6). Nine images centered on the colour red appeared (A2, B1, B9, F2, H5, J1, J3, J6, J7) while the colour green appeared in seven images (I3, I7, I11, J5, J6, J7, J8). Blue occurred in five images (E4, I2, I3, J4, J8) and yellow, in four images (I2, J1, J4, J8). The following colours appeared twice only: pink (D7, J4), grey (I7, J1), purple (J5, J8), silver (I7, I14). There was one image each of gold (I13), black and white (D1), and brown (J8).

10.2.2.5 (b)   Amplification of Colour Motifs

"It is best not to use any standard equation of translating various colours into psychological meanings, although many such charts are available; one should derive the meaning of the colour in a dream as far as possible from the dreamer's own personal associations and preferences." (J. Hall, 1977, p. 324). Because colour manifests more variation than other archetypal symbols, it needs to be approached with some circumspection.

Black points to the dark unknown of the unconscious. Like St John's dark night of the soul, black may symbolise a period of disintegration and germination in the unconscious before the experience of new insight, the white light of ecstasy. Black is the alchemical colour of the nigredo referring to death and decay (*CW* 14). According to Chetwynd (1993c), white and black in this context, transform into each other. Black animals sacrificed to the Gods of the underworld in ancient times relate to the contents of the unconscious.

Black also points to the dark, earthy and passive principle of the archetypal Feminine whose principal colours were black and red, pertaining to the death and rebirth cycle (*CW* 9i). In dream I3, baskets being decorated in black (among other colours) could point to the earthy elementary character of the Feminine. These amplificatory parallels seem to explain the fact that threatening, dark, evil and unacceptable contents are depicted as black, thus emphasising their implications for unconsciousness and darkness. Of special interest here is dream J6, where a woman perceived as irritating, whorish, and challenging by the subject is dressed in black. These parallels are also useful when considering the blackness of the threatening tadpoles and spider reported in F4 and D5 respectively because they could symbolise the archetypal negative Mother. (Further discussion of these two images may be found in the section on Animal Motifs.)

In I15, the dreamer sees a reflection of an evil black face in the window which quickly possesses her, while in J4, the wedding invitation in the form of a black sickle moon is associated with the moon's dark side and is thus connected to moon imagery which is distinctly Feminine. Dark-skinned people and some implications thereof will be discussed in the themes on female and male figures (Themes 18 and 19 respectively).

According to Pinkola Estés (1993, pp. 102-103), "There is throughout the world a figure known as the red mother ... she is the watcher of `things coming through'. She is especially propitiated by those who are about to give birth, for whosoever leaves this world or comes into this world has to pass through her red river. Red is a promise that a rising up or a borning is soon to come."

Red is the colour of sacrifice, of rage, murder, being killed as well as the colour of radiant life, dynamic emotion, arousal, eros and desire. Red also signifies the fact that, in sacrificial rites, blood was spilled onto the ground to symbolise how the unconscious content is brought into connection with consciousness by sacrifice of blood (Edinger, 1995).

Red is connected to blood, menstruation, fire and wine. Carlson (1989) equates the symbol of red blood as in menstruation with the expression of Feminine nature which has the power to fructify, to facilitate life or to freeze it, this in turn reflecting the archetypal Feminine in her sustaining and devouring aspects. In alchemy, sulphur as the red fire principle is an image of libido: it consumes, coagulates, corrupts and matures, and embraces the hot fiery principle. Blood is the carrier of life. Excessive blood loss, on the other hand, rapidly causes death while menstrual blood carries the creativity of Mother Nature (Sullivan, 1989).

Blood is also the natural symbol of the wound, sacrifice, and martyrdom (Shorter, 1987). In women, it may symbolise rupture from previous unconscious and incestuous attachments, as is evident during menstruation or first sexual intercourse. The overtaking of the Kore by Hades symbolises this (Shorter, 1987). Blood is also related to the living waters of life, all of which symbolise the surge of libido, the continuous flow of vital interest, to and from the unconscious.

In the image of the red linoleum floor (J7) and a window facing out over a garden, the opposites of red and green are presented. According to Jung, "Linoleum is the essence of unaesthetic, banal, bourgeois-poor reality ... that which crushes, suffocates, imprisons the just-so-ness" (Von Franz, 1981, p. 166). These images of red and green could be pointing to the imprisoned libido with the "greenness" of life suggested beyond, on the other side.

In dreams A2 and B1, both dreamers bleed as a consequence of being wounded as does the subject's sister in H5 who lies in her own blood. In B9, the subject bleeds from her mouth. Another dreamer F2 is purchasing underclothes for her brother's girlfriend. When she comes to look for panties, they are all covered in red menstrual blood.

In dream J1, the subject, together with other women, metamorphoses into a woman wearing bright-red ski-pants. In another dream (J3), the same subject wishes to punish an unknown man who wants to be more intimate with her so she sprays the whole room red.

Black and white may symbolise opposite sides of the psyche. If black points to the dark side of the psyche, white points to light, the pure light of illumination, to innocence, and purity. White is related to the moon, which waxes pregnant, to moon Goddesses, and to the realm of the

archetypal Feminine. In D1, the presence of black and white together in the dream suggest a coming-together of two sides of the psyche, the coniunctio.

In the mythological story of Snow White, the trinity formed by Demeter, Kore and Hecate is engendered by Snow White (colour white), Hecate (colour black) and Snow White's mother (colour red). In this instance, white refers to innocence, naivete and purity; in other words, undivided opposites (Birkhäuser-Oeri, 1988). White is also the colour of the new, after having experienced the black and the red. This symbolism is amplified by Pinkola Estés (1993) where, in the story of Vasalisa, black symbolises the power of the mare and fecundity, dissolving old values, red betokens the sacrifice of previously-held illusions, and white, the new light.

In alchemical texts, the white earth, albedo, is associated with, and is the product of, the operations *calcinatio* and mortification. In Eleazar's text, for example, the Feminine personification of the *prima materia* becomes black again, her blackness turning first to green and eventually into the philosopher's gold (Edinger, 1995).

Gold is connected to the sun and therefore to the Masculine principle and consciousness. It asserts itself as the enduring and untarnishable essence of life.

Gold and silver form the opposites of Masculine and Feminine. Gold is the golden fleece, the masculine solar spirit (Neumann, 1971). According to Singer (1977, p. 148), it is the "philosopher's gold" in which alchemists sought the perfection of the spirit as well as the golden elixir of life.

Like the moon, silver turns black and has to be repolished, so it is a symbol of the changing side of nature which needs to be transformed. Moon rules over corruptible nature, over menstruation and the changes in nature. Moisture, death, the Feminine, the diseases of women, the corruption of metals - all belong in the area which the moon rules and of which silver is its specific metal. Silver is the bride of gold, of the Feminine forces (Von Franz, 1977).

It is interesting to note in two dreams (I7, I13), the cat appears first as silver in colour and then as gold. The cat here becomes the important symbol which carries both Masculine and Feminine energies.

Green implies the vegetative world, everything that grows, vigour, vitality. It depicts nature in all her aspects, including death and corpses as well: Osiris, for example, was depicted as green. Green represents the cycle of death and birth (Chetwynd, 1993c). (The association between the

colour green and the vegetation motifs and the life cycle is examined further in the section on Vegetation motifs.)

In dream I3, for example, the process of painting various items made of natural substances (such as wood) could symbolise an attempt to revitalise these objects. In I11, there is a blue-grey-green pony which symbolises the life-giving principle, the growth cycle, and the vitality and vigour of nature itself. The pony and its mother may serve as emblems of the Mother-Child cycle.

In dream J5, the building's foyer walls are painted sea-green. The dreamer as woman could be expected to respond positively to the greenness of the walls but does not, in fact, do so because she sees through this superficial disguise and recognises the constriction inherent in the walls themselves. The same subject's subsequent dream (J6) features a sea-green cobweb as large as a curtain. An ordinary cobweb usually symbolises the negative Mother but the very fact that it is sea-green in colour brings a paradoxical dimension to it. The green in the next dream (J7) is very much connected to the subject's sister and the loneliness and absence, together with the longing the dreamer feels.

In some instances, the colour blue can be associated more with water and the depths of the sea than with the sky, and could, in turn, point to an intuitive understanding of inner realities such as archetypes and patterns of the soul. Blue is connected to the spiritual, the celestial, and heavenly energy as well as to the intellect, intellectual understanding, and a cool, mature reasoning.

In E4, for example, the wooden suitcase has been painted blue, suggesting that the wood itself has been superseded by the blue paint onto which the opposites of the sun and the moon have been superimposed, together with some animals.

10.2.2.6   Theme 6: Sacred Space or *Temenos* Motifs

10.2.2.6 (a)   Description of Sacred Space or *Temenos* Motifs

Another theme to emerge from the data is that of the *temenos*, the sacred place or space (*CW* 12). This theme may be discerned in 22 images in the material: in the form of a mountain (A5, A7, F2, H4, I2), a church (E6, I15), a building (B10, H1, G37), the open space of a farm (G11, G12), a city (E7, I14), a sacred precinct (G29, I5), a forest (A8), a castle (F3), a desert (F4), a cave with a labyrinth (H3), and a garden (G41, J7).

10.2.2.6 (b)   Amplification of Sacred Space or *Temenos* Motifs

The archetype of the sacred space is evident throughout human history in constructions of protected and sacred areas. Among images of the temenos, Jung included the church or temple (*CW* 12), the sacred precinct (*CW* 5), the castle or city (*CW* 9i), the garden (*CW* 12), the magic circle or the square (*CW* 12).

Central to the motif of the temenos is its association with transformation within the individual. This highlights a thematic connection between the temenos and the Self, which makes possible the gathering and integration of disparate potentialities of psychological life. The temenos, however, may also be related to the protective and transformative aspects of the archetypal Feminine (*CW* 12; Neumann, 1972; Woodman, 1992).

While these general comments serve as amplificatory parallels for all the dreams images connected with this theme, it is pertinent to draw attention to some of the particular variations which have emerged.

The mountain as motif stands for the goal of pilgrimage and ascent, hence it often has the psychological meaning of the Self (*CW* 9i). The image of the subject going up the mountain (A5, A7) and meeting the witch could indicate that the journey is an ascendant one, upward toward the life of the spirit. In this sense, spirit means highest freedom, a soaring over the depths, deliverance from the prison of the chthonic world (*CW* 9i).

On the mountain (A5), the subject meets the dark Feminine (a witch) with her transformation powers. The witch then dies (A7), suggesting that the dark Feminine cannot be encountered there, but may even die or be killed there. Indeed, the ascent into the mountain may have to be preceded by a descent. Consequently, the mountain may become a refuge for all those timorous souls who want to avoid the danger lurking in those depths.

In another dream (H4) in which the subject is using scrap materials to build a space rocket which is standing on a mountain, the motif of reaching, striving, and aspiring toward the spiritual world and the world of the mountains is evident. This motif connects with the previous motif in the sense that the rocket, symbol of striving upwards toward the heavens, is made of scrap material and inherently can never function.

These amplifications may also pertain to the motif of high buildings as temenos (G37) where the dreamer is obliged to park a car although she wants to fly off the building. However, in this

instance, the spiritual world and the desire to ascend contains lethal consequences. So, in order to succeed, the dreamer is obliged to the opposite, go back, stay, be patient. This image evokes the story of Psyche. In order to individuate, she has to restrain herself from storming ahead - to take the golden fleece from the rams, for instance - but has to wait patiently instead for a better moment in time when she will be able to act purposefully and successfully (Neumann, 1971). The dreamer does not fly, however, but persists in trying to park the car by reversing it; this points to going back rather than a storming forward, or ascending, and evokes that part of the dream (B10) where the subject stands high up on a building with an unknown woman - their little fingers interlocked - while water comes slowly up to the building, even though it does not threaten them.

Adler (1960) argues that a large public building represents the individual's life thus implying the concomitant disruptive influences. In this regard, these images of a spiritual ascendancy which proves dangerous may not only be connected to the archetypal Masculine principle which has become dangerous, but may also serve as an indication of the need to reconnect and bind with the archetypal Feminine.

The motif of the volcanic mountain connects with the theme of the Fire Mountain to be found in the Book of Enoch (Jung, 1974). This, in turn, suggests the eruptibility of emotions (Von Franz, 1981). It may also suggest a building-up of libido emanating from the earth and connected with the Self. In these terms, the motif of the volcanic cleft symbolises a transpersonal access, a Great Goddess dimension with its death and rebirth connections. At the same time, it may encompass the capacity for other world awareness which comes in terms of volcanic, eruptive emotionality (Whitmont & Perera, 1991). The fact that, in dream F2, the dreamer runs through a labyrinth away from the volcano strongly implies the connection with the archetype of the Way and transformation mysteries.

In his discussion of the labyrinth, Neumann (1972, p. 177) explains that "the labyrinthine way is always the first part of the night sea voyage ... into the deathly womb of the Terrible Mother. .... Because of its dangerous character, the labyrinth is also frequently symbolised by a net, its center as a spider."

Caves serve as "symbols of the womb of Mother Earth, appearing as mysterious caverns in which transformation and rebirth can come about" (Jung, 1978, p. 348). In the dream H3, the subject and her group are attacked while eating in a cave. Together with two others and a baby, she runs through a labyrinth within the cave to hide from forces threatening her. She does so carrying the baby of an unknown man which points to the womblike aspects of the sacred space connecting with the potential for transformation and rebirth.

These amplificatory parallels could also hold true for two dreams (G29, G12) from the same subject: in dream (G29), the dreamer passes through a door and finds a sacred space in mid-air. There she encounters, and is surrounded by, four animals with mostly Feminine connotations - representatives of the instincts she could well want to integrate into the conscious; in dream (G12) the image of an open-space farm where the subject finds herself alone under a tree and at peace with herself suggests the protective sheltering aspect of the archetypal Feminine.

Within sacred spaces such as the forest, the castle and the desert, the dreamers encounter male figures. In dream A8, the subject tries to seduce an unknown man in a house set in an idyllic forest landscape. In dream F3, the subject encounters dark threatening forces dangerous to women raging in a castle, while in dream F4, she enters into a bitter competitive confrontation in the desert with unhelpful males.

The imagery of the church points strongly to the transformation aspects of the temenos motif. However, in both the church dreams (E6, I15), storms are raging, embodying the motif of conflict. In the second image of the church, the dreamer becomes aware of an evil spirit possessing her. The church becomes a symbol of transformation where she comes into contact with the split unintegrated part of the Self. (Further discussion relevant to this image may be found in Themes 3, 4, and 15).

The garden has connections with the protective circle and possesses Feminine connotations including the *hortus conclusus*, an image for the Virgin Mary. In a wider sense, in the form of the Philosophical Garden, for example, the garden is a symbol for individuation (Adler, 1960).

Because the garden as a motif for the temenos manifests more connections with the vegetation motif than with the temenos motif, further discussion will be found in the Vegetation Motif section.

10.2.2.7   Theme 7: Number Motifs

10.2.2.7 (a)   Description of Number Motifs

Numbers as a motif occur seventeen times in the dreams. In the material, the number 3 occurred in six dreams (D8, E4, E5, F6, G11, J2); the number 2, in four dreams (B7, B9, D3, I3); the number 5, in two dreams (F6, J2); and the number 4, in two dreams, (F2, G29). The numbers 37, 27 and 60 (formulated as a price of R60.60) each appeared once (F7, G14, E4).

10.2.2.7 (b)   Amplification of Number Motifs

According to James A. Hall (1977), numbers in dreams are amongst the most difficult images to interpret. They often have great significance, but the very abstractness of their nature can interfere with gaining a sense that they are being understood correctly. In her scholarly work, *Number and Time*, Von Franz (1974a) began an investigation of the complex relationships between numbers and archetypes, a promising but difficult approach to the possibility that numbers may represent a continuum lying behind both consciousness and the physical world. Aside from the actual occurrence of numbers in dreams, Jungians find it useful to apply to dreams some of the same principles deemed important in the psychological understanding of fairy tales (Von Franz, 1970). The number of characters, the proportions of male to female characters, and changes in the number of figures from the beginning to the end of the dream (or in a dream series) deserve attention as they can be important. This specific line of amplification, as it pertains to female and male characters, will be discussed in Themes 18 and 19 respectively.

A few general comments on the number motifs pertaining to the goals of this study will have to suffice. It is well known that even numbers have a Feminine significance and odd numbers, a Masculine; this cosmic duality is common in alchemy, having originated in antiquity (*CW* 16). The number 4, in particular, signifies the Feminine, instinctual, maternal principle, according to Adler (1960), while the number 3 signifies the Masculine, spiritual, paternal. Numbers are important in the alchemical formula attributed to Maria the Prophetess: out of the one comes the two, out of the two comes the three, and out of the three comes the one as the four. Unity is thus indicated by both one and four; four being considered a higher unity of one (*CW* 16).

The number 2 points to the symbolic power of dividing and uniting, separating and relating (Chetwynd, 1993b). In *The Living Symbol*, Adler (1960) speculates on the necessity for women to leave the patriarchal trinity behind, shift back to the Feminine 2 and, from there, move forward to the higher Feminine of the 4 of the Great Mother. The symbolic significance of the 2 expresses itself in "the Second Realization", in which the Great Mother introduces her to the personal mother. At that point, however, she has not yet been introduced to the Great Mother herself. The final step to the 4 is taken in her initiation by the Great Mother. After that, the 3 can come into its own; the positive Father can be realised as the next step on the path of individuation.

These comments seem particularly relevant to the two dreams where the number 4 is encountered, both within the context of a sacred place as well as in the projection of 4 animals and 4 suitcases - symbolism closely connected to the archetypal Feminine (F2, G29).

In the dreams manifesting the number 3, aggression toward a male, shooting a male, or killing a man by throwing him to lions is evident in two of those dreams while in the third (F6), the dreamer engages in a competitive bicycle race where she lies third. In another image, the dreamer is crossing a river while she is third in line (G11). In the fifth image, the dreamer buys three items (E4). The obtrusiveness of the number three and its aggressive contexts may point to a need for the lost or at least strongly neglected, Feminine quaternity. According to Jungian theory, 3 stands for activity, process, movement, struggle, effort, and understanding. Wheelwright (1981) associates 3 with the Masculine spirit because of its dynamic nature, while it has also been associated with the Triads of Gods such as Zeus-Apollo-Athena, for example (*CW* 16). Thus the dreams may be said to indicate some interaction with this energy.

In Jung's writings on the spiritual, psychological and religious problems of modern man and woman, the numbers 3 and 4 are particularly relevant. In *Psychology and Religion (CW* 11, p. 59) Jung says: "whereas the central Christian symbolism is a Trinity, the formula presented by the unconscious is a quaternity ... the dogmatic aspect of the evil principle is absent from the Trinity, and leads a more or less awkward existence on its own as the devil". It is exactly with regard to the devil, the dark element in man, that modern man and woman have become doubtful about the place assigned to him/her by traditional religion. The idea of "perfection", as expressed in the Trinity through the absence of the devil, has been tentatively superseded by the idea of "completeness" which includes the fourth figure and acknowledges its integral part in the human totality. The admission of the fourth element denotes a return to the inner source of psychic vitality, thus withdrawing the projection from a God outside to the numinous and overwhelming experience of a God within. God, as inner source of life, would include the Feminine quality as the inner dark, unconscious source of creation. In this sense, "Sophia" would take a supreme place in the inner experience of man (*CW* 9ii; *CW* 11). Jung further emphasised that if the number three comes up in the unconscious of women, if "a woman comes under the domination of the unconscious, the darker side of her feminine nature emerges all the more strongly, coupled with markedly masculine traits" (*CW* 9i, p. 247).

In alchemy, 3 denotes polarity although it means a potential in terms of energy. Jung explains that when the "unconscious wholeness becomes manifest, i.e. leaves the unconscious and crosses over into the sphere of consciousness, one of the four remains behind, held fast by the horror vacui of the unconscious. There thus arises a triad" (and) " a conflict ensues" (*CW* 9i, p. 235).

In the dream (F6) in which the dreamer competes in the bicycle race, and in another dream in which the dreamer negotiates (J2) with monks to get away from blood and the killing of bulls, the symbolism of the number 5 hints at a Masculine attitude. Indeed, the 5 may symbolise "the

predominance ... of the physical man (materialism)" (Jung, 1974, p. 267n). Taken together with its context, the 5 would point to a devaluation of the unconscious in favour of conscious values. Von Franz (in Adler, 1960) too mentions the association of the number 5 with the goddesses Juno and Hecate, the chthonic Great Mother. The wrong use of the 5 would therefore reveal the wrong relationship of the dreamer to this archetypal image.

10.2.2.8   Theme 8: Vessel Motifs

10.2.2.8 (a)   Description of Vessel Motifs

Twenty-nine images relating to vessel symbolism were recorded. Of these, five referred to vessels or containers (B7, E4, I2, I3, J7) while twenty-four had to do with houses. Seven of these house images were concerned with the individual being under threat/danger or experiencing threat in relation to the house (A2, C2, D5, D7, F1, G27, G34). That the house serves not only as a vessel of containment but also a place where transformation can take place was evident in seventeen images (B4, B6, D2, D6, E7, E9, G6, G22, G23, G38, G41, I4, I5, I7, I11, J1, J4).

10.2.2.8 (b)   Amplification of Vessel Motifs

In alchemy, the vessel surfaces as the old cosmic egg, the universally-known symbol of the primordial matriarchal world, which, as the Great Round, contains the universe. At the base lies the chaos dragon of matter and at the uppermost level the spirit depicted as a dove (that is, as holy spirit-bird) is the quintessence of what must issue from the spirit. Development to this quintessence is suggested by two symbols of growth. The trees of the sun and moon signify the Masculine and Feminine principles of the polar tensions that are to be synthesised; the three intertwined yet hierarchically arranged figures of body, soul and spirit are also symbols of the ascending transformation in the womb, vessel of the archetypal Feminine (Neumann, 1972). Emma Jung and Von Franz (1986) comment on the importance of the vessel, with the Grail serving symbolically as Mother Earth, the womb and tomb giving birth and receiving back her dead, the unending rhythm of life and death. It is thus related to the myth of Osiris.

In Jungian psychology, houses are predominantly images of the psyche; the house itself may stand for various parts of the ego-structure (J. Hall, 1983). In many instances, there are unknown rooms in the house, indicating hidden or unexplored areas of the individual's potential ego structure. These areas also bear resemblance to the temenos, the sacred space or protective

circle, and have a Feminine connotation as the house is often a symbol of the creative womb and of the Great Mother (Adler, 1960).

Distinctions between various parts of a house, such as the cellar or bedrooms, may be symbolically important. Kitchens, for example, are places where the transformation of raw food into cooked dishes happens, and, in dreams, sometimes take on the character of an alchemical laboratory. The kitchen is a frequent symbol of the process of transformation from a lower consciousness to a higher one. Cooking is one of the Feminine mysteries, and is frequently equated with the purposes of pregnancy and birth. The emphasis here, however, is generally on the transformation and the Feminine aspect (Adler, 1960). These observations are equally significant for a clarification of the kitchen image in dream B4.

Neumann (1972) amplifies the image of the loss of a home/house as a rejection from the uterine paradise which forms part of the elementary, containing and ensnaring qualities of the archetypal Mother as well as the transforming character of the Feminine, the urge to progress and affirm development. He also amplifies what he calls vessel symbolism as Feminine. The cave and, later, the house (with the concomitant sense of being inside, sheltered, protected, and warmed) has always borne a relation to the original containment in the womb. The symbol of the vessel appears even at the highest level as vessel of spiritual transformation; the matriarchal symbolism has survived too in such things as the cup of the Last Supper (the mythical Grail).

In *Descent to the Goddess*, Brinton Perera (1981, p. 19) argues that the search for a home is one of the recurrent dream themes of modern women and daughters of the patriarchy: "even the great pre-Babylonian goddess knows and sings of expulsion (from her home)" while the search for a house remains "a very poignant statement of the condition of the goddess and woman as exile."

The dual nature of death/rebirth evident in container / vessel may be found in Medusa's living in a cave "beyond the edge of the day" (Baring & Cashford, 1991, p. 340). These amplificatory parallels seem particularly relevant to the development of the house motif as vessel for containment, nourishment as well as transformation to a higher level of integration. This theme is particularly clear in the dream material of two subjects which will now be discussed in greater detail.

In G6, the dreamer dreams she is in a house which is not her own and which she does not own. As the vessel is not hers, she feels removed from it.

Annexed to a hotel, the house has doors leading to the hotel as well as to a hairdressing room in the house itself. The hotel constitutes a public place where people mingle in a social way or stay overnight. However, few of those people know one another or are interested in one another, and thus lack any sense of relatedness. The hairdressing room pertains to doing of one's hair, or having one's hair done by someone else, which could have to do with the arrangement of thoughts in the head - whether you arrange, put in order, make acceptable or someone else does it. The implications of not feeling at home, not nourished and not at ease are apparent.

In G22, she again dreams of a house, this time unsure if it is her own; every room in the house has been decorated by a friend of hers in their own style or to their own liking but not in her own style or to her liking. Her female friends are in the house; they are socialising. The subject likes this. One is doing needlework. The house is being furnished by her female friends, which points to the Feminine principle helping her to transform the vessel into something that she likes more, although it is still not hers. Needlework may point to spinning and weaving - a Feminine activity of creating.

In dream G23, she again dreams of the same house as in G22, but now she feels sure the house is hers; as before, her friends are visiting and gathering. Then a friendly, thick snake appears; she is not afraid of it. This lack of fear probably points to the potential for transformation. The snake represents energies operating at the animal instinctual level.

In dream G27, she again dreams of a house that she has not lived in for a few months. As she steps into the house in the dark, she trips over sleeping people who turn out to be robbers; she flees into the street with them chasing her. The threat comes from male intruders which constellates the Masculine as threatening in itself and threatening her house as vessel for protection, safety and shelter. (The image of male intruders will be amplified in Theme 19).

In dream G34, the house is unsafe once more: robbers want to plunder it. The house is situated near a public road and therefore vulnerable to intrusion. In this dream, she is more aware of the danger, identifies it, and makes plans to outwit the robbers.

In dream G38, she travels in an aeroplane with an unknown but not hostile man to her house. Although it is fully furnished, she has not lived in it for nine months - symbolically the period of human gestation. This would suggest being born or coming to life. They land near a field covered with grass. The implications of the vegetation as nourishment and growth when linked with the house motif are evident. She and the man come out of the air and land on the earth near grass.

In the next dream (G41), she is alone in a house she knows is hers, even though it appears very neglected as she walks through it. She thinks it is a beautiful house and that she should make more of it, particularly the garden with its peacefulness. Once again, the garden functions as temenos as well as the Feminine symbol for vegetation and growth. The need for a house, a search for a house, and even a struggle for the house is connected to female and Feminine symbolism - with all the containment and nourishment implied - interacts conflictually with aggressive attacking male forces.

A similar theme is to be found in dream J1. The dreamer is at an unknown farmhouse where she encounters two unknown women. In dream J4, the subject, an unknown woman (who is pregnant and shameful) and a heroic female friend are searching for a house which they can live in. Eventually, only she and the shameful female move into the house, together with the two men they are going to marry. The wedding invitation card takes the form of a black sickle moon - a possible reference to the rising power of what may be intimated as the world of the Feminine. The crescent moon is associated with Selene, Artemis, Diana, and with what Whitmont (1969, p. 22) calls "the virginal, as yet unopened mystery of emotion, of love, generativeness, renewal and change; the mystery of the womb, the feminine as yet unrevealed."

The four people moving into the house - two males and two females - hark to mandala symbolism, while the subject, in her desire to have a container/vessel, has to come to terms with the shameful, pregnant woman living in the house with her.

In a later dream (J7), she is again at the farmhouse where she finds a chest (vessel). There are fishing lines in it as well as a green linen bolster case with her sister's hair in it. The long tresses of hair are the only valuable thing that the weak figure of the sister possessed. The dreamer wants to do something with this girlish hair by turning it into a wig which someone else can wear. Only then does the dreamer see a room with windows looking out onto the garden; she wants to place her desk next to the window so that she can enjoy the garden's peacefulness.

10.2.2.9   Theme 9: Journey Motifs

10.2.2.9 (a)   Description of Journey Motifs

Another theme for this study is the motif of going on, or being on, a journey, which was evident in twenty-six dream motifs. Jung emphasises the importance of the journey motif as the breaking away from an ensnaring environment. It can mirror the journey toward independence (*CW* 5).

The journey motif was found in dreams B2, B3, B7, C4, C5, C6, E2, E4, E7, F2, F4, F5, F6, G11, G17, G32, G35, G38, G17, F6, J8, H1, H3, I2, I5, J8.

10.2.2.9 (b)   Amplification of Journey Motifs

Jung (*CW* 5) associates the image of the journey with transformative moments in the course of individuation. Jung names the journey motif a rebirth symbol (*CW* 8). In shamanic experience and initiation rites, the journey motif typically represents the transition from one spiritual or social status to another. Jung (*CW* 13, p. 341) goes on to quote Mircea Eliade's book, *Shamanisn: Archaic Techniques of Ecstasy*: "The Eskimo shaman feels the need for these ecstatic journeys because it is above all during trance that he becomes truly himself: the mystical experience is necessary to him as a constituent of his true personality." Carotenuto (1986) suggests that the image of the journey may also express the fact that movement is underway. Jung (*CW* 5) has also written extensively on the motif of the night sea journey which is itself a variation of the archetype of the Way.

Referring to rituals of Ice Age man, Neumann (in Carotenuto, 1986, pp. 129-130) points out: "We are dealing with the archetype of the *way*, of the mysteries, at the end of which there is a transformation which plays itself out in the holy place, the central space, the uterus of the Great Mother. This place of transformation, however, is to be reached only by way of initiation which leads through a dangerous labyrinth pregnant with death, and in which no conscious orientation is possible."

These amplificatory parallels are of especial importance in the dream imagery gathered. In six of these images, the current journeys the subjects are undertaking are arduous, competitive and difficult. In dream F4, for example, there is the image of a journey into the desert with its allusions to the archetype of being in the wilderness, a place of no internal safety but paradoxically the place of eventual reunion with the hidden individual Self (Brinton Perera, 1986). These imageries are involved with the descent, exile and transformation.

In dream G35, the subject is driving an enormous steel cage (with its mechanical robotlike qualities) which she has difficulty keeping on the road. In another dream (G17), she journeys between poles and boulders and has difficulty in not scratching her car. In dream F6, the dreamer is part of a bicycle race. She races hard, finding it arduous. In dream H3, the subject travels with difficulty up a steep, narrow mountain road. In dream I2, the subject must go up a mountain where it is bitterly cold. In five of these journey/travelling images, the subject journeys close to or beside

water (B3, B7, C4, G11, J8). The amplifications of water imagery given earlier (Theme 3) with their connections to the maternal aspect of water as well as to its transformative qualities are also applicable here.

In eleven images, the travelling companions are males or Masculine images either known or unknown to the dreamer (B3, B7, C5, C6, F4, F5, G35, G38, I2, I5, J8). There are obvious allusions to Masculine energies (which were amplified in Themes 2 and 12 respectively) in C6 (a horse) and in G35 (a steel truck). Four of the dreams containing males or the Masculine energies end with the subject being in conflict with, or being threatened by, these forces (C4, C5, H1, H3). It is sufficient here to point to the importance of males and Masculine energies in the journeys of these women. This will be elucidated further in Theme 19.

In only three journeys are the dreamers accompanied by females or aspects of the Feminine (E2, F2, F6). In four journeys, however, they journey alone (C4, E4, G11, G17).

In nine instances, the end of the journey is connected with Feminine imagery. In dream G38, the subject is travelling with an unknown male, returning to the home which she has not lived in for nine months. Travelling with him in an aeroplane (with its allusions of escape from the pull of the Feminine earth), she lands next to grass and a grass field with its allusions to vegetation and the Feminine. In dream G11, the subject's journey ends on a farm where she eventually sits down under a tree in a white dress. In dream F4, the subject journeys arduously to a beautiful natural landscape while the subject in dream E7 travels to a magical city where she finds a magical tree with flowers growing out of its stem. In another dream (I5), the subject attempts to journey over a ridge towards a house but is able to accomplish this only with the advice of a young boy who instructs to insert her hands into holes in the earth. The holes are full of ants. In dream E4, the subject ends her journey in an encounter with an unknown saleswoman from whom she buys old stock in the form of a chest with animals and the sun and the moon on it. In dream F2, the subject is travelling with the female members of her family when they encounter a erupting volcano from which they flee. The journey in dream I2 ends when the subject comes back from the mountain and sees a heroic female type's baggage, baskets and other containers floating down the river. The subject of dream J8 finds herself on a boat with unknown male companions, then a voracious fish is killed. She remains indifferent to the process until she comes to dissect it. Only then does she realise sadly that this is a female of the species and that the species has been exterminated as a consequence.

An interesting ending to a dream journey is to be found in dream F6, where the subject wins an arduous bicycle race after female competitors had to perform a miracle, namely walking on water

like Jesus, an allusion to godly powers and perfection. She accomplishes this, and wins the prize consisting of books - symbols of the rational function of the intellect - but is disappointed by the prize and her journey ends with her walking away. The end of her dream indicates that this is not the prize she wanted as she appears to have been striving toward godly power and perfection in her journeying.

While a number of the dream journeys contain some form of ending, others are linked with images of getting ensnared or stuck (B2, C4, C5).

10.2.2.10   Theme 10: Ensnaring and/or Incapacitating Motifs

10.2.2.10 (a)   Description of Ensnaring and/or Incapacitating Motifs

Motifs of getting stuck, ensnared and rendered powerless and/or helpless, together with an accompanying passivity, occurred in twenty-two dreams: A6, B2, C4, C5, C8, C9, D1, F2, F4, G3, G5, G7, G10, G21, G27, G43, H1, H2, H3, H6, J5, J6. These images occurred at the lysis-stage of the dream.

In eleven of these images, the helplessness and ensuing stuckness was connected with overwhelming, ridiculing, or threatening figures of the Masculine (C4, C5, C8, C9, D1, H1, H2, H3, G5, G21, G27). Four images referred to being stuck in terms of Feminine figures or symbolism (A6, F2, J6, H6). Two images pointed simply to the fact that the individual cannot get away (G43, B2), while another two images pointed to the active search for an opening which could not be found (F4, G3). Two images expressed an inability or helplessness, thus implying either becoming stuck or being stuck (G7, G10). One image pointed to a feeling of being closed in by glass inside a building where the individual has to work and to feelings of anxiety about this (J5).

10.2.2.10 (b)   Amplification of Ensnaring and/or Incapacitating Motifs

Jung constantly emphasises that, in the divine alchemical water, two principles constituting the essence of the creative power in the eternal cycle of birth and death, balance one another, active and passive, Masculine and Feminine. In ancient alchemy, this cycle was represented by the symbol of the uroboros, the dragon that bites its own tail (CW 13).

Neumann (1972, pp. 66-67) refers to the subjective feeling of helplessness, defencelessness as an archetypal situation where the containment of the Great Mother has ceased. This is part of the

necessary development which puts an end to containment in the uroboros; "consequently, we find a subjective experience of distress, suffering, and helplessness in every crucial transition to a new sphere of existence. Whenever an old situation of containment ends or is ended, the ego experiences this revolution, in which an old shell of existence bursts, as rejection by mother."

Pinkola Estés (1993) equates this state in women with an indication of a lack of, or a disrupted relationship with, the archetypal Feminine as sustainer, container and transformation of life - the life force. This view is underlined by El Saffar (1994, p. 29), who argues that women in a patriarchal society are estranged from a sense of the Self and body, and are in search of a reconnection to the Mother lost to her in culture: "As long as the woman is separated from any positive image of herself as empowered, she will experience herself as trapped in structures that alienate her from herself, no matter how `strong' and `successful' she may appear to be."

The interflow between the two principles mentioned above is reflected in the fairy tale of Psyche and Amor (Neumann, 1971) where an active heroic feminine type is depicted in the individuation. Before every task set by Aphrodite, Psyche is depicted as helpless, losing out, overpowered, not knowing how to proceed. This same condition is also to be found in the story of *The Handless Maiden* (Johnson, 1995). See also Pinkola Estés (1993) where a Daughter type is depicted as suffering from "an inability to do" (Johnson, 1995, p. 55).

In her discussion of the Cinderella complex in women, Dowling uses the fairytale to describe a state in which "the outer self was `strong' and `independent'. The inner self was stricken with doubt; self-effacing" (Dowling, 1994, p. 16). Brinton Perera highlights this situation in the analytical experience by noting that, through an identification with the Dark Mother, Ereshkigal can constellate in destructive energy, helplessness and futility, attacking potency and value (Brinton Perera, 1981).

By identifying with Ereshkigal, a woman can feel stuck in a timeless stasis, unable to budge. Woodman (1982) compares this state to a damaged maternal matrix and a split between spirit and mind which leaves the subject rooted in concretised matter, insecure, dependent on others and therefore in fear of abandonment.

In *The Dream and the Underworld*, Hillman (1979, p. 181) amplifies doors and gates in dreams as the places of "going through". They are the structures making possible a rite of passage. The underworld perspective begins at the gates of entry, where entry signifies initiation.

Murdock (1990) identifies this descent into the Self as one constituting a part of the women's initiation in countless initiation mysteries. This state is the precondition for entering into the dark underworld. It serves as an indication that a new way of life is necessary, a new transformation is imminent, that life is in transition (Wheelwright, 1981).

The dream images themselves suggest that transition to a new stage is imminent. The place where that transition occurs indicates the constellation of the opposites of power, threat and helplessness constellated in the Masculine figures and symbolism. The symbolism pertaining to the eruptive, dark side of the Feminine is also evident.

10.2.2.11   Theme 11: The Child Motif

10.2.2.11 (a)   Description of the Child Motif

The motif of the child or children was evident in fifteen dream images: A9, D3, D7, E4, E7, F1, F5, G13, H1, H2, H3, I2, I4, I14, J3.

10.2.2.11 (b)   Amplification of the Child Motif

Jung has written extensively on the Child archetype and its significance (*CW* 9i). For the purposes of this study, the following amplificatory parallels appear relevant. Jung maintains that "the clearest and most significant manifestation of the child motif ... is in the maturation process of personality ... which I have termed the process of *individuation*" (*CW* 9i, p. 159). Further he states: "it is the most precious fruit of Mother Nature herself, the most pregnant with the future, signifying a higher stage of self-realisation" (*CW* 9i, p. 168). "Child" signifies an entity evolving towards independence. Jungians believe this evolution implies a detachment from its origins: abandonment is therefore a necessary condition, not just a concomitant symptom. The conflict is not to be overcome by the conscious mind remaining caught between the opposites, and so, for this very reason, it needs a symbol to point out the necessity of detaching itself from its origins. Because the symbol of the Child "fascinates and grips the conscious mind, its redemptive effect passes over into consciousness and brings about that separation from the conflict-situation which the conscious mind by itself was unable to achieve" (*CW* 9i, p. 168). Thus the Child symbol anticipates a nascent state of consciousness and so long as it is not actually in being, the Child remains a mythological projection which requires repetition and renewal by ritual (such as the necessity of the ritual of the Christ Child).

In the earlier stages of the individuation process, according to Jung, the Child motif is a manifestation of an identification with personal infantilism (such as being abandoned or misunderstood). Further transformation runs true to the Hero myth (*CW* 9i). Whitmont (1969) adds that the I-experience is conditioned by the way the body experiences itself first as a child, the Self-archetype is frequently represented symbolically in adult dreams as the Child - a unique new individuality reacting to and transcending life as it happens now, and revealing the potential for further growth.

Recent Jungian writers on female psychology have commented on the importance of the Child motif in the psychology of women (Hancock, 1990). Bolen (1985), for example, comments specifically on the importance of the Child motif in the archetypal Athena goddess who mythologically was never a child and consequently has to discover the Child in herself and the accompanying Feminine orientation of feeling and playfulness.

These parallels seem particularly appropriate in dreams D3, I2 where the duplication motif regarding an unknown child occurs. In dream D3, there are two robots doing hard labour; in the robots are two half babies who stare at the subject as they drive away in a truck. The duplication motif usually implies that an unconscious content is coming into consciousness (*CW* 9i). The opposite almost ridiculous situation of half-formed babies performing hard, mature labour may reveal inappropriate expectations which ignore their child status as well as their vulnerability and needs.

An interesting version of the Child motif occurs in dream I2 where a Heroic female type has a very small baby which is blue (suggesting lack of breath, insufficient air), which becomes normal as it is cuddled and warmed. The dreamer puts the child in her coat and ascends a mountain with the child, the father of the child takes the child from her and puts it in a suitcase where it is transformed into a cat which sleeps in the water in the case. This metamorphosis connects the Child as symbol of new life and future with the maternal aspect of nurturing. The new life then turns into a cat, itself a potent Feminine symbol already elucidated.

In five of the dreams in which children appeared, they are under attack or threatened. This state of attack could represent threat not only to new life and its development (symbolised by the Child) but also to the nurturing processes (symbolised by the presence of mothers or maternal figures).

Another interesting motif occurs in dream G13, where the dreamer has a childhood disease which affects her whole body. She uses both hands to pull off the skin over her stomach (the place of

repressed feelings). The two images of male children may point to a need for a new spiritual attitude (Wheelwright, 1981).

10.2.2.12   Theme 12: Inanimate Object Motifs

10.2.2.12 (a)   Description of Inanimate Object Motifs

Twelve images of inanimate objects were recorded. In these images, the motifs of being in the presence of, operating, and journeying in and with objects of a overtly inanimate essence and nature are clear. In dream D1, for example, the dreamer is working with a computer while in D3, two robots, who turn out to be half babies, are doing security work. The dreamer in E1 is walking around a construction site and among the iron frameworks and building materials of uncompleted buildings. In dream E7, the dreamer is visiting a strange city, where there are cable cars while in G8, a close male friend of the subject is driving competitively in some sort of steel machine and he gets hurt in the race. The subject in dream G35 is driving around in a steel cage on wheels (later referred to as a sort of "truck") which she has difficulty in keeping on the road but nonetheless succeeds in doing so.

The subject in G41, on the other hand, buys an electronic apparatus, something like a CD player, but does not know how to operate it. The dreamer, together with a baby, hides from threat in a place of incomplete construction work where rubble is scattered around (H3). The subject wants to take off in a rocket-like apparatus assembled from waste material (H4). In I1, the subject is waiting to undertake a tricky descent in a lift which looks like a ski-lift for cars, accompanied by a woman (she believes is connected to both *De Kat* and a small elephant) and a man. In J4, the subject meets a strange girl during a walk where an apparatus of steel pipes (which drives the swimming pool) dominates the scene. The dreamer in J5 feels threatened by an unfinished building and all the elements - steel girders, cement, wooden planks, etc - of construction work. There are too many walls in the building and this makes her feel claustrophobic.

10.2.2.12 (b)   Amplification of Inanimate Object Motifs

Lauter and Rupprecht (1985) note that, in women's visual art, images of the machine are images of constraint, reflecting, in part, her psychological experiences. The contrast between the buildings and/or constructions and the waste areas of their context points to the creative elements versus the destructive in the psyche, according to Chetwynd (1993a). These images also suggest forms of mechanical behaviour as well as the habit-ridden automaton. In *Mother, Father,* Wilmer

(1990) observes that machinery and mechanical images can be connected to a lack of feeling. Sullivan (1989) develops this argument in her description of the static archetypal Masculine which may be identified through images of bridges, railways, building, construction work, and machinery of all sorts. This aspect of the archetypal Masculine maintains its stasis at the expense of the essential Feminine.

Where windows occur in the dreams, it is significant that they are being taken away or blocked in, or the dreamer is prevented, in some way, from looking out.

In the dreams, there are a number of opposing images: the computer and the black-and-white dog; cable cars in the city and the flowering tree; the ski-lift going down with the man, the woman and her elephant; the CD player-like apparatus containing allusions to the possibility of making music, thus inferring aspects of the Feminine.

10.2.2.13   Theme 13: Apartness Motifs

10.2.2.13 (a)   Description of Apartness Motifs

The state of being apart, doing things with others but nonetheless apart from them, encountering things on one's own and generally operating / functioning on one's own, or one's independence appears thirty-eight times (A1, A2, A5, A6, A7, B1, B4, B5, B6, B9, C6, C7, C12, D5, E4, E8, E9, F4, F6, G3, G4, G5, G6, G10, G11, G12, G13, G17, G27, G29, G34, G37, G41, I5, I10, J1, J2, J5, J8).

10.2.2.13 (b)   Amplification of Apartness Motifs

Jung himself (*CW* 13, p. 301) points out that: "By becoming conscious, the individual is threatened more and more with isolation, which is nevertheless the *sine qua non* of conscious differentiation. The greater this threat, the more it is compensated by the production of collective and archetypal symbols which are common to all."

Brinton Perera (1981) equates the same independence with the archetypal figure of the Goddess Inanna, whom she sees as a mirror of the modern woman and her individuation, this transformation often being preconstellated by a need for separateness and self-assertion, potency and value. McNeely (1991) links the state of separateness with the penetration of the archetype of

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the Great Father which results in a movement away from the fusion with the Mother and an acceptance of Masculine assertiveness, and a drive towards independence.

In his amplification of the character of the archetypal Feminine, Neumann (1972) argues that the constellation of independence accompanies the *principium individuationis* in contrast to the containment that is the basic principle of the participation mystique characteristic of the containment phase of the archetypal Great Mother. He equates this state with the transformative aspect of the archetypal Feminine, which is characterised by the sudden and overwhelming intervention of a spiritual factor where the relation between the Feminine and Masculine (the paternal uroboros) begins. The psychic equation of the unconscious as seed=phallus=son forms the basis of the relation between the Great Mother and the son-lover, all three variants of the Masculine procreative principle that remain subordinated to the Feminine in which they operate.

The archetypal image of the Mother Goddess, in her manifestation as Athena, is also powerfully depicted in Kerenyi's amplification of the archetype of Athena (Kerenyi, 1978), where he states that one of the characteristics of the Athena archetype consists of distancing and a defense of reflective distance. This motif of Athena as one of the Virgin Goddesses presented as independent is also to be found in Woolger and Woolger's work (1990) on the structural forms of the archetypal Feminine. It also corresponds to Harding's terms of "one-in-herself" (1971b). Virgin goddesses personify the independent, active aspects of women's psychology (Bolen, 1985).

10.2.2.14   Theme 14: Body Motifs

10.2.2.14 (a)   Description of Body Motifs

The theme consisting of images of the human female body or aspects relating to it were recorded on forty-one occasions in the dreams: A6, A8, B1, B9, B10, C7, C12, D4, E6, F1, F2, F4, F6, F7, F8, G1, G5, G8, G9, G13, G15, G18, G19, G29, G32, H5, I1, I2, I5, I8, I11, I14, I15, J1, J3, J4, J6, J7. In some of the above-mentioned dreams images of the body appear more than once: in F4, such images occur three times and in F6, twice.

10.2.2.14 (b)   Amplification of Body Motifs

The body serves as the intermediary between the life of man and the cosmos, and provides a complete, self-sufficient system of symbolism. The symbolic body is a total expression of the psyche and is inseparably linked to it (Chetwynd, 1993c). In *Mysterium Coniunctionis*, Jung

(*CW* 14) makes important observations about the body. He refers to the tetractys as an epitome of the process of psychological development and as an analogy to the three stages of the coniunctio (Edinger, 1995).

The sequence has four stages and three steps of transition. Stage 1 consists of the original state of wholeness before any consciousness enters the picture. The first transition, Step A, leads to a split, with the original Self dividing into two, corresponding to the theme of the separation of the World Parents. This brings about Stage 2, the beginning of Masculine ego development, which is characterised by the separation of subject and object. Here the ego begins to experience itself as separate from the world while still being caught in the polarity between Nature (Mother) and Spirit (Father). The next transition, Step B, constitutes the full separation from the Mother (Nature). This, in turn, leads to Stage 3, which is characterised by autonomous, independent thinking. The third transition, Step C, then brings about separation from the Father (Spirit). This leads to Stage 4 which is characterised by independent, autonomous being, a state where original unity has been differentiated into a fourfold multiplicity and the individual is living fully in the world. Eventually, this fourth stage - living in the world - begins to pall, and, as Jung (*CW* 14, p. 460) explains: "The four elements begin to fall apart, as it were, in four directions. As the four elements represent the whole physical world, their falling apart means dissolution into the constituents of the world, that is into a purely inorganic and hence unconscious state. Conversely, the combination of the elements and the final synthesis of male and female is an achievement of the art and a product of conscious endeavour."

This task of individuation may be thought of as an ascent back through the sequence of the tetractys. The first coniunctio is the *unio mentalis*, which brings about a state where the ego is separated from the unconscious and is able to take an objective and critical attitude toward affects and desirousness - the spirit and soul are joined together and separated from the body. In paragraphs 671 and 672 of *Mysterium Coniunctionis*, Jung (in Edinger 1995, p. 281) says: "The aim of the separation was to free the mind from the influence of `bodily appetites and the heart's affections' and to establish a spiritual position which is subordinate to the turbulent sphere of the body. .... In itself a clear blend of Stoic philosophy and Christian psychology, is indispensable for the differentiation of consciousness."

Historically, this process of separating the psyche of the Western man from the body has been going on in Western cultural history for the last two thousand years. The belief that the body has to be controlled, mortified, made to suffer for its desires, and, in general, subjugated in its relationship to the mind is very deeply ingrained in the Christian psyche (Baring & Cashford, 1991). Eve, for example, came to represent body and matter.

In *The Visions Seminars*, his pioneering work on women, Jung himself comments on the value of the chthonic, the body, and the instincts in the recovery of a Feminine Self (Douglas, 1990). Only alchemy worked on the assumption that spirit and matter are two aspects of one single matrix of energy (Baring & Cashford, 1991). This is an absolutely necessary step because the body is the initial dwelling place of the chaos of both the affects, passions. The whole *unio mentalis* operation has as its basic purpose the establishment of a spiritual counterpole over and against the body. This does not constitute a satisfactory end state, however, and thus we are led to Stage 2 of the coniunctio.

In this second stage, the previously achieved *unio mentalis* is reunited with the body. Once the *unio mentalis* and the body have been reconnected, that unity is itself then united with the world - in the third stage of the coniunctio - and brings about what Dorn and Jung (in Edinger, 1995, p. 286) speak of as the *unus mundus* whose "chief feature is the phenomenon of synchronicity." However, the prime concern here is the alchemical recipe for the second stage of the coniunctio.

"That recipe has two parts: the first part concerns the production of what he [Jung] calls the *caelum*, and the second part concerns the mixing operation (Edinger, 1995, p. 287). The *caelum* is "something like a hidden god that's caught in the darkness of matter and is drawn out by the extraction process. .... it's the *imago Dei* in the individual. It's the image of the Self ... The consequence is that the universal validity of egohood, one's own ego and one's own self-centered drives, are reaffirmed on a conscious and differentiated level" (Edinger, 1995, p. 288).

The recipe for *coagulatio* is now to bring "a certain level of consciousness into fully embodied reality" (Edinger, 1995, p. 289). To achieve this, the *caelum* now must be mixed with various ingredients with Feminine connotations including honey, celandine, rosemary flowers, and the red lily. The Mercurialis plant and human blood are the other ingredients. Honey, already amplified, symbolises the sweetness "that excites desires and lures one into life and reality" (Edinger, 1995, p. 289). However, Jung (in Edinger, 1995) also explains that honey can also change into deadly poison, and this, Edinger (1995, p. 289) suggests, refers "to the fact that following one's desires can be quite dangerous at times". In commenting on the treatise, *The Cave of the Nymphs*, written by Porphyry, the Neo-Platonic philosopher, Edinger (1995, p. 290) notes that "it is as though the honey attracts the souls to come down to this not-so-agreeable place - to descend into a body, to materialize". He continues (1995, pp. 290-291):

> It's not easy to get *unio mentalis* to embrace the body; it has previously devoted
> all its efforts to separating from the body. An enantiodromia is required and that's
> not so easy because what had previously been seen as a bundle of greeds, lust,

power-striving and unconscious negatives of all kinds must now be invited back in. In order to bring about such a total reversal, there must be some reason that justifies a sacrifice on the part of the purified *unio mentalis*.

My thought is that image of the golden flowers of Chelidonia probably symbolises that rational reason. And that reason, in a word, is wholeness. If you are going to be whole, not just a disembodied head, then you have to open your arms to the body and all it signifies.

Edinger (1995) argues that flowers - already amplified in another theme - constitute organic mandalas of wholeness, conveying feeling and beauty. He also suggests that, in the recipe, rosemary is associated with both the rose and the Virgin Mary. He goes on to explain the reasons for the inclusion of rosemary in the recipe (1995, p. 291): "The major symbolism of rosemary is memory and this brings up the whole question of role of memory in the process of individuation. Its presence in "this recipe leads us to the realisation that memory is a function of the Self". A second reason for rosemary's presence in the recipe, Edinger (1995, p. 292) goes on to explain, is because "in order to reconnect the *unio mentalis* with the body one must remember that one has a body and a past. .... One is grounded and weighed down by reality. One might also say, similarly, that a knowledge of history, what the human race has done in the past, serves that same function for the collective."

The next ingredient, the Mercurialis plant, occurs in female and male forms which allows Edinger (1995, p. 292) to assert that Jung "is telling us that sexual libido is a part of the recipe".

The red lily, Edinger (1995, p. 294) argues, is "another version of ... blood" while red human blood is "the real stuff that brings the body and the *unio mentalis* back together." He goes on: "the unconscious is brought into connection with consciousness by the sacrifice of blood.

Once all the ingredients were brought together, Jung (*CW* 14, p. 494) explains that "All this was united with the azure quintessence, the *anima mundi* extracted from inert matter, or the God-image imprinted on the world - a mandala produced by rotation, that is to say the whole of the conscious man is surrendered to the self, to the new centre of personality which replaces the former ego."

Beheading symbolism represents the extraction of the *caelum* - that heavenly stuff - from the body; it belongs to the larger symbolism of dismemberment that links it to a transformation mystery such as can be found in the Orpheus Myth. Although severed from his body, Orpheus's

head is installed as oracle and continues to prophesy. As an eternal prophetic oracle, Orpheus thus serves as an early symbolic representation of the *unio mentalis*, according to Edinger (1995). These amplifications may serve to elucidate the image of a head without a body encountered in dream G5.

According to Neumann (1972), the unconscious is personified as the Great Mother while the creation of the classical ego is a Masculine process. In this scheme, the earliest conceptions of the world and the Gods are created by us in our own image and are related to the body; therefore we image the birth of consciousness, of individuality as a process of birth from a woman's body. In this sense, the body is connected to the maternal matrix as well as acting as a vessel or container. (This theme is explicated further in Theme 8.)

In her cultural transformative theory, Eisler (1990) discusses the decline and domination of the Goddess cultures and the consequent rejection and suppression of the principle of giving, sustainer and destroyer of life and the place where this theme incarnated itself, the body of the woman. Baring and Cashford (1991) suggest that the opposition between mind and body in Christian doctrine took its flavour from the sin of Eve which became the inherent sinfulness of the flesh, in particular all those bodily organs that had to do with excretion of waste matter, sexual intercourse and birth. Hillman (1972) makes the point that as long as the physical body and matter generally represent the Feminine principle, then whatever is physical will continue to receive anti-Feminine projections, so that matter, evil, darkness and female will continue to be interchangeable concepts and the female body in particular will have a doubly negative cast.

However, in exploring women's issues, recent writers in Jungian psychology (Woodman, 1980; Brinton Perera 1981; Woodman, 1982; Whitmont 1983; Woodman, 1985; Shorter 1987; McNeely 1991; Woodman, 1993) have written extensively on the body as an important metaphor in the psychological lives of women.

Woodman (1993) stresses the need for the recognition of the female body in modern women. For her, the Masculine principle or the spirit has to live in the body, matter, because consciousness exists in matter and that consciousness opens up to receive spirit and so become embodied. Woodman (1993, p. 44) sees the word "matter" as the Mother who cherishes, nurtures and provides security. When the personal mother cannot accept the animality of the body and its rhythms, the child loses its bodily home and secure home on earth and seeks for it elsewhere. Here Mother energies on the personal and archetypal levels are involved as they represent a longing for the archetypal Mother.

Betty Meador (1986) describes the importance of the Thesmophoria as a woman's ritual centered around the mystery of blood. She relates the ritual to the great round of life, connecting women with their bodies, menstruation and menopause. By returning to the depths in a psychological situation similar to Thesmophoria, Meador finds that a woman can regain contact with a form of spirituality deeply connected with primal life. In Jungian theory, matter is Feminine and the human body thus the embodiment of the Feminine (Woodman, 1993). In his book, *Return of the Goddess*, Whitmont (1983) states that of necessity the patriarchal culture had to repress what it felt to be evil aspects of the Feminine, that the compelling urge of instincts were held to be threats to the newly-felt freedom of will based upon cool reasoning. Women and their bodies were seen as daughters of Eve the temptress or of the demonic Lilith, as embodiments of Delilah and Salome, as Witches and destroyers of men. This was a tragedy for man, as he aspired to the Heroic ideal, because he accepted the forbidden fruit of desire, passion and bodily urges from her hands. Consequently, the vulnerable as well as the lustful sides of existence were projected upon women. As a consequence, women were compelled to be suspicious of the voices of their bodies.

These allusions are evident in dream images where, to be acceptable, the subject's female body has to be covered (C7, C12, E6) or to guard against bodily realities by shaving leg hair (C7). The rejection or fear of the female body is evident in dream A6, where the dreamer is so fat that she cannot get through the door. This may allude to the pregnant fat female body which is also dreamt of as shameful. This theme of the shame of pregnancy is evident in dream J4 where the dreamer feels pity for the overweight, short-of-breath pregnant woman whom everybody inspects clinically; nevertheless, the subject is grateful that she herself is not pregnant. The shame of the female body is also depicted in dream G15 where the dreamer has had her breasts enlarged, only to be told by an unknown male doctor that they should be made smaller. A transparent dress the dreamer is wearing in church makes her feel ashamed and worthy of rejection (F6) while in dream E6, the subject covers her legs with a blanket. Allusion to a fat woman (J1) and an unknown fat, naked wounded woman could point to the wounded Feminine bodily instincts that have been split off (G19). Other images - guarding against tadpoles which she is afraid will swim into her vagina (F4) or crossing her ankles to prevent the lizard which wants to get up her legs from doing so (G29), together with the image in dream F2 where the dreamer finds women's underclothes but they are all covered in menstrual blood - point to the female body as fertility and birthing vessel.

The body as sexual vessel is depicted in three dream images. In dream F4, the dreamer uses her breasts provocatively in the seduction - which she feels both guilty and excited about - of a friend. The dreamer's use of her breasts and sexuality, that is, her body, for the illicit seduction of a man forbidden to her suggests the myth of Adam and Eve and the persistence of the consequent negative imagery of the body. In dream J1, the dreamer engages in clitoral stimulation of herself,

while in G32, the dreamer has three genitals: a vagina and two penises. The presence of two penises and one vagina alludes to bisexuality with a predominance of the Masculine manifest in the two penises.

The images of clothes symbolising the Persona may result in the Persona being cut off from direct experience. However, an interesting development of the theme of clothing as a covering for the body and its relevance to this theme may be found in dream I2, in which the dreamer sells her clothes. In the same dream, she encounters an unknown man wearing an extravagantly frilly shirt, black evening suit, and boots. The boots could have connections with the sensual, intoxicating Dionysus whose trademark, in the Dionysian initiation, was the boots he wears (Fierz-David, 1988). In a later dream, the same subject is herself wearing black trousers, silver shirt, and black shiny boots; she starts dancing, once again alluding to Dionysian rites with their dancing and Feminine orientation. In writing about ritual - including Dionysus dancing - Whitmont (1983) notes that only when the disruptive stimulus comes to be embraced and integrated into consciousness will the black moon show its positive side, and psychic forces, which might have been destructive, become creatively constructive.

Athena was born fully armoured, the armour alluding to the identity provided by the power and status earned from the patriarchy. This is confirmed by Mascetti (1994) where Athena is again depicted as fully armored, fully clothed, and protected by her battle guard on her breast. Bolen (1985) comments on the fact that Athena is the goddess *par excellence* who does not live consciously in the body; she keeps a woman above the instinctual level, so she does not feel the full strength of maternal, sexual, or procreative instincts.

In his *Dictionary for Dreamers*, Chetwynd (1993a) explains that hands symbolise creativity and the ability to make things with the hands. Images revealing the importance of hands are evident in dream B10, where the dreamer and an unknown woman link their little fingers, as well as in the image of the dreamer taking hold of the skin of her stomach and pulling it off (G13). In I2, the dreamer notices that the hands of an old woman differ considerably from those of a younger woman while in I7 the same subject is instructed to put her hands into the earth if she wants to ascend the mountain, that is, she needs to get back to the Feminine (earth).

The aggressive sexuality symbolised by front teeth that have been removed may indicate a necessary preparation for recentering in a new reality (B9). The images of the stomach skin being pulled off (G13) and the naked stomach full of bullets with their explosive power could point to the feeling aspect (G18). Neumann (1972, p. 44) has some vigorous things to say about the symbolism of the stomach, the

territory of the belly, which most strikingly represents the elementary character of the vessel; to it belongs the womb as symbol of the entrance into this region. The lowest level of this belly zone is the underworld that is contained in the `belly' or `womb' of the earth. To this world belong not only the subterranean darkness as hell and night but also such symbols as chasm, cave, abyss, valley, depths, which in innumerable rites and myths play the part of the earth womb that demands to be fructified.

The image of hair is evident in C6, together with freedom, power and virility experienced in the dream. The image of the hair here could refer to hair as an image of strength and virility (Chetwynd, 1993a). An interesting development of the perceived body is to be found in dreamer F's images. In F6, she is taking part in a beauty competition being judged by males; she scrutinises the other women because she perceives them as competition. The opposites of beauty, perfection, flawlessness and old age and the old body are depicted here. She is not satisfied with her hair during the competition, but cannot get it right. This dissatisfaction may allude equally to her current thinking. She eventually wins the competition, but remains dissatisfied with her hair, so she goes to an unknown female hairdresser who shaves her hair off and braids it into thick plaits which look like tar. The hair is then stuck back onto her head. Nobody notices the difference but now she feels satisfied. The obvious allusions are to the Medusa myth (because of the almost snake-like style of her hair), the Gorgon, and the Black Demeter or Ereshkigal with leeches on her head (Brinton Perera, 1981). These amplifications can also be applied to the image in J6 of a whorishly dressed woman in black with wild hair and challenging attitude.

10.2.2.15   Theme 15: Collectivity Motifs

10.2.2.15 (a)   Description of Collectivity Motifs

Places representing the collectivity presented themselves in fifteen images. These include school (C10, E1, F3), an unidentified organisation (C11), university (I3, G3, D4), and the church (E6, E1, I15) as well as the police and/or army (C5, E2, E3, E8, H1).

10.2.2.15 (b)   Amplification of Collectivity Motifs

Writing about the female psyche, several Jungian writers including Woodman (1993) and Wheelwright (1981) equate these structures - army, police, and church - with the patriarchal mode whose driving force is power, which is more connected to the static part of the archetypal Masculine. On this matter, Sullivan (1989, p. 18) notes: "The static aspect of the masculine principle is captured in the image of the benevolent King". In her book, *Interpretation of Fairy Tales*, Von Franz (1970) explains that when the king becomes too rational, too impotent, too organised, and loses contact with the Feminine, the processes of sacrifice, rebirth, and renewal become inevitable.

Chetwynd (1993a) says that the police or army usually serve as symbols of control, law and order, functioning as an external authority seeking to impose conventional morality and standard religious principles, even through threat or force.

In (C5), the dreamer and her father are travelling by car to visit the sick mother in hospital. They experience problems with their vehicle; the traffic policemen who arrive on the scene do not help them to complete this journey but, in fact, arrest the dreamer and her father. As a consequence, the sick mother (symbolising the wounded Feminine) cannot be reached as a result of the interference by these embodiments of power structures.

In (E2), the dreamer and a friend are both dressed in military-style uniforms while in (E3) the dreamer drills with a row of thin girls in uniform. Army personnel are everywhere. Identification with the static, power-oriented Masculine could be alluded here.

About the church, Chetwynd (1993a, p. 143) writes that it "represents an appropriate background for ideas about altruistic moral and religious instinct." The church thus represents a collective dominant capable threat but, unlike the army, it embodies the possibilities of baptism and renewal.

Earlier in his book, the author points out that the desecration of a church - by drinking, partying, or having conflict in it - may point to "violating the religious instinct or something else the dreamer ought to respect. The individual's idealism may also be repressed, giving rise to a conflict that may not be acknowledged but still expresses itself in dreams" (Chetwynd, 1993a, p. 59). In dream (E6), for example, the dreamer - who has deliberately covered her legs with a blanket - witnesses conflict in the church between an unknown woman and the congregation. (That the dreamer has covered her legs is discussed in Theme 14, while the fact that the person challenging the

congregation is a woman will be amplified in Theme 18.) Desecration of the church in the form of this conflict is quite apparent.

This conflict is constellated between a female person and the church congregation; in the depiction of the congregation, the image of the elders, all of whom are male, is prominent. These images suggest perhaps an inherent insufficiency of the Feminine. This, in turn, implies the need for some sense of renewal, which may depend on symbolic factors pointing to the realm of the Feminine.

The church as a place of baptism and rebirth is evident in (I15) where the image of communion suggests sacrifice, rebirth, and renewal, as well as the connection with the dark Feminine, as was amplified in Theme 4.

10.2.2.16   Theme 16: Striving and Succeeding in Positions of Authority Motifs

10.2.2.16 (a)   Description of Striving and Succeeding in Position of Authority Motifs

Twenty-two dream situations were recorded - A1, A3, C11, D1, E4, E8, F3, F4, F6, G7, G17, G21, G25, G35, G37, I2, I3, I10, J2, J4, J6, J8 - in which the dreamer is in a position of authority, striving and succeeding at tasks. Heroic striving thus becomes another theme for the purposes of this study.

10.2.2.16 (b)   Amplification of Striving and Succeeding in Positions of Authority Motifs

Kerenyi (1978, p. 78) observes that

> Heroic striving and conquering can be insighted from many different mythologems: the Promethian variety as rebellion and self-assertion; the Herculian variety as escape from and defense against the persecuting mother; the variety of Perseus who conquers for the sake of the mother, etc. The military stridency of the Athenean version is its distinguishing feature, and its defence against the archaic father is primary.

Whitmont (1983) connects the sun Hero with self-disciplined will which rules over the evolution of consciousness in the late mythological and mental phase and which is represented in all Heroic figures; they are slayers of dragons, serpents or swamp monsters, representing at that stage of

evolution the repressed swamp unconscious of the Feminine. He argues that the Hero "is dominated by the mind, the ego, the spirit" (1983, p. 66). Earlier, he notes (1983, p. 65): "In both sexes, the male-oriented consciousness, the I, identifies with the light god, with heaven and the sun. Eventually the ego looks up to the one God who is in heaven, from whose imitation it derives its own claim of supremacy". The consequence of that step is that the boundlessness of the life of the Goddess is viewed as chaos. She represents the threat of being sucked back into primordial darkness and becomes thereby "the embodiment of evil."

Among writers on the female psyche in Jungian psychology, the theme of Heroic striving is connected with the psychology of the so-called Father's Daughter as contained most notably in the image of Athena (Brinton Perera 1981; Woodman 1982; Bolen 1984; Woolger and Woolger 1990; McNeely 1991). Covington (1989, p. 253) explains: "While the hero represents the first separation as effected through independence, the cutting of the umbilical cord, the heroine represents a subsequent dependency, in which a new attachment is discovered which can then enable further separation to occur."

In his afterthoughts on Kerenyi's work exploring the archetypal image of Athena, Stein (in Kerenyi, 1978, p. 75) states that "Athena's spirit is the spirit of achievement, competence, action in the world" while Athena herself is depicted as "muscular and action-oriented: building, winning, marching" (1978, p. 76). She is an agent transformative of the archaic elements of the Masculine spirit and protectress against their ravaging impulse. (See also Theme 18 for further elucidation). Athena chooses to identify with the Father, using the defence of identification-with-the-aggressor. This is the trap of the soul which has chosen the defence of Heroic striving against the threat of the persecution of the archaic Father. What she protects, therefore, is a core of womanhood as it finds itself besieged by the archaic spirit of the Father (Kerenyi, 1978).

The fundamental Heroic task is to acquire courage and overcome fear (McNeely, 1991). The capacity to be assertive in the struggle for separation and autonomy is crucial in the dilemma facing modern women.

The Heroic attitude seems to be actualised in several ways; one is an awareness of one's philosophical mind and the capacity to think for oneself, attended by a feeling of righteousness and authority. This indicates the beginning of the introjection of the patriarch which was previously projected in the female psyche (McNeely, 1991). Woodman (1982, p, 123) writes that "the hero (courageous masculine spirit) exerted his strength to conquer his overwhelming instinctual drives ... our civilization is the flower of his courage".

10.2.2.17   Theme 17: Hostility, Aggression, and Destruction Motifs

10.2.2.17 (a)   Description of Hostility, Aggression, and Destruction Motifs

Forty-nine images of hostility, aggression, and destruction were recorded in the dream material. Of these, several were related to various aspects of the theme in a general way (J3, F1, F2, F4, F5, G5, G27, G43, H1, I2, J2). Other images are more specifically focused.

Eleven images of aggression involving female figures or related Feminine symbolism were recorded in A1, A2, A5, D5, F2, F4, G19, G20, H5, J6, J8 while three images of the body being pierced or bloodied were noted (A2, B1, B9). Some fourteen images have to do with hostility and aggression involving male or Masculine-related figures: A9, C4, C8, D4, E8, F3, G8, G21, G33, G34, G40, H2, H3, J3. In two images, D8 and E5, the dreamers kill males. Evil and hostile entities were recorded in three images F7, G7, I15. Five images of conflict with collective entities (especially the father) were recorded (C1, C2, C5, E2, E6).

10.2.2.17 (b)   Amplification of Hostility, Aggression, and Destruction Motifs

The motif of violence and destruction is closely linked to the death/rebirth mysteries, according to Chetwynd (1993c), and is part of all the rites of the Earth Mother in all blood mysteries which create and maintain life, such as the immolation of pigs in Athens and their dismemberment when they became fertilising rotten flesh. In several works, Stanislav Grof (1975, 1980, 1988) has described the close association of birth and rebirth experiences with violence, upheaval, and death as they emerged in psychotherapeutic research using LSD. Whitmont (1983) connects this with transition and the upheaval experienced today where the Feminine calls for a new recognition amidst violence that threatens to get out of hand. These violent and life-giving aspects of the Great Goddess, according to Whitmont, reigned supreme in what he terms the magical and early mythological ages, which are earlier forms of the evolution of consciousness. These hostile and aggressive but life-transforming images of the Great Mother as depicted during these phases pertain to images of Kali in India, Sekmet in Egypt, and Inanna in Sumer, to name just three.

Aggression and destruction in the form of the Hero archetype, especially in its Apollonian form, dominated the era of the late mythological and the mental phase with its emphasis on Heroic self-will, discipline and increasing ego control (Whitmont, 1983). These existential possibilities reflect the archetypal Masculine with its accompanying channelling and containing of aggression which came to ascendency in the service of developing and transforming human consciousness at the cost of the Feminine and the Great Goddess. A little later, Whitmont (1983, p. ix) says: "While our

rational conditioning leads us to assume we have gone beyond the first two layers, they are ever with us not too far beneath the surface. For our further evolution, we will have to integrate them anew."

According to Whitmont (1983), aggression is indispensable for adequate ego functioning and for the capacity to love and relate. Aries, God of war and strife, and Eros, God of love and desire, are twin brothers, psychologically. This aggression is the basis of the archetype of the Hero as warrior and butcher of his opponents. These Warrior phases have been shown to be necessary for the development of Masculine proclivities.

Urges of violence and aggression are likely to be aroused by any stagnating or deadlocked life-situation which demands regeneration and new birth (Whitmont, 1983). He continues this argument by saying that aggression intends to separate, yet ends by drawing together, the desire to make oneself felt by the other. The urge is to hit, hurt, and even destroy. Aggression is thus an archetypal force and in need of appropriate observances or rituals to contain it, as occurred in Dionysian aggression, ecstasy and madness. Such aggression, ecstasy and madness are associated also with a disregard for, and repression of, the Feminine in its archetypal dimension. Dionysis was thus the inevitable consort of the Great Goddess.

Aggressive needs were repressed in the patriarchy and branded as evil, particularly in women. Whitmont (1983) claims that there is a need (manifest in their dreams) for women to return to channels for the working-out of sexual and emotional expression as well as fierce aggressive needs for assertion which, in his view, point to the return of the Great Goddess and her consort.

In her seminal work on the Feminine, *Descent to the Goddess* (1981), Brinton Perera argues that women and, more specifically what she calls "daughters of the patriarchy", must reclaim the powers of aggression, rage, and sexuality. In dealing with this subject, she suggests that the dark Feminine as evidenced in Ereshkigal has a quality of primal rage and destruction; the "forces which Ereshkigal symbolises are those connected not only to active destruction, but also to transformation" (1981, p. 24). A little later, she says: "it is the destructive-transformative side of the cosmic will. Ereshkigal is like Kali, who through time and suffering pitilessly grinds down ... all distinctions ... in her indiscriminating fires - and yet heaves forth new life." Brinton Perera also talks about the enstakement / destruction of Inanna in the underworld as prerequisite to the birth of the capacity to be separate and whole unto oneself in service to the dark Goddess.

These amplifications may serve to elucidate some of the dream images reported above. In dreams A2, A5 and F4, the hostile and threatening images are clearly Feminine, taking the form

of a witch and snakes, hostile tadpoles, and attacking frogs (amplified as connected to the Feminine in a previous section). Images of the aggressive negative Mother depicted in images of a threatening (D5) and attacking (G19) spider have also been amplified in an earlier section. Images of a fierce destructive Feminine were recorded in dream J8 where the voracious female fish is caught, thus heralding the end of a species. Images of hostile, challenging female figures were also recorded: in J6, the figure is whorish and aggressive; in G40, aggressive; and in E6, challenging and assertive. (These facets will be elucidated further in Theme 18). These images point to the strength and power as well as the destructive fierceness and healing inherent in the imagery of the dark Feminine.

The necessity of healing the needs for assertiveness and aggression as well as the demand for a more adequate emotional and sexual self-expression may be revealed symbolically through images of the dark Feminine. Such needs, together with the means by which healing could occur, were repressed by the patriarchy and branded as evil, particularly in women.

Being threatened or under attack is a frequent dream motif and generally signifies an invasion from the unconscious, an invasion which frightens the conscious personality (Adler, 1960). This motif may represent those aggressive instincts which have not been sufficiently integrated and are construed by the unconscious as overwhelming or overpowering. These images are closely connected with the search for appropriate channels for the direction of aggressive impulses.

Images of hostility against, and the destruction of, Feminine figures and related Feminine symbolism were recorded in dreams A1 (shrivelling up, destruction of a Feminine figure), the dreamer's rejection of her female family (F2), a wounded fat woman in hospital (G19), the bloodied, attacked, victimised sister (H5), a voracious female fish which is subsequently killed (J8), and the woman inhabited by an evil spirit (F7). These could exemplify the repressed and denigrated energies of the Feminine branded as evil and unacceptable under the influence of the patriarchy.

There were fourteen images of aggression or threat coming from male or Masculine-related images. In images A9, C4, C8, D4, F3, G21, G33, G34, G40, H2, H3, the hostile, attacking and potentially destructive images are males or Masculine in nature.

According to Young-Eisendrath and Wiedemann (1987), the image of being victimised or attacked by male figures occurs frequently in the dreams of women and indicates women's struggle to come to terms with the male world because she perceives it to be more powerful, stronger, more

authoritative and potentially overwhelming to her own disposition of weakness and powerlessness. (The imagery of male figures will be discussed in Theme 19.)

The condition of being under attack may be closely identified with the archetype of the scapegoat, especially in its form of the condemning and attacking, rejecting Hebraic Azazel. Whitmont (1983) amplifies this image by saying that, with the advent of patriarchy, the propitiation and purification rites of the magical and early mythological phases became guilt-ridden ceremonies. The prototype has now become the scapegoat or *pharmakos*.

Awareness by means of splitting is inherent in the Masculine which has now gained increasing importance. Mythologically, this ethical polarisation is depicted as an estrangement of the Twin Gods and the assumption of power by Apollo from Dionysus. What is expelled, repressed from individual consciousness, reappears in projection upon another person, group or figure. This scapegoat image is usually connected with minority groups carrying Shadow projections, and, more especially, women (Brinton Perera, 1986; Baring & Cashford, 1991). The scapegoat image in the female psyche took form as the figure of Eve *because* she was a woman. The scapegoat "was connected to the feminine, to sensuous beauty and to nature religions while revealing erotic and aggressive instinctualities", according to Brinton Perera (1986, p. 19). She goes on to explain that sins are imposed on Azazel (or Dionysus) so that he may carry them. Thus Azazel came to carry the projection of one side of Yahweh and thus "to stand psychologically for the arrogantly pure, condemning, supercritical judge - what Whitmont (1983, p. 116) calls "the patriarchal voice of the superego" - who would hold men to a standard of behaviour he could not himself live by, for the instinctive impulse erupts through his brittle discipline" (Brinton Perera, 1986, p. 20).

In her discussion of the complex which women are part of in collective history, namely that of the scapegoat with split-off aggressive energies, Brinton Perera (1986, p. 52) says: "Few women do not have an active scapegoat complex. Glorified by themselves and the collective as the chosen ones, and equally despised as illicit, alien, second-class and victim, they are too often the silent and patient vessels of necessary, but derogated, Shadow qualities."

Five images of aggression against male figures or male-related symbolism were recorded. In D8, E5 and G8, the dreamers either attempt to kill or kill male figures, while in G40 an active warrior-like woman kills a criminal. In J3, there is hostility towards unknown male figures with an overt desire to punish them. These images can be closely linked with aggression as it is depicted in Warrior phases (see, for example, the previous theme) and which, according to Whitmont (1983), is important and necessary for the development of Masculine functioning, adequate ego functioning, and masculinity. Thus it relates to the archetypal Masculine in its striving and fighting

instances, differentiating and separating forms. That the perpetrators here are female may point to the rising power of the Feminine; the allusion to lions in E5, for example, may point to Sekmet, the lion goddess in her solar depiction (Whitmont, 1983) or Inanna who was also known as a lion Goddess or a dragon-slayer (Whitmont, 1983). Such images may indicate the coming into consciousness of a higher integration of the Feminine and Masculine, earthliness, animal instinctuality, the phallic power of aggression and assertion devoted to the Feminine and to life universal.

10.2.2.18   Theme 18: Female Figure Motifs

10.2.2.18 (a)   Description of Female Figure Motifs

Eighty-four images of female figures were reported. Female figures may be taken to represent the archetypal Feminine, although not all of them are necessarily representative of the Feminine, as was argued in Chapter 5. Thus it becomes crucial to ascertain which archetypal principle - the Masculine or the Feminine - lies behind each of the female figures in these dreams. These figures as representatives of archetypal images serve as a mirror for behavioural and existential ways of being.

Although the emphasis here is on the elucidation of archetypal themes, female figures, both known and unknown to the dreamers, have been included in this analysis because the distinction between "personal" and "archetypal" is almost impossible to make. (For further discussion, see Chapter 2 on personal and archetypal dreams).

- Images pertaining to mother or mothering were evident in 17 dreams (A9, B8, C5, E7, F1, F2, G14, G20, G38, H1, H2, H3, H5, H6, I2, I12, I13).
- Images of active, combative, striving females were present in 11 dream images (E3, E6, E8, F6, G2, G40, J6, J8, I2, I3, I10).
- Images pertaining to helpful, supportive female figures were recorded in 24 dream images (B10, D2, E1, E2, E6, F1, F2, F3, F6, H1, H4, I2, I3, I14, G16, G18, G22, G24, G25, G30, G32, G39, G40, J4).
- Eleven images of sick, inferior, shameful female figures were recorded (A1, C5, F1, F7, G1, G19, H5, I12, J1, J4, J8).
- Seven images of little girls were recorded (E7, F1, F2, H1, H2, I8, I12).
- Five images of female figures with distinctive witch-like overtones were recorded (A5, A7, two in F6, I4).

- Four images of a dark, unknown woman were recorded (E1, E8, J1, J5).
- Three images of sisters were recorded (G2, H5, J7).
- One image of a whorish female was encountered (J6).

10.2.2.18 (b)   Amplification of Female Figure Motifs

Sullivan (1989) concludes that all people's dreams contain male and female dream figures who are not based on real outer people but inner tendencies, energy patterns of being, both of which are present in all people at all times. In a previous chapter of this dissertation, it was pointed out that, in post-Jungian theory, there has been a movement towards an understanding of the Feminine and Masculine as fundamental archetypal propensities within all humans, irrespective of gender (Samuels, 1985b; Sullivan, 1989).

These terms, Feminine and Masculine, refer essentially to mythic perspectives or existential possibilities that have evolved through the course of human history and which are available to men and women alike. The Feminine implies a constellation of potentialities that are bound up with the "soul" and its processes; it includes, for example, one's capacities for emotion, intuition, relatedness, connectedness and receptiveness (Samuels, 1985b; Sullivan, 1989). A discussion of the distinctions between the static or elementary and dynamic or transforming Feminine is to be found in Chapter 5. What is important to note here is that these principles pour through the archetypal or structural images of the Feminine, as they were influenced first by the mythological matriarchal and subsequent patriarchal stages in the evolution of human consciousness.

As was pointed out previously, most post-Jungian work on the Feminine principle and her archetypes has been done on the the Feminine within the Mother-Daughter continuum, the Feminine as a unity containing multiple cyclical characteristics as in moon-imagery depicting the Feminine principle in her waxing and waning nature (Douglas, 1990) and on the structural types of the Feminine. The images of female figures will be discussed according to these organising principles so as to obtain a picture of the archetypal Feminine as represented by this study.

10.2.2.18 (b) (i) The Static Feminine

The static Feminine principle is mediated by the Great Mother images. Whitmont (1983) equates her with Luna (moon) while Zabriskie (1974) includes Hera-Demeter. Guggenbühl-Craig (1977) adds both Hera and Mater Dolorosa, while Bolen (1985) incorporates the traditional and related goddesses, Demeter and Hera. Ulanov (1971) depicts the Great Mother as the dominant

archetype behind this image. (A full discussion of the theoretical advancements mentioned here may be found in Chapter 5.)

The Mother archetype presumes that "all wandering is from the Mother, to the Mother, in the Mother"; given over to containing, she takes all things into herself and incubates them. Her body is thus heavy with the burden of creation (N. Hall, 1980). In *Female Authority*, Young-Eisendrath and Wiedemann (1987) argue that the archetype of the Mother is the universal tendency to form an emotionally aroused image of a powerful caregiver upon whom one is entirely dependent in infancy and from whom one is independent in adulthood. The bipolar expression of the archetype of the Mother depicts the extremes of emotional power associated with mothering: the Great Mother (nurturance, sustenance, protection and enhancement of life) and the Terrible Mother (stasis, engulfment, death). Androcentric norms tend to repress the Great Mother and consequently affect our attitudes toward the environment, bodies and bonds. As Ruth El Saffar (1994, p. 24) says: "The absence of a healthy mother in the daughter works on her and on the whole collective as a toxin."

Bachofen (1967) has postulated that the Mother Goddesses were first worshipped in the development of societies in the Aphroditean unregulated wild plant life of the swamp. Demetrian matriarchal goddesses were worshipped in the lunar stage of the matriarchal age when agriculture came to the fore (N. Hall, 1980). Later, Hall points out that as the womb of the mother is the individual's first home, caves were the first homes of mankind. Just as every adult was once inside the mother, every society was once inside the Great Mother.

In her explication of the Mother as an archetypal image in fairy tales, Birkhäuser-Oeri (1988) discusses her manifestations as both the Terrible, jealous Mother and the life-giving and self-renewing transforming Mother. Because this image is closely linked with the organising principle of the Mother-Daughter continuum, both manifestations of this archetypal image in the dream material will be discussed at the same time.

The archetypal Mother-Daughter continuum forms an important branch in the amplification of the Feminine, namely, the more relational and personal mother where the Feminine is portrayed in terms of a Mother-Daughter continuum or in images of the Mother archetype alone (Douglas, 1990). The image of Mother-Daughter is quite complex and so has been extensively written on (Neumann, 1972; Birkhäuser-Oeri, 1988; El Saffar, 1994). It is becoming increasingly important in the search for paths of female individuation. For example, Briner (in Wilmer, 1990) writes that a woman's attitude toward her female psyche, first experienced through her mother, is the foundation of her psychological house. Woman's original experience of herself in relationship to a

mother is one of identity, a continuation of the blood bond of pregnancy; a girl's discovery of a sense of self begins with a recognition of her at-one-ness or sameness with motherliness, the source of life and protection. Behind the real mother looms the archetype of the Great Mother with the whole range of Feminine nature from which to choose. To achieve psychic maturity is to find the Mother and Daughter within the woman self. The myth of Demeter and Kore, which Jung saw as essentially a female mystery, underlies the particular drama for women: the Mother looking for the Daughter lost in the underworld and finding her again. It is also the night sea journey of women leading to the unity of their feminine psyche. Jung (*CW* 9i, p. 188) says:

> Demeter and Kore, mother and daughter, extend the feminine consciousness both upwards and downwards. They add a `older and younger', `stronger and weaker' dimension to it and widen out the narrowly limited conscious mind bound up in space and time, giving it intimations of a greater and more comprehensive personality which has a share in the eternal course of things.... We could therefore say that every mother contains her daughter in herself, and every daughter her mother, and that every woman extends backward into her mother and forward into her daughter.

Thus the broadening of the image of Demeter-Kore (Young-Eisendrath & Wiedemann, 1987) and McNeely's concept (1991) of Demeter and Kore being a unit contained in the Mother World may also serve as an archetypal image of the Mother and Mother-Daughter type. Containment at this stage is within the female group (herself, mother, and sisters) and is often accompanied by the rejection of male (N. Hall, 1980) and the Masculine. The cycle of nurturer and nurtured must be joined, according to Douglas (1990), by the powerful dark Feminine which was probably too powerful an image for Jung's time. (This has been discussed more fully in Chapters 4, 5, and 8.)

Brinton Perera (1981) writes that current daughters of the patriarchy usually have a poor relationship with the personal mother and Mother, the one through whom the Self archetype first constellates, and therefore cannot find a relation with the Demeter-Kore myth because they had symbolically slain the Mother. These daughters of the patriarchy may have had an intense experience in the contrasexual sphere and Masculine sphere but they lack the ballast of a solid ego-Self connection. Note, for example, the importance of the image of the empty mother in a case study written up by Dieckmann (1971).

10.2.2.18 (b) (i) (l)   Negative Static Feminine

In this study, the imagery surrounding the wounded and sick mother (8), the bad mother (3), the dark unknown females (5), the inferior, shameful female (10) and the whorish woman (1), could be manifest of the negative static Feminine in her Terrible, devouring, dark and regressive aspects.

Eight images of a sick or wounded mother were recorded. In C5, the mother is sick in hospital and, in F1, a dependent and non-powerful mother is being cheated on by her husband and is devastated by it. Dream G14 reports that the dreamer's mother is in supervision and in another, that the mother, together with her daughter, is being bitten by a scorpion or spider (G20).

Mother figures were also present in dreams G38, H2, H5, I2 and I13 while an image of mothering as an existential possibility tied up within the wounded mothering was evident in dream A9, where the dreamer is trying to protect her children but is unable to do so in the presence of burglars. Experiences of dreamers' children under threat were found in H1 and H2 while in H3 the subject is attempting to protect an unknown baby from an attack. In another of the same subject's dreams, (H6), a mother trying to nurture and love a deformed child which is washed away by raging drain water.

There is evidence of the mother-figure being represented as controlling and suffocating to the dreamers. In B8, the mother is controlling and yet organising the father's funeral insensitively to which the dreamer strongly objects. In dream F2, the dreamer is obliged to go on holiday with her mother's female family whom she detests. They act in a controlling manner and prescriptively towards the subject. In E7, an unknown mother is honest and tells the organisers that her child has not swum in the competition. At the same time, she also betrays her own child, acting unsympathetically towards him because she wants to placate the authorities.

Dream images of the Feminine as outcast, marginal, or repulsive are frequent in women in whom the paternal uroboros has broken through; in other words, in Daughters of the Father, or in women who have moved toward the possibilities of being in the Masculine principle. Images of shame reflect the basic conflict between nature and spirit in the culture (Meador in Schwartz-Salant, 1990). Images of the sick or inferior female were depicted in eleven dream images (J8, G1, H5, J4, I12, A1, C5, F1, F7, J1, G19). These images range from a bloodied, dying sister (H5), a female figure that shrivels up and becomes so small that she almost disappears (A1), an unknown crippled woman in a wheelchair (G1), an unknown pregnant overweight woman who is medically and clinically inspected from a distance by the dreamer, grateful not to be pregnant

herself (J4), an unknown young girl crying and being comforted by the dreamer (I12), an image of an incompetent dependent nervous young girl (J8). Two images of unknown old women were recorded. In J1, a fat women stands watching and, in G19, a fat woman with a wound lies naked in a hospital bed, their obesity adding a further repulsive dimension. An image of a woman inhabited by an evil spirit while the dreamer and her mother conspire to keep it secret can be found in dream F7.

Five images pertaining to an old woman with witchlike overtones were recorded. In dream F6, the dreamer is assisting an old woman to search for her black cat which they eventually find. In two of subject A's dreams (A5, A7), the dreamer is on a mountain where she encounters a witch with snakes of whom she is afraid; the witch does not attack her, however, but laughs at her. In the next dream, the witch and her snakes have died but the dreamer does not feel glad about that. In dream I4, the subject and her friend eat at the house that looks like a witch's house with strange legs. The dreamer's hair that is shaven off and done up in strings which look like tar also has resonances of the Medusa image (F6). In these dreams, the witch is regarded as threatening but coupled with curiosity and transformation.

Four images of dark unknown women were recorded (E1, E8, J1, J5); two images of dark, instinctual primitive woman in E1 and J1; a Chinese girl who outwits the opposition (E8); and two Eastern girls who drive past the dreamer at high speed in a truck loaded with the glass blocks which the dreamer wants built into her new work habitat (J5).

In dream J6, for example, a whorish and blatantly sexual female is encountered.

Moon imagery and its phases, not as a composite of one or more personality types, however, but as a central and specific unity which now reveals one aspect, could serve to amplify the above images of the Dark Feminine.

Harding (1971b) was one of the first Jungians to explore the moon Goddess in all of her varying phases. Her purpose was to present the many sides of the Feminine within this context, especially those sides which her culture ignored or devalued. (A fuller discussion may be found in Chapter 5.) The inclusion of the dark and "negative side" of the Feminine continues to be one of the most fertile developments in analytical psychology, placing separate emphasis on the Witch archetype *per se* or as part of the Medium type. The core work on the Feminine derives from, or is enlightened by, the archetype of the moon, and constitutes an impressive reevaluation of the Feminine, involving the reclaiming of feminine power, anger, vitality, the rejected, dark, bloody and corporeal as well as strength and sovereignty (Douglas, 1990). Several writers have dealt

with this archetype at length (Ulanov, 1977; Brinton Perera, 1981; Woodman, 1982; Murdock, 1990).

Lilith is one manifestation of the Witch archetype. In legend, her assumption of the role as equal partner is treated as insubordination. She became the image of denied sexual desire, repressed and projected on to the female, who thereby becomes the seducer (Baring & Cashford, 1991). Eve became the cause of Adam's becoming entrapped in the lower, female, material principle, away from the higher male spiritual principle. Because Eve is always inferior, the divine is reflected in her only through its reflection from Adam (Baring & Cashford, 1991), as is evident in the writings of early theologians as well as Aristotle, Thomas Aquinas, and Freud. In the Zohar, Lilith is called the ruin of the world and is drawn as an image of materiality defined in wholly sexual terms (Baring & Cashford, 1991).

Important work on Lilith as the black moon has been done by Colonna (1980) who connects Eve with Hebrew myth and the emergence of Lilith as an endeavour to regrasp psychological and moral imagination of the guilt of her error. These aspects are connected to what Hillman terms the archetype of Feminine inferiority (Hillman, 1972). Lilith, the rebellious woman claiming independence and self-determination, becomes prostitute and she-devil by having sinned thus. She is the woman scorned, having become taboo, the illicit forbidden, Feminine aspect. As symbol of the deviant, sensual, sexual, independent woman, Lilith has acted in the unconscious as a compensation for the frustration of living under the oppression of patriarchal attitudes and religious dogma. She is projected as the Black Moon, and is connected to the dark Feminine, although this also has to do with woman as guilty sinner and with scapegoat psychology.

According to Colonna (1980), the struggle of opposing sides expresses itself for a woman as one between white and black, Eve and Lilith, Eros and Logos; it is a conflict in the orbit of her lunar qualities. Individuation becomes an attempt to achieve a reconciliation of the opposites precisely through reappropriating to herself that which, as with Lilith, has been driven "down there" by patriarchal consciousness, into the dark and repressed zone of her own psyche, into the unfathomable depth of the body (Hillman, 1972), into her instinctual and passionate nature (Brinton Perera, 1981; Woodman, 1982; Shorter, 1987).

The mutilated Feminine has been reported in case studies done on women (Dieckmann, 1971). The Witch in her dark and powerful instances and as an elaboration of the dark Feminine archetype is also prominent in a case study done by Dieckmann depicting woman's individuation (Dieckmann, 1971).

Ulanov (1977) perceives the Witch archetype as possessing a constructive and compensating function. The Witch represents those negative and rejected facets of the Feminine which currently cry out for redemption. Her constructive capacity to nourish herself, rather than others, her ability to say "No", her isolation from the crowd, and her retreat into a dark introspective solitary place of renewal results in the recovery of her own power, her sexuality, and her full Self.

In her work on the archetypal images of Eve and Mary, Ulanov (1981) extends the relationship between the Feminine and the Divine; she sees the spiritual and potent Feminine as well able to contain the energy inherent in the redeemed or undistorted archetypal image of the Witch.

According to Young-Eisendrath (1984), Witch images as archetypal images are related to death, suffocation and a fear of incorporation. These are especially rampant because of the devaluing of nurturant attachment activities. De Castillejo (1973, p. 42) sees the Witch archetype as the negative form of the Medium who "will also turn witch today ... the deeply buried feminine in us whose concern is the unbroken connection of all growing things is in passionate revolt against the stultifying, life-destroying, anonymous machine of civilization we have built."

Many Witches in folk tradition are accompanied by black cats; sometimes even the place where they live has animal characteristics, like the Russian Baba Yaga's hut that stands on chicken's legs and dog's feet (Birkhäuser-Oeri, 1988). Birkhäuser-Oeri believes that animals are particularly appropriate symbols for the Mother archetype.

In Greek mythology, Medusa represents another version of the Witch archetype. "In any event, the Medusa, at once terrifying and sympathetic, does not really die. Blood from her veins, on the left side and on the right, was given to Aesculapius, god of healing. With blood from the left he slays, and with blood from the right he heals" (Baring & Cashford, 1991, p. 343). The two bloodstreams of life and death, allied to the crown of serpents in her hair and the copulating serpents in her belly, return us to the two snakes of life and death of the Minoan goddess, who is thereby brought into the new order as the dark, paradoxical place from whence healing comes. Witch imagery is also reflected in Hecate. Daughter of the Night in the Demetrian mysteries, the dark moon, she was the force that "drew the waning crescent down into herself and enabled the new moon to relight the black sky" (N. Hall, 1980, p. 64). Hecate can poison as well as intoxicate, turn ecstasy into madness, and cause death" (N. Hall, 1980, p. 54). She continues (1980, p. 65):

> Assembling and disassembling, remembering and dismembering, tearing apart
> and putting back together again the body of our knowing: the moon, like the
> poppy flower, requires that our imagination enter into it in order to avoid the harm

of possession. One has to give something to the death-dealing Mother, whose crown is adorned with the treacherous red-skirted flower - ... she will permit you to pass to and from the realm of the moon's dark phase. Otherwise she will detain you. Stupor and blackness will possess you.

Guggenbühl-Craig (1977) and Bolen (1985) introduce Aphrodite as a necessary addition to Wolff's structural feminine types. Aphrodite was born from Uranos's transformed phallus. It became her duty to make love and remember because she has been cut off from the father and always seeks to close the distance between heavenly and earthly bodies. She herself is the connection, she is as much the arrow of Eros as she was the once virile shaft of the father. Images of seductresses and harlots express this Aphroditean side; there is concomitant difficulty in getting into the Mother opposite. According to Qualls-Corbett (1988), two images of the Feminine exist in Christian mythology: Mary and Maria Magdalena. The Feminine as Goddess of renewal and fertility is missing. The sacred prostitute as image of the Feminine connects spirituality and sexuality and is herself linked to fertility. Ishtar is depicted as the bringer of sexual joy and the vessel through which raw animal instincts are transformed into love. She is the Goddesses' fertile womb, Her passion and erotic nature linked to moon. She is also connected to Aphrodite, who could be withstood only by the Goddesses with sharply defined spheres of action (Baring & Cashford, 1991). Aphrodite is then the daughter of Heaven and Sea - the original Mother Goddess in many traditions - and the first fruit of the separation of Heaven and Earth, carrying as Her birthright the memory of their union. No longer the one Great Mother Goddess who is the origin of all things, She is, as Daughter of the sea, the child of the beginning. In the likeness of the original Goddess, she brings the separate forms of her creation together again - this is the domain of Aphrodite, drawing together what has been sundered.

Some such recognition of a common heritage is offered by no less a person than St Jerome, who translated the Holy Scriptures into Latin. He remarked that Bethlehem, the birthplace of Jesus, was shaded by a grove of the Syrian, Lord Adonis, and that where the infant Jesus had wept, the lover of Venus was bewailed. The Virgin Mary and Aphrodite the Virgin, two figures of the opposites in Christian tradition, are thus brought together in unholy alliance as a promise of things to come; at one level, a plea to reinstate the divine as immanent in human life and in the life of nature. In Greece, this image of immanence was pre-eminently realised in the figure of Golden Aphrodite (Baring & Cashford, 1991). In dreams the Maiden often represents the potential self, the becoming part of the person (N. Hall, 1980, p. 78).

According to Baring and Cashford (1991), with historical hindsight the wholly negative image of the Mother Goddess may also be seen as an image in transition and not an absolute statement,

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and thus valid for any situation. As such, the image parallels the initial rites of any new stage of consciousness, where what is left behind has to be opposed by what is to come into being in order that the habitual hold of the past be relinquished. But once the new stage of consciousness has been achieved, there is no further need for the challenge of an enemy and both terms, victor and vanquished, order and chaos, god and goddess - may be dissolved and reunited at a higher level. However, Dallet (1991) believes that, before that stage is reached, the archetype of Lilith as repressed independent spirit was rejected at the very beginning of the Judeo-Christian development and turned perverse. The repressed Lilith takes revenge by killing children, that is, by attacking whatever is young and undeveloped in the human psyche. Later, Dallett (1991, p. 32) expresses it this way: "let Lilith's wrath burn through first to autonomy, then to human compassion and forgiveness". It is here that Dallet addresses the role of the Lillith witch, Medusian image as both devouring in some psyches and dynamically transforming in others.

10.2.2.18 (b) (i) (II)   Positive Static Feminine

Twenty-four dream images in which the dreamers were placed in close contact with other women including helpful supportive friends and sisters (E6, B10, E1, E2, F1, F2, F3, F6, D2, G30, G32, G40, G39, G22, G16, G24, H4, J4, I2, I3, I14, G18, G25, H1).

Three images specifically of sisters were recorded (G2, H5, J7) while good mothering occurred twice (E7, I12).

10.2.2.18 (b) (i) (III)   Positive Dynamic and Negative Dynamic Feminine

Little girls, manifest in seven dreams, suggest processes of evolution and growth as aspects of the positive dynamic Feminine.

Images of helpful, supportive females and the images of sisters could also be classified here as part of the positive dynamic Feminine.

The five images pertaining to females with Witch-like overtones, which may be attached to the process of transformation and change, may also be seen as belonging to the positive dynamic Feminine.

The four images of dark, unknown women may also be seen as representations of the positive dynamic Feminine.

Whitmont (1983) elaborates on Wolff's Medium by saying that she can be seen as a personalisation of Medusa, the transforming positive dynamic aspect of the Feminine. He sees this figure as most important in the integration of the Feminine, especially the dark Medusa side and the ecstatic Dionysian side. He credits Brinton Perera with the first comprehensive analysis of this structural type. De Castillejo (1973) explores the Witch archetype as the negative of the Medium. Ulanov (1971) sees the Medium woman type and Wise Woman archetype behind these images.

Gustafson (1989) focuses on the powerful dark-moon side of the archetype. In the Black Madonna, he finds the themes of the colour black, the dark night, the earth, the underworld, and the uncanny. Through the healing, spiritual, and protective constellating forces of these black and powerful Virgins, he connects Christianity to ancient forms of Goddess worship. Begg (1985) contends that the Black Virgin archetype represents what is psychologically needed to reconcile sexuality and religion. Shadow figures often appear as dark-skinned and of mongoloid type in the Western mind (D. Wehr, 1988).

The dream images of striving, combative, heroic women fit the dynamic Masculine principle. Eleven images in the dreams were of strong, competent, actively challenging, combative women (E3, E8, E6, F6, G2, G40, J6, J8, I3. I2, I10). Despite the fact that the figures are female, the underlying archetypal principle of these images constitutes part of the dynamic Masculine.

No clear indications were found in the dreams of female figures representing the negative dynamic Feminine.

10.2.2.19   Theme 19: Male Figure Motifs

10.2.2.19 (a)   Description of Male Figure Motifs

One hundred and one images of male figures appeared in the dreams of the subjects concerned, thus forming the theme with the highest frequency. These images may be classified as follows:

- Threatening male figures (A9, B8, C4, C5, C8, C9, D4, E8, F3, F5, G21, G27, G28, G33, G34, G40, G43, H3, H1, H2, H3, I10, J4).
- Powerful, important status figure F6, F7, E6, G15, G38 D1, I10, J4, J2, J5)
- Personal father (A4, B8, C1, C2, C3, C5, F1, F8, G7, G26, G35, I8
- Incest with Father (I8, F1)

- Incest with brother (F8)
- Killing male figures (D8, E5, G21).
- Seducing males (A8, F4).
- Having sex with male figures (B11, D4, F8, G9, J1).
- As part of a couple (D2, G9, G10, I1, I2, I4, I15, J3, J4).
- Weak, hurt, sick male (G1, G8, I14).
- Rescuing, helpful, powerful and seductive male (D6, E1, F5, G8, G18, G37, G39, H4, I1, I2, I4, I5, I14).
- The image of the brother was recorded in images (D6, D7, F2, F4, F8, G10, G21, G43, I7, J7).
- Images of nice guys, unthreatening, but impotent (J8, I14)
- Not threatening, but silently demanding (A3, D1, D7, F6, G15, J2, J5).
- Ridiculous males (J3).

10.2.2.19 (b)   Amplification of Male Figure Motifs

Originally, Jungian theory held that the unconscious compensates for actual gender to the extent that woman has an unconscious Masculine component, the animus, and man has an unconscious Feminine component, the anima (*CW* 5; *CW* 9i). The role of the archetypal Masculine as an unconscious factor in the female psyche has been both contentious and controversial, especially as far as the concept of animus, the contrasexual archetype, has shown as discussed at length in Chapters 4, 6, and 8. Samuels (1985b, p. 213) contends that there is nothing in Jung's writings suggesting that he valued the one principle more than the other; both were important in the human psyche, but "when he attempts to attach gender to these two principles he invites confusion and prejudice."

Samuels comments further on Goldenberg's assumption that women do not have to struggle with the animus in the same way as men do with the anima. "While Goldenberg's position is logical, the experience of women that they do indeed have to work with something inside - which we might call animus - so parallels that of men that we may assume for the purposes of argument that, if there is an unconscious contrasexual component, it operates in the same way in both sexes" (Samuels, 1985b, p. 214).

In post-Jungian thinking, there has been a significant move away from the conceptualisation of the animus linked to the unconscious inferior Masculine thinking side of women, to an understanding of the Feminine and Masculine as fundamental archetypal propensities within all

humans, irrespective of gender (Singer, 1977; Whitmont, 1983; Samuels, 1985b; Haddon, 1988; Sullivan, 1989). The province of the Masculine encompasses processes as mythic perspectives, or existential possibilities which have evolved through human history and which are reflected and enacted in the attitudes, habits and thought patterns of contemporary men and women alike. It encompasses processes associated with rationality, discriminatory logic, separation and differentiation (Samuels, 1985b; Sullivan, 1989). The functions of the Masculine may be understood with reference to a static (organisation and maintenance of order) and dynamic propensity (intrusive and generative principle) which pushes towards the differentiation and development of Masculine ego-consciousness (Sullivan, 1989).

The Masculine principle works through the different structural archetypal Masculine forms. Instead of comprising the unconscious inferior Masculine side of women, the animus is articulated in post-Jungian thinking around the core of the repressed Other, the not-I, one of its manifestations being the contrasexual, which, from women's perspective, may also include parts of the archetypal Masculine which is unconscious, and which has been projected onto men and the Masculine processes for centuries. (The theoretical premises for this argument were discussed in Chapters 6 and 8.)

Greenfield (1983) contends that the archetypal Masculine is an intrusive active principle that pushes the development of consciousness out of primal undifferentiation and unity with the Mother. She identifies the Masculine with ego-development in myth and literature. In its positive forms, the Masculine is that mental aspect which impregnates and creates, and, in its negative forms, that which rapes and destroys, which loosely corresponds to the dynamic and static principles of Sullivan (1989).

Young-Eisendrath and Wiedemann (1987) redefine the animus by linking gender to the animus as the archetype of difference, an archetype of opposites or the instinctive tendency to discriminate between the self and the not-self. For them, the animus is a complex organised by the archetype of the opposite of not-I, which is reworked around contrasexual elements after gender differentiation has taken place. The animus is thus experienced as the emotionally charged internal constructs through which women understand and anticipate the world of males and masculine meaning. "Animus seems to be the unconscious source for representations of known and unknown men (and "man-animals") in women's dreams. It is also the basis of fantasies about men, their power, and their authority. Because of it, a woman approaches the masculine world with underlying predispositions, assumptions, and affective responses" (1987, p. 40).

Douglas (1990) develops the argument that the animus remains useful as a way of talking about the contrasexual and as a way of exploring the impingement of the culture of self-development. Following Whitmont, Hillman, Bolen, Schierse Leonard, Young-Eisendrath, Mattoon and Jones (1987) concur that the animus is not obsolete, but has evolved in a useful way and agree with the post-Jungian writers just mentioned that the animus is what is repressed and "other" - that it reflects individual rather than primarily rigid gender differences. The depotentiation of the animus's negative aspects and the integration of its positive ones help women realise their full potentiality. Binswanger's contention (in Douglas, 1990) that the animus as image of males should be separated from the archetypal Masculine is vitally important here. She argues that these two can be confused and counter-productive in understanding the imagery of male figures in a woman's dreams. Male imagery as the archetypal Other in women's psyche can but does not always carry dynamic and static Masculine properties. Instead male figures as Other always carry potentialities of the Self and its developmental patterns which the particular women regard as Other.

10.2.2.19 (b) (i) Dynamic Masculine

10.2.2.19 (b) (i) (I)   Positive Dynamic Masculine

Images of males representing brother imagery, powerful, helpful, heroic, and seductive males could represent the positive dynamic Masculine. Dream images portraying female figures as striving and combating could also be, however, representing the dynamic Masculine. (See previous section).

10.2.2.19 (b) (i) (II)   Negative Dynamic Masculine

The dynamic Masculine was experienced in twenty-three male images as negatively, destructively, or as alien and threatening. The negative dynamic Masculine was also evident in the images where male figures were killed.

These dreams represent males as powerful, dangerous, threatening, overwhelming, and attacking. These figures are characterised as black men (A9, F5), Chinese fighters (C8), criminals (G27, G40, H1, H2, H3), barbaric, rough competing students (D4), and the attacking heroic male, Tarzan (G33).

The negative dynamic Masculine principle as destructive is also represented in three images in which the dreamers kill male figures (D8, E5, G21).

10.2.2.19 (b) (ii) Static Masculine

10.2.2.19 (b) (ii) (I)   Positive Static Masculine

Images of powerful, status male figures are appropriate here. The embodiments corresponding to this stage took the form of a doctor (F7, G15), professor (D1, J4), ground owner (J2), priests (J2), male church council (E6), B. J. Vorster (E6), and architects (J5). The father was portrayed as Christian, reading the Bible (F8).

10.2.2.19 (b) (ii) (II)   Negative Static Masculine

Seven images were recorded where males, known and unknown, were perceived as insisting on rules, being silently demanding, making the dreamer feel guilty, and feeling compelled to placate their needs. The father figure may be insisting, conflicting (C1) or authoritive and triangulating (F1).

The harmful effects of the negative static Masculine was imaged in the weak, sick, male and father images. (G1, G8, I14). Images of impotent males (J8, I14) and ridiculous males (J3) would also be representative as would images of the personal father as depotentiated (A4), or sick and possessed by evil, or in need of rebirth (G8), with the dreamer having to save him (G7).

The dream images of males as helpful and seductive, engaging in sexual intercourse, incestuous and in a couple could all point to a stronger representation of the dynamic Feminine principle. The implication here is that they are guiding, helping and inciting the woman toward new possibilities of the Self.

Incest motifs involving father and daughter symbolise the inequality of such relationships and automatically constellate the powerful energy of the Father archetypal figure. With his inclination to spiritualise sexuality, Jung believes that, whenever the drive for wholeness appears, it disguises itself under the symbolism of incest, uniting the Masculine and Feminine side of the personality to achieve a new state (D. Wehr, 1988). Incest between daughter and father was recorded in two dreams: F1 and I8 respectively.

Now that the major themes in the dreams have been listed, described, and amplified, the section which follows will offer an outline of the typological and structural images of the Masculine and Feminine evident in the dreamers themselves.

10.3 TYPOLOGICAL AND STRUCTURAL IMAGES OF THE FEMININE AND THE MASCULINE EVIDENT IN THE DREAMERS THEMSELVES

It was argued in Chapter 2 that the archetypes partake of the Maculine and Feminine principles. A typological understanding of activated archetypal images in the dreamers themselves is crucial to a clarification of the confusion in typologies of female archetypal images which can be mediated not just by the Feminine principle - as many authors have argued (Wolff, 1956; Guggenbühl-Craig, 1977; Whitmont, 1983; Bolen, 1985) - but by both Feminine and Masculine principles.

Knowing which archetypal principle mediates the dreamer herself (i.e. with which her dream-ego has identified) allows one to position her on the model of the developmental pattern of the Self, thus yielding a richer understanding of the opposing Feminine and Masculine images in the dreamers themselves.

The structural forms of the Feminine and Masculine resulting in certain personality patterns or typologies in women, or, as the post-Jungians (Samuels, 1985b; Sullivan, 1989) argue, in certain existential possibilities, manifest through the ages in imagery in folklore, fairy tales and legends which are reflected and enacted in the attitudes, habits and thought patterns of contemporary men and women alike.

These types thus assume considerable importance in terms of the dream images connecting the subject to certain typological patterns which indicate the archetypal principle that it mediates.

The dreamers and the archetypal images with which they themselves were identified will now be discussed according to the precepts of the developmental model of the Self presented in Chapter 8.

10.3.1 *Dreamer H*

The Mother-Daughter archetype as represented in the myth of Demeter and Kore forms the background of patterns in Dreamer H's dreams where she persistently tries to mother babies and children but is constantly attacked by threatening male and Masculine figures and negative Feminine forces. These images indicate the end of the containment in the Mother world as she is invaded by the paternal uroboros as represented in the overpowering of Kore by Hades. It must

be noted, that she has been overwhelmed by Hades already, not innocently naive. In the dream (H4) in which the subject attempts to construct a rocket from scrap metal, her dynamic Masculine energies function inadequately and so is unable to rise from the static Feminine of the sea.

Young-Eisendrath and Wiedemann (1987) view the first stage of animus development as the stage where males and the Masculine (dynamic) are threatening and frightening, and depicted as Aliens or Outsiders. The first stage is mirrored in the myth of Demeter and Persephone where the woman is contained within the powerful Earth Mothers of the Greek tradition. The Masculine here is experienced as intruding upon female power. According to these authors, all females living in a patriarchal society have to contend with the animus as Alien.

Similarly, all female children are (Young-Eisendrath & Wiedemann, 1987, p. 74) "separated from Mother by an alien presence of men. Some impingement or intrusion on the Mother-Daughter symbiosis and archetype is necessary for the process of individuation. At this stage, the images are of violent, intrusive, criminal men perceived as wholly outside her strength and understanding and as negative." This corresponds to Neumann's period of psychic unity and self-conserving stages (1959a), to McNeely's being in the Mother-world (1991), and to Greenfield's (1983) structural forms of the Masculine as Boy and Trickster with monster-like attributes. McNeely (1991) describes the animus at this stage as a classic puer, lazy and dependent, functioning like a vampire feeding on early creative energies.

In this dreamer's material, these images of the Masculine are especially prominent. In dreams H1, H2, H3, almost all the male figures are violent, dangerous, attacking, and overpowering while the female figures including the dreamer herself are weak, helpless, and victimised. The Feminine is regarded as dangerous (Terrible Mother) and capable of killing new life (raging water taking away child).

In terms of the model of the Self, this type of woman is closer to static Feminine consciousness, in which the dynamic Masculine ego status is vulnerable and in danger of being overwhelmed by the negative static Feminine. Masculine ego development would come in the form of the dynamic Masculine pull on the static Feminine/dynamic Masculine polarity. This pattern of images corresponds well with the Demeter/Persephone/Hades split which may be regarded as a constellation of the energies of the Feminine and Masculine archetypes at this stage.

In extensions of the Wolffian Hetaira, Whitmont (1983) associates the Hetaira with Lila's type, that is, with play, while Ulanov (1971) convincingly equates the Hetaira, the puella aeterna, the Father's Daughter, with the Masculine archetypes rather than to the Feminine ones. These images of the Feminine could thus be classified under the imagery of Daughter, in this case the Father-Daughter continuum.

Schierse Leonard (1985) also follows this line by including the Wolffian Amazon and the puella under the type of Daughter who is dominated by the Masculine and Father archetype. Domination by the Father archetype, as in the puella's case, may be one consequence of a positive father complex. She gains acceptance by adopting her father's and cultural fathers' idea of women; she is invaded by the Father, accepting and living out Masculine projections. The structural image of Pandora (Young-Eisendrath & Wiedemann, 1987) and Eve as Pandora (Baring & Cashford, 1991) could also be classified here because both live in the Father-world as puellas and Daughters. Commenting on the psychology of the puella, Sandner and Beebe (1982) say that it is closely related to images of the princess, queen, or very good little girl, possessing elevated purity and superior attainments. The puella is an unconscious mixture, still hermaphroditic with boyish characteristics. Hetaira's role is often other than that of wife and mother; frequently, she is the mistress (N. Hall, 1980).

According to Young-Eisendrath and Wiedemann (1987), the second configuration of animus development consists of the heroic and powerful Father, King or God images. These images exemplify the stage of invasion by the paternal uroboros (Neumann, 1959a) and the In-The-Father-World (McNeely, 1991). This stage of animus development coincides with El Saffar's (1994) Father's Daughter perspective in which the Mother is symbolically slain. The slain mother may be unconsciously imagined as a "sin" or "fatal flaw" which took place at a primordial moment and marked her as inadequate forever (Young-Eisendrath & Wiedemann, 1987, p. 89). The slain Mother may be reflected in images of the weak mother, the empty mother, the depressed mother, and the authoritative and triangulating father.

Images of the authoritative and triangulating Father are often accompanied by images of hiding, covering up, and guilt. In women, such images correspond to the Judeo-Christian version of Eve, the evil temptress, while Pandora constitutes the Greek mythological version of Eve.

Pandora (as a Father's Daughter) and Zeus epitomise this particular constellation of the energies of the Feminine and Masculine (Young-Eisendrath & Wiedemann, 1987). In Hesiod's version of the story, Pandora is created by Zeus as a punishment for the triumph of men in stealing fire from the gods. Pandora is compelled to endure this punishment for facilitating men's enlightenment and thus becomes a representative of all evil.

The archetypal negative father complex constellated here is manifest in images in which the woman is constantly victimised by a higher power. To foster her own individuation, a woman has to separate from the archetypal Mother and adopt a more Masculine stance. During this stage, the woman experiences the invasion of the Great Father as a physical and spiritual opening, and an acceptance of Masculine assertiveness and concomitant drive towards independence. At the same time, the woman may experience a loss of earthiness and she may disparage Feminine values except as they are useful in the Father-world. The archetypal structural forms of the eternal Father's daughter are the puella, the Hetaira type and some of the Amazonian variations like Athena who are more active, striving and heroic than the pleasing Father's Daughter (Schierse Leonard, 1985). McNeely (1991) connects these last types with issues around separateness, perfectionism, control, and food as well as inferiority, depression and aspects of narcissistic wounding.

Chodorow (1978, p. 123) has the following to say about the women's turning away from female power, or lack of it, and toward male validation: "The penis, or phallus, is a symbol of power and/or omnipotence, whether you have one as a sexual organ (as a male), or as a sexual object (as her mother "possesses her father's"). A girl wants it for the powers which it symbolises and the freedom it promises from her previous sense of dependence, and not because it is inherently and obviously better to be masculine".

In this stage, women may believe that their cover is a beautiful appearance, an entertaining wit which may be teasing and challenging, and a charming manner as well as mastery of various forms of competition or some other facade of achievement or success. Such covers are usually donned in the presence of men. McNeely (1991) talks about the animus at this stage as being concerned with power and is extremely judgemental.

Passing through this stage - with its burden of the mother - requires a willingness to deal with the resentment and rage that precede true forgiveness. "Woman knows instinctively that she cannot kill any aspect of the feminine without doing damage to herself" (McNeely, 1991, p. 86).

The overall pattern in three sets of dream material seems to fit this archetypal image generally. Dreamer F has broken out of the containment of the static Feminine and is ensuing on a difficult and hard journey (F4). Images of the maternal static Feminine are present as a swarm of bees (F3). She however, has images of weak and injured mothering and defends against the Feminine (F4). The transforming Feminine remains undifferentiated and she is unwilling to become involved with these processes in her dreams (F4, F6). Dreamer F has dreams about the repressed, powerful dark Feminine (F2, F4, F6) and the weak evil-possessed Feminine (F7). The dreamer herself is depicted as being and achieving superior and elevated purity (F6). Images of the good little Girl and literally the Father's beloved were present (F1, F6).

This dreamer's constellation of male figures represents specifically the type or personality pattern corresponding to Hetaira, puella, or Father's Daughter, (F3, F4). This pattern is characterised by images of male figures (i.e. Other) that carry dynamic Masculine attributes. These attributes are visualised as God, King, or Father. The male figures may be categorised as having power which she is compelled to placate, thus fitting the constellation of the Father as constellated in heroic Zeus. In dreams F4 and F6, she is competing but is being dominated by various male and dynamic Masculine figures. In the same dreams, she competes and seduces by using her beauty. She also dreams of incest with her father (F1) who is perceived as an authoritative and triangulating father (F1). In another dream (F5), she gives power and control to a male friend. In this subject's dreams, the feminine figures are perceived as striving despite their powerlessness, or possessed by evil. In dream F6, a powerful dark mother is presented. Other images of males figures include a striving for perfectionist standards associated with the figure of Christ and her beauty being judged by males (F6).

Dreamer C also fits this pattern. Once again, there are images of males embodying the dynamic Masculine as powerful and all-enforcing (C4, C5, C8). Dreamer C presents male figures in the role of Father, King, or God and all-authoritative. There are images of threatening male figures and males who are in control of her well-being and safety (C4, C5, C8, C9). While the Feminine is depicted as sick and injured (C5), there is also evidence of the repressed powerful Feminine in this subject's dreams (C6). She feels ashamed of her body in dream C7. She has a close relationship with her father (C5).

Dreamer A also fits in this pattern. Dreamer A offers an interesting example of this stage of the process. Moving out of Father-world as presented in the image of the depotentiated father (A4), and with images of being threatened still remaining (A3, A9), the subject presents potent images of the repressed dark Feminine in the form of witch and animal motifs (A5, A7, A2). Her desire to seduce an unknown male could symbolise the incorporation of a higher level of the Masculine

spirit (A8). Although the father figure is depotentiated (A4), there are still some attacking male intruders (A9); she also needs to be closer to an unknown male by trying to seduce him (A8). The images of the dark Feminine as witch (A5, A7) and, attacking frogs (A2) could symbolise the challenge of long-repressed Feminine strength and power.

Dreamer D loosely fits this pattern too. There are still strong indications of male and Masculine figures, known and unknown, who are demanding and even threatening (D1, D7). The male figures are at times silently demanding and somewhat threatening, assuming the form of a professor and barbaric male students or as a leader she is afraid of and believing him to be attempting to catch her out (D1, D3, D7). An image of the repressed negative dark Mother (D5), active questioning of what Young-Eisendrath and Wiedemann (1987) refer to as the Masculine gods is evident in D4 and D8. She shoots and kills, placing her closer to the dynamic Masculine polarity. The rescuing and helpful male is also constellated in dream D5. The brother in D5 embodies connections with the Feminine in the form of flowers and seeds. (Further elucidation may be found in the sections on the Vegetation Motif.) There is an image of the coniuncto where males assume female position (D4). In dream D7, the subject kills a male (D7) while the repressed Feminine is evident in the spider in dream (D4).

Because this configuration is positioned further along the static Feminine/dynamic Masculine polarity, it is certainly less identifiabled with the static Feminine although the dynamic Masculine continues to be carried through projection onto powerful male figures in the form of Father, God or Priest, King.

10.3.3 Dreamers E, I, and J

As depicted in Schierse Leonard's work, the Amazon results from a negative father complex (Schierse Leonard, 1985) but also forms part of the archetypal image of the Daughter (as is the puella-Hetaira pattern discussed above) which places her in a situation of being influenced by the Great Father archetype and therefore influenced more by the archetypal Masculine principle. In her, the Masculine principle predominates, while the Feminine is poorly related to, thus constituting something of an inverted Feminine principle.

Wolff's (1956) Amazon type has been extended and amplified by several Jungian and post-Jungian writers. As an archetypal image of the independent and striving woman, this type is particularly significant for this study. Ulanov (1971) argues that the Virgin archetype influences the

Amazon. This integrates well with Harding (1971b), Woodman (1985), and Malamud's ideas (in Hillman, 1991) of the woman "at one with herself", independent of thought and of conventional beliefs and practices. She is not personal but is directed towards a super-personal goal, toward a relationship with the Goddess. This has become a *leitbild*, a prominent image in a woman's process of individuation.

In his discussion of the Amazon, Malamud (in Hillman, 1991) points out the connection between the gods, Ares and Dionysus, and Amazonian women; both manifest an ecstatic tendency: Ares in his aggressive fury and Dionysus in the mania of the nature-intoxicated spirit. Both also have a close parallel with the wild Thracian Maenads of Bacchus. The mythologem of burning off the right breast plays the symbolic role of a renunciation of the purely Feminine and the concomitant integration of a Masculine component. This concurs with what Emma Jung had to say about the Masculine developing into forms of directed power, such as will and deed. This power in will and deed form part of the dynamic and static Masculine ways of being.

The overall imprint of Dreamers E and J seems to show similarities with the archetypal image of the Amazon in her manifestations as Artemis and Athena.

Guggenbühl-Craig (1977) combines this archetype [of Athena] with Artemis and the Vestal Virgins, valued for their independence, while Bolen calls her independent archetypal images Athena, Artemis and Hestia (Bolen, 1985). In the image of Artemis particularly, the Masculine functions not as a father figure but rather more as an equal as represented in the Artemis/Apollo constellation. She indulges in sometimes ruthless, sometimes playful competition (N. Hall, 1980) with them. Artemis is the call of the wild, the undomesticated one who draws women instinctively to themselves. A little later, Nor Hall (1980, p. 131) continues: "Her separation from the man is paradoxical. She embodies a masculine nature that makes her self-sufficient and distant; she dwells in another world - and yet the distance and objectivity that comes of it may make it possible for her to see the man more clearly than the woman who goes along with him." Artemis as a Virgin Mother is not a mother in the sense of giving birth but rather of protecting the seedling, the new thing that is only just beginning to develop.

The spirit of Artemis represents connection with other women, and does seem to function in its boundary-breaking way between girls, calling them into Artemis's service at an early age, and so attempting to bring companionship to the man-woman relationship as well as a woman's recognition of her desire to form love relationships with women. These aspects of Artemis were articulated in the dances of Korythalis, a festival in her honour, in which women would dance with exaggerated phalli attached to their male costumes. In their imitation of men, women would enact

male sexual gestures, letting the rhythm of the other half of the universe pass through them. In this way their power was increased and hopefully the harvest too (N. Hall, 1980). Artemis also embodies facets of the dynamic huntress, with her phallic penetrating power.

Artemis was especially close to her brother, Apollo, but keeps other males at a more remote distance (N. Hall, 1980). This amplification is most relevant in dream F8 where incest between sister and brother occurs.

In this next stage of animus development, behaviours and attributions formerly excluded as male or Masculine will be assimilated: Hero (Young-Eisendrath & Wiedemann, 1987); Brother, Hero and Patriarchal Partner (McNeely, 1991); Patriarchal Partner (Neumann, 1959). The projections of power onto the Father lose some of their power while something else becomes more sturdy and sure (McNeely, 1991). Female authority becomes personal and valid (Young-Eisendrath & Wiedemann, 1987). The feelings of righteousness and authority begin the stage of introjection of the patriarch which was previously projected, as do the recognition and acceptance of one's sexuality. The challenge of female aggression and a fear of male aggression are the foci of the struggle for greater individuation. Female aggression under the sign of Artemis as huntress belongs in McNeely's scheme of animus development where women still have to compete for beauty and power. Commenting on this stage, McNeely (1991, p. 144) writes: "At this stage the attitudes associated with Artemis, the huntress whose only male love is her twin, Apollo, vie with those of Aphrodite, goddess of love and transformation." This may be embodied in the incest between sister and brother found in dream (F8).

Dreamer E embodies Artemis, integrating the dynamic, Heroic Masculine pole. Dreamer E experiences images of aggression, independence and assertiveness which have been incorporated (E4, E5). The subject is more warlike and independent (E3, E5, E8), the male figures presenting no real threat as she almost overpowers them physically (E5, E8). Several images of women as companions are present as are the mothering instincts in seeds and flowers (E1, E2, E7). Although the male figures remain threatening, she outwits the threat by reacting and being more assertive and canny (E8). The Feminine in its more dynamic form is evident in images of flowering bulbs which regenerate (E7).

Still Heroic, but closer now to the static Masculine, she now obeys and defends perfectionistically the laws of Father, God and King, not through projection but through integration. The static Masculine integration reflected in Dreamer J fits the pattern of the Amazon and the Athena/Zeus constellation. Male figures embodying the static Masculine in its positive and negative aspects are seen as capable and respected, but deserving punishment (J3), as ridiculous (J3), and as little

boys (J3), although these males are capable of destroying Feminine instincts (J8). Heroic striving and control are evident in J2. She creates defences against the female body, suggesting the repressed split-off sides of the archetypal Feminine (which has been discussed further under the Body Motif). Other female figures are depicted as sick, weak, reprehensible, and whorishly sexual (J4, J6). There are hints of the need to relate to the repressed reprehensible and raging sides of the archetypal Feminine (J4, J8).

Synthesising Ulanov's and Schierse Leonard's views, Kerenyi (1978, p. 73) proposes that Athena is influenced by both Virgin and Father Archetypes: "What she (Athena) protects, therefore, is a core of womanhood as it finds itself besieged by the archaic spirit of the father. And since all men represent father to her, none can be allowed into her womb. Her womb, while not literally barren, remains psychologically inviolate: hence she is both mother (literally) and virgin (psychologically) (Kerenyi, 1978). Athena as an image could be said to be invaded by the paternal uroboros with its infusion of spirituality and specific potential for generativity.

Extending Wolff's theory on the Amazon as companion to men, Guggenbühl-Craig (1977) replaces the archetype of the Amazon with Athena whom he finds far more independent. Whitmont (1983) also replaces the Amazon with Pallas Athena, commenting on the transformative, the striving and civilising generative aspects of the image.

The striving, challenging female embodied in the inner tension in the figure of Athena complicates any simple reading of what she embodies, namely a disciplining and organising of nature that can make possible what Hillman calls "the imagination of civic order" (Baring & Cashford, 1991, p. 338). The antithesis on which Athena is structured can be historically traced yet, at a deeper level of the image, there is an inherent rightness about the depiction of civilised action as a balance between expressing an instinct and restraining it. The initial moment of controlling an instinct might well be experienced as opposing its urgency the more effectively to channel it. According to Baring and Cashford (1991, p. 339), Athena offers "thinking through or practical foresight - the capacity to reflect. [....] ... but sometimes with the overtones of shrewdness and craftiness of thinking too much upon the event." Nor Hall (1980) depicts Athena as a fighter, sister to all men and teacher of women.

In his observations on Athena, Hillman (1991, p. 28) talks of the mothering by Athena as institutional, the mothering of secular brotherhoods; "she is mind as a containing receptacle which normalises through interior organisation". The structure of consciousness "keeping us rational, practical, and *en garde* for the daily needs of life is the very same structure that keeps us encased in our body armour, the defensive postures that are archetypally necessary to civilised normality"

(1991, p. 30) and "Necessity as it is translated by Athena, i.e. necessity presses upon us as demands to comply with images that are *representations collectives*, coming from *res publica*, from normative standards that are rationally demonstrable, rather than from images of the imaginal" (1991, p. 31). She thus represent an image of static Masculine.

Woolger and Woolger (1990) remark on the Amazon-Athena archetype's vigour, although they now link the Amazon with its Medusa side to produce a fully active developed adult woman able to fight and create.

The archetype appears to present a strong model for extroverted, companionable, modern working women. In linking the Athena to the Medusa archetype, Shorter (in Beebe, 1983) says that the Father's Daughter always guards against her dark Medusa side, identifies with both the aggressor and the patriarchy, and resists being a woman. Baring and Cashford (1991) suggest that the quality of self-disciplined awareness in Athena can transform the terrifying face of instinct into a protective shield.

For example, Dreamer J is depicted as negotiating, striving, taking control (J1, J2, J3, J6, J8), and thus engaging in the Masculine Heroic attitude common to Athena. Males are depicted as having to be punished or as inferior (J3) possibly pointing to her defending herself against the archaic instincts depicted in (J4, J6, J8). She identifies with heroic males (J4), and in the process finds the body and a weak female and feminine figure shameful (J6) implying the inverted Feminine present in Athena. The voracious Mother is depicted (J8) in its animal form as voracious, repressed and rageful. The fish is killed by a group of males; she not only allows this to happen but dissects the fish herself, thus siding with the Masculine principle (J8).

In terms of the developmental model of the Self, these dreamers identified with the dynamic and static Masculine as Artemis and Athena will feel the pull of the dynamic Feminine as it pulls them toward fuller development.

10.3.4 *Dreamer G*

One dreamer's images are more closely related to the archetypal image of Psyche, an archetypal image which has been the particular focus of discussions by Neumann (1971) and Young-Eisendrath and Wiedemann (1987). As a structural image, Psyche is no longer confined and almost passive in the living-out of projections, nor is she wholly identified with the Masculine

principle, but entered into what Young-Eisendrath and Wiedemann and Neumann depict as an active structural type, struggling actively with both the Masculine and the Feminine in her process to become more individuated.

Drawing on the work of Neumann (1971), Young-Eisendrath and Wiedemann (1987) amplify this pattern as the stage where images of the enraged depressed Psyche with concomitant themes of the threatening dark Feminine and the challenge of female aggression, investigation of the Masculine and imagery as well as fear of male aggression, together with images of sisterhood, and the beginning of the search for the archetypal Great Mother form the focal part in the journey.

Jung encountered twenty-one images of powerful and/or archetypally numinous feminine figures in the patient discussed in *The Visions Seminars* (Douglas, 1990, p. 79): Witches, ancient Mothers, volcano Goddess, Sky Mother, Earth Mother, Mothers who have fructified the earth, wise women, loathsome women and woman guides.

When Morgan (Douglas, 1990), Jung's patient, eventually descends to the Mother, she attempts to recover something that her own mother was unable to give her - a sense of her own power along with a self-esteem based on a connection with a dynamic and honoured, possibly maternal Feminine. Pratt's work on women's individuation (in Lauter & Rupprecht, 1985) as conveyed in women's literature also mentions the fact that at the nadir of their journey, women often encounter a powerful integrative mother figure who offers regeneration, more of a fusion than an *agon*. The woman encounters a being similar to herself who empowers even as it exiles her from the social community (Lauter & Rupprecht, 1985). In line with this, the Amazons as daughters of Artemis may represent psychologically a transitional state that can promote a subsequent maturity by creating a crisis of disharmony at the core of an over-passive attitude.

This connects with the imagery of the Heroine's attitude in mythology and legend where the Heroine often sits and waits, goes into herself by withdrawing into a maternal nexus so as to reintegrate with what is within, to reintegrate matter and, in this way, regain connection with the outside (Covington, 1989).

Marking the end of this stage is consciousness of the limitations of both her appearance (as social power) and her ability to be effective as an agent in a patriarchal society. At this stage, a woman will willingly surrender her hopes and needs in exchange for a contract with the Masculine forces which are beyond herself and dangerous; she actively goes out to meet her destiny, despite fear or dread. This state corresponds to what McNeely (1991) calls the coming into being of the Yin-ego which values being as well as doing, and encompasses coming to know one's own mind,

body, and attitudes. The constellation of the Masculine and Feminine energies are depicted in the myth of Amor and Psyche. The heroic animus (Amor) of the woman and the negative archetypal Mother (enraged Venus) have been in unconscious collusion, according to Young-Eisendrath and Wiedemann (1987).

Images of being enraged (enraged Venus) or of the depressed Psyche at the beginning of this stage; of confrontation with the Underground Goddess; or direct confrontation with the Dark Feminine; of investigating the Masculine gods; of competition between Mother and Daughter and Sisters - all are potent themes in this stage of animus development.

The interface between ego and Self also becomes apparent at this stage. "The presence of the animus can help with differentiation, that makes possible the choice of trusting the feminine Self and identifying herself" (McNeely, 1991, p. 139).

Greenfield's (1983) scheme of the Masculine does not have images of hero-figures without connotations of the Trickster and the Father.

This stage was especially evident in Dreamer G's case. Images of powerful Masculine males occurred in the form of Tarzan, the president, and a minister (G33, G39). Threatening males were present throughout the dream series (G21, G27, G34, G40). Also evident are images of male figures, both helpful and threatening, with whom she has to negotiate, outwit, and relate to (G8, G9, G18, G21, G27, G28, G33, G34, G38). Images of the injured male were recorded in dreams G1 and G8 as were helpful male figures and male figures that she wanted to be with (G8, G9, G18, G38). It seems as if the male figures have, by and large, lost their one-dimensional feature of being threatening, frightening or overwhelming as killer figures of earlier stages. They are friendly, helpful and supportive, suggesting that the animus as dynamic Feminine leads her to a deeper connection to the Self.

In dream G26, the dreamer attempts to recreate the father figure by giving birth to him. Coniunctio images and images of intimacy are also present while confrontation with the dark Feminine is evident in dreams G19, G29). Images of the archetypal Feminine in its nourishing (G12, G22, G24, G25, G29), repressed (G38, G41) and rageful (G13, G19, G20) forms are present as are images of striving (G17, G21).

The archetypal image of Ariadne suggested by Young-Eisendrath and Wiedemann may be loosely connected with the Medium type (Ulanov, 1971). Later stages encompass the Masculine as the Partner Within. Sages are typical figures here. This last stage is, in Neumann's (1959) terms, the Experience of the Female Self and corresponds to Young-Eisendrath and Wiedemann's androgyne (1987) as well as to Greenfield's Wise Old Man (1983), that is, the Father in its highest form, ready to return to the uroboros.

These stages are imaged in the mythical story of Ariadne and Theseus, particularly when Ariadne enters the underground labyrinth of the Minotaur's home with a fearless confidence in her own awareness and intuition (Young-Eisendrath & Wiedemann, 1987).

In commenting on the kinds of women who attain this stage of animus development, Young-Eisendrath and Wiedemann (1987) point to the work of Baruch et al (1983), saying that the combination of intimate relationships with children and partners and satisfying work, which is rewarded by status and pay, seem to predict the greatest possibility for development.

Dreamer I exhibits some of these patterns. The images include: male figures resembling Dionysian imagery in dreams I2 and I14; the extraordinary or Divine Child who can clearly be distinguished from a human child due to its unusual size, shape or powers (I2); unification imaged in couples (I1, I4, I5); the male as guru (I5); descent imagery (I5, I15): confrontation with a repressed evil power (I15). (Further amplification may be found in the discussion of the Water Motif). These images of male figures correspond to Greenfield's (1983) Trickster archetype in its Don Juan form. From this subject come images of herself as seductively commanding (I2, I4, I14) with a combination of rational Heroism and underground intuition (I5, I10) as well as strong imagery of the androgynous male god, Dionysus (I2, I14). Ultimately, the exploration of the animus leads to the realisation of the Feminine side of Self. The animus as male figure functions here as the dynamic Feminine, leading the dreamer toward transformation and a reconnection to the static Feminine.

With the identification, description, and amplification of the themes, motifs, and typology of the archetypal Feminine and Masculine complete, it now remains to discuss the implications of these findings as they serve to answer the research questions.

CHAPTER 11

DISCUSSION AND CONCLUSION

11.1   INTRODUCTION

In this chapter, the major outcomes and implications emerging from the thematic analysis of dreams (Chapter 10) will be considered. However, because the themes themselves cannot be examined *in vacuo*, a brief discussion of the evolution of human consciousness will be given, followed by some comments on the resultant cultural patterns and the impact of cultural patterns (which parallel those of the evolution of human consciousness) on the developmental patterns of the Self in career-oriented women and on their dream imagery.

These outcomes and their implications will be discussed in terms of the research goals. First, the themes which emerged in the dream material will be discussed in terms of their relevance for Feminine and Masculine imagery. Secondly, the ways in which the images and motifs as themes relate to the developmental model of the Self will be considered. Thirdly, the typological or structural images of the Feminine and Masculine as constellated in the dreamers' themselves will be considered. Finally, a critical evaluation of the validity of the study will be offered, together with some directions for further research.

11.2   THE EVOLUTION OF HUMAN CONSCIOUSNESS

In discussing the role of human consciousness in modern man, it is important to recall that the Feminine and Masculine constitute crucial archetypal patterns, playing vital roles in the evolution of the Self over space and time. A broad outline of this evolution seems appropriate. What follows is an integration of ideas drawn from the work of Whitmont, Neumann, and Eisler. A mythological perspective is important because, according to Jungian psychology, it depicts the archetypal patterns in the drama of the psyche or soul (Chetwynd, 1993b). In a much earlier phase of human consciousness, the Feminine assumed an ascendant or dominant role. This role, and all that it encompassed, was subsequently suppressed by the ascendent Masculine culminating in the form of the patriarchal culture until quite recently when the potential for the ascendency of the Feminine was again perceived.

This broad outline provides a convenient structure not only for a more detailed discussion of these evolutionary phases and their concomitant cultural epochs in the development of human

consciousness, but also reverberates at a life cycle level as well as at the development level of individual consciousness on a day-to-day basis. It is also crucial to an understanding of women's position and, more specifically, the position of career-oriented women within South African culture. Further, these phases facilitate discussion of the many facets of the dream imagery gathered.

Given the high probability that the human species developed through evolution, it makes little sense to assume this evolutionary process biologically, but to disregard it psychologically. Indeed, the psychological development of the individual replicates the evolutionary history of mankind (Neumann, 1970; Whitmont, 1983). Archetypes and their images underlie these individual, cultural, and human processes.

Dormant beneath the rational modern mind lie the earlier matriarchal, magical, and mythological ways of perceiving and concept formation (Whitmont, 1983).

In the magical phase or instinctual level, only the here and now exists; there is no distinction between within or without. The body, mind, and psyche function in a symbiotic relationship with the surroundings. In this magical phase, the Feminine reigns as Goddess or Great Mother.

The mythological phase of consciousness establishes a bridge from magical to mental functioning by being a step into a first sense of inwardness and personal separateness from what is now conceived as an outer object world. In these early phases, the Feminine or Great Goddess still functions in Her triple aspect as source of life, nourisher, and destroyer. The ephemerality of the existence to which She has given birth was represented in mythology by Her consorts, who are Lovers, Kings, Partners, and sacrificial Victims. The King and His court have to be sacrificed periodically as offerings to the forces of death and renewal. The height of the mythological phase may have been marked by a splitting of the Masculine into twin Gods, of which Apollo and Dionysus are the Greek prototypes. They acted out the role of the Goddess's beloved suitors and were eventually slaughtered, reflecting transcendence through identity with the ever-dying and reborn twin dark Gods.

With the development of Masculine rule, propitiation and purification rites become guilt-ridden ceremonies. The prototype is now the scapegoat. The focus is no longer upon renewal, upon rejoining the light by passing through the darkness but upon preserving light and life by ridding oneself of darkness, of what is held offensive to the gods as guardians of morality. Taboos curb the most disruptive asocial impulses and impose elementary social obligations. That which is construed as good is what is practical and collectively approved. That which is construed as bad is what brings visible harm or damage. In the ethical patriarchy, sacrifice was developed to serve as a purification from evil and then from guilt.

With the loss of magical identity, the I and the world are split apart, and the sense of the continuity of life and death is lost. The I refuses to surrender to death. But as consciousness evolves further into the androlatric frame of reference, the one unitary reality is increasingly fragmented into a multiplicity of mutually exclusive opposites: good and evil; subject and object. The tendency toward awareness by means of splitting becomes inherent in the Masculine which now gains increasing importance. Mythologically, this ethical polarisation is depicted as an estrangement of the Twin Gods and the assumption of power by Apollo over Dionysus. Apollo prevails in the name of clarity, purity, order, and harmony. Male supremacy and Masculine values are also closely connected to the imagery of Apollo.

The disregard of Dionysus is associated with a disregard for and repression of the Feminine in its archetypal dimension. Dionysus is the expression of visible manifest life which arises from and again returns to its maternal origin. The myth of Dionysus expresses the reality of life, its indestructibility, and its peculiar dialectic bond with death.

The triumph of Apollo over Dionysus results in an ethical monotheism. The highest value is vested entirely in the one and only supreme God. He is King, Judge, Creator, Preserver of the world and existence, and the originator of morality, ethics, law, order, and justice. The Heroic self-disciplined will that will rule henceforth is the Masculine as depicted in images of the Hero-figure. Evil is no longer an external misfortune but an act of human disobedience.

The independent I is no longer embraced in the Maternal. The expulsion from paradise represents that stage of evolution of consciousness which not only makes mankind aware of good and evil but also transforms mankind into lonely wanderers in a wasteland, cut off from a transpersonal divine origin, and subject to sin forever. This is the price of ego development in the first phase of the patriarchy. To compensate for this loss, mankind develops the power drive or power complex. At the same time, an inferiority complex evolves, encompassing a sense of bodily inferiority and the inadequacy of the embodied I, which feels isolated in both the threatening cosmos and the collectivity where there is no sense of loving commonality.

The training of the will through Heroic endurance, the endeavouring of the ego to set its strength against nature within as well as without, became the ideal of this era. This turn inward has produced that ego centre which set out to make itself the absolute and exclusive ruler. This concludes the mythological epoch and ushers in the rational phase of ego-centredness.

Now begins the mental phase or patriarchal ego phase. It is the first superego or Persona-dominated phase of ego-control, and constitutes an almost total rejection of the Feminine deity and corresponding Feminine values. Natural drives, spontaneous emotions and desires are rejected while subjective urges and needs are repressed through self-denial. The ego focuses on aggressive competitiveness, the use of manipulative power, and wilful rule. Ego strength is

measured by the capacity to assert one's willpower over nature, compelling it to serve the ego's striving for permanence, comfort, and the avoidance of pain, and by the capacity to control one's urges, needs and desires.

Existence is perceived as limited to the world of space hence it is irrevocably terminated by the death and decay of the space-visible body. The sense of soul as a non-spatial essence is lost. Having moved from the animism of the magical phase and the mythological phase to the three-dimensionality of the outer spatial world, the patriarchal ego entertains abstract ideas about things which replace the living spirit behind or within things.

The focusing of consciousness around a centering Heroic ego fosters the emergence of an almost totally Masculine system of values with a corresponding emphasis on separateness and individual will. Compared to earlier ages, man now gains a new sense of freedom. He is no longer the victim of powers beyond his control but becomes a conscious participant in a social, ethical, and cosmic struggle, assuming personal responsibility for his existence. This superego phase of ego control is psychologically important as an indispensable phase of development. It erects a barrier of will against the boundlessness of forces in the unconscious psyche.

The discipline provided by the superego is extremely important as it remains essential for those people who have not yet met modern ego-stability. Group conformism and the scapegoat patterns help to build personality through endurance, frustration, and self-discipline. The development of self-control, ego discipline, and intellect serve to build a culture based upon rational control, reason, and law. Yet, by and large, the stern patriarchal voice of the superego is becoming counter-productive in the post-modern Western psyche.

Subduing one's spontaneous emotions and desires - characteristic of both the late mythological and patriarchal mental ego-development phases - means subduing the realm of the Feminine for the sake of the Masculine ideal of self-control and giving dominance to that side of the Masculine concerned with light, order, and constructiveness at the expense of the dark, chaotic, destructive opposite. The boundlessness of the life of the Goddess is viewed as chaos. She represents the threat of being sucked back into primordial darkness, and so she becomes the embodiment of evil. Masculine-oriented consciousness in both sexes identifies with the God of light, with heaven and the sun. The Sun-Hero becomes the champion. The ego looks up to the one Masculine aspect of God who is in heaven from whose imitation it derives its own claim of supremacy. The serpent's wisdom, the gnosis, the divinity within is forbidden because it represents the now repressed Feminine. Rational consciousness and a viable social order of respect for individual rights have been built on this rejection of the dark Feminine and of Dionysian destruction and violence. The creative abyss of the maternal ground, the Feminine or Yin is passionately desired, yet also dreaded by the gradually emerging individual identity which comes to fear it as chaos.

The destructively violent aspect of the Masculine or Yang is demonised, rejected, and repressed. The Goddess, the dark Feminine, shares Her dark Son's exile. They become the hidden deities in matter, the *dei abscondi.*

For Whitmont (1983), the Grail or Aquarius myth implies nothing less than the reversal of the patriarchal trend through which the paradise of magical all-oneness was lost. This reversal is to occur through the restoration of the Feminine and the world of the Goddess as part of the developmental patterns of the Self (and the God-image) over time and space. The myth also suggests that the Waste Land and the injury to the Masculine through the wounds of the Fisher King may be traced to a disregard of the Feminine. Christ's blood, which ever renews itself, points to a contained inward psychological renewal through conscious bleeding and crucifixion. This idea manifests strong connections with El Saffar's premise of the injured Fisher King and the injured Christ as images of the injured Masculine turned Mother which hold redemption for the wounded woman in the reconstruction of the Feminine as an integral part of her Self.

In drawing on the Feminine, the patriarchal ego's personal claim to power is renounced. Indeed, the ego acknowledges itself as but a recipient and channel of a destiny flowing from a deep mysterious ground of being which is the source of terror and revulsion as well as of life's positive aspects.

If the magical archetype is unconsciously confronted, it threatens regression into primordial primitivity, that inferior model which will challenge the hard-won achievements of consciousness and moral responsibility developed during the mythological and mental ages. The integration of the magical archetype with the achievements of the mythological and mental ages suggests the next step to integration. Rationality ensures that the emerging Goddess archetype and Her images are not used to rationalise magical regression but rather to guide mankind to higher levels of human development. A major implication of this process is that, for both men and woman in a evolving post-patriarchal society, the search for meaning and further individuation is intimately bound up with the need for a recollection and reintegration of the Feminine. The resurgence of the Feminine does not mean a rejection of ethics but the need for a new ethics, rooted more deeply in individual conscience.

The history of the evolution of consciousness operates in what Jung has shown to be a dialectic polarity of unconscious and conscious content, a complementary system of compensation and co-operation. The dialectic of polarity and conflict is the dynamic evolutionary movement of life. Therefore, the history of the evolution of consciousness is, in part, a history of ever-new conflicts and struggles. The externalisation and projection of the inner struggle upon other human beings give rise to what is called the historical and cultural processes.

Against this background, the emergence of archetypal Masculine and Feminine images as manifestations of energies sought to satisfy certain basic human evolutionary needs which reverberate on a cultural level, a gendered life-cycle level (macrodevelopment), and a day-to-day level (microdevelopment).

Jung called the sum total of potential being, the Self. The Self operates as if it were generating an evolutionary will and intended pattern of its own, quite often at variance with the conscious ego personality. The Self generates the individuation drive, and is responsible for the archetypally conditioned pattern for ego development. The urge to become what the individual is as well as the genuine individual conscience within its psychological significance is likened to the *vox Dei*, the voice of God. In this sense, the Self operates like a transpersonal or indeed suprapersonal entity, which demands actualisation or incarnation in the best ways possible within the given possibilities and limitations of family, social, and cultural environments. Thus, within the Jungian framework, destiny is the unfolding of the Self-archetype in time and space.

The archetypal Feminine and the archetypal Masculine form the two basic principles which were amplified into a model of the Self that can be used to clarify the many variations in the modes of consciousness in career-oriented women.

11.3   EVOLUTIONARY PATTERNS, CULTURAL PATTERNS, AND THEIR IMPACT ON INDIVIDUAL PATTERNS

Cultural processes are also formed in the struggle of the evolution of human consciousness. The Great Goddess as archetype underpins the matriarchal phase. In the late-mythological and mental ages of the evolution of human consciousness, taboos, ostracism, shame and riddance, psychological splitting, and repression of an unacceptable content from the conscious self-image all constitute various ways of dealing by avoidance with the threat of evil. The fundamental law of preservation of energy applies to psychological functioning. What was expelled, repressed from individual consciousness of necessity reappears in projection upon another person, group, or figure. The Feminine dimension of the life-force was denied and this denial was projected onto the frail human, Eve, who, in the Judeo-Christian tradition, became the scapegoat for women in a world ruled by the powerful Apollonian Masculine. Scapegoats are now ascribed to the other, who is felt to be evil, criminal, greedy.

The Great Goddess, as representative of the Feminine who ruled in matriarchal cultural ages, was thus dominated by patriarchal deities. In the Judeo-Christian tradition, these Feminine images were even more fragmented. The patriarchal culture collectively repressed rather than integrated the Goddess's realms of birth, death, inwardness, moods, and emotions. As a result,

there are no images in the patriarchy to reflect Her wholeness and variety. This meant that the original Great Goddess was differentiated - that is, broken up into different aspects and scattered, thus echoing Sullivan's notion that Feminine and Masculine archetypal images appear to be conditioned by cultural effect.

According to B. Zabriskie (1990, p. 269):

> As the Western world evolved, the female deities of its cultural cradles and nurseries were diminished or suppressed. The Sumerian goddess Innana, the Assyrian Ishtar and Astarte, the Canaanite-Hebrew Asherah-Anath, the Cypriot Aphrodite, The Phrygian Cybele, the Egyptian Nut, and the Celtic Brigid, over time, were dismembered; their inclusive, encompassing embodiments of female powers and energies were broken into fragmented images of specific female functions.

Cultural development in the West through the last five thousand years has consistently controlled, repressed, and denied Feminine energies, which, being disregarded for so long, could threaten to unleash violence and destruction. Her roles were accepted and became acceptable only in the images of the Virgin Mary, the obedient serving flawless woman, or Eve, the whorish temptress. The bloodthirsty, erotic part was dismissed and split off. Their assimilation, however, could redirect such otherwise threatening energies into new forms of culture, consciousness, and aggression-control.

These historical and cultural processes are nowhere better exemplified than in South Africa with the repression of the Black-Feminine, and women with gender-specific overtones of self-hate and mistrust.

In rejecting the Feminine, the patriarchy required men to disallow energies constellated in images of Otherness while women were required to disallow energies constellated in images of Sameness. In other words, the rejected dark Feminine in women would be further contaminated by the self-rejection implicit in being women in a patriarchy. By the same equation, the estranged Feminine Godhead left women powerless, to carry the denigration of the Feminine.

The archetypal image of the Masculine prevalent in late mythological and mental ages, that of Apollo, the dragon-slayer and Hero, came to dominate and then slay the Feminine and could thus be perceived as antagonistic towards women because the Heroic and Masculine supremacy were attributed almost exclusively to males. This led the classical Jungian animus in women, as a dynamic Masculine principle influenced by social and cultural norms, to become gynophobic. Within these human evolutionary, cultural, and personal archetypal parameters, women's path to individuation consequently became quite gender-specific.

At the cultural collective level of patriarchal society, the static Feminine is tolerated because it will lead to Masculine development while the dynamic Feminine is rejected. On a gender-specific, life-cycle level, it was argued that, in their traditional development and as a result of the above processes, women were more tied to the static Feminine ways of being.

However, bent upon the saturation of material ego needs within the patriarchy, industrialisation completes the descent from the magical and mythological sacred cosmos to the wasteland of bureaucratic organisations. Within this context, career-women have had to foster their individuation within the human evolutionary paradigm and their culture's restraints and prejudices towards women. Career-oriented women have been reported to move closer to the Masculine-oriented world of work and careers (including dynamic and static Masculine sides). The archetypal Masculine and Feminine images will be imaged differently by career-oriented women because of the individuation stages to which they have evolved within their specific cultures.

In terms of the proposed model of the Self, individuation entails a dynamic relation between the four patterns of the Feminine and the Masculine, expressed in a natural movement away from the static Feminine through the dynamic Masculine and the fiery initiations to the static Masculine, through the dynamic Feminine and the watery initiations to the static Feminine.

In terms of the model, maturity and development calls for the natural and unimpeded flow through the four patterns or modalities of consciousness. This movement is seen in the ideal macrodevelopmental of the individual from birth to old age in the stages of unity, differentiation, integration, and individuation for each of which one of the four patterns is dominant.

On a microdevelopmental level, the ego experiences all the modes of consciousness from its earliest development. It was argued that the archetypal potential for experiencing all four of the patterns of Feminine and Masculine has been awakened in the individual in her earliest days. This awakening to each pattern comes through the experience of her bodily environment and of those around her. In the operations of these patterns, the family and cultural systems the individual develops in and what they might reflect cannot be overlooked here.

The entrenchment of Afrikaner patriarchal culture along the dynamic and static Masculine becomes particularly important here. A tendency toward one polarity does imply, however, that the experience of the other polarity will be much less developed because familial and/or socio-cultural factors do not support the ego's initiatory passage to the other polarity in either the unfolding of the gendered life cycle or the microdevelopmental unfolding of the individual.

Using this model, through their movement toward Masculine modes of consciousness as reflected in their dream images of the Feminine and Masculine, it becomes possible to explore and

explicate where these career-oriented women are as a group and as individuals in terms of the developmental patterns of the Self.

11.4   THE ARCHETYPAL FEMININE AND MASCULINE THEMES IN THE DREAM IMAGERY OF THE CAREER-ORIENTED RESEARCH SUBJECTS

Career-oriented women can be seen as mirroring the evolution of human consciousness to the extent that they have moved towards the Masculine and the world of work in a patriarchal culture and out of the world of the Mother and the Feminine. To account for the Feminine and the Masculine as imaged in the dreams of career-women and to elucidate the dynamics of women in this phase of development, an analysis of their dream imagery and interaction was undertaken.

Nineteen themes emerged out of a corpus of 128 dreams recorded. Some of these themes pertain to both Masculine and Feminine principles. Of these, fifteen could be connected to the theme of the Feminine: vegetation, animals, water, food, colour, vessel, body, hostility and rage, child, ensnared motifs, images of the temenos, journey, numbers, male and female figures. The static positive Feminine was discernible in the eleven themes of vegetation, animals, water, food, colour, vessel, child, temenos, journey, numbers and female figures. The static negative Feminine was discernible in thirteen themes on vegetation, animals, water, food, colour, body, hostility and rage, child, temenos, journey, numbers, ensnared motifs and female figures. These images of the negative static Feminine overlapped with the positive dynamic Feminine in the eleven themes on vegetation, animals, water, food, colour, body, child, temenos, journey, female and male figures. No images of the negative dynamic Feminine were found in the dreams.

Nine of these themes were linked to imagery belonging to the realm of the archetypal Masculine: animals, numbers, inanimate objects, separateness, collectivity, striving and succeeding, hostility and rage, female, and male figures. Of special interest is the theme of animals which contained images pertaining to the realm both of the Feminine - the cat, snake, spider, cow, frog, bird, bee, ants, turtle, and elephant - and to the realm of the Masculine: the snake, bull, horse and lion. Significantly, the occurrence of Feminine animal images outnumbered the Masculine occurrence.

The dynamic Masculine was represented by seven themes on animals, numbers, separateness, striving and succeeding, anger and hostility, female and male figures.

Of these motifs, five themes on animals, separateness, striving and succeeding, female and male figures could be connected to the positive dynamic Masculine. Four themes on animals, anger and hostility, male and female figures could be connected to the negative dynamic Masculine.

The static Masculine could be discerned through the five themes on numbers, animals, inanimate objects, collectivity and male figures. The positive static Masculine was discernible through the four themes on numbers, collectivity, animals and male figures. The negative static Masculine was evident in the five themes on numbers, animals, inanimate objects, collectivity, and male figures.

Equally significant was the higher number of images and themes manifesting the Feminine, albeit at a more undifferentiated level, than the Masculine which, although fewer in number, were more differentiated.

The abundance of imagery of the Feminine in the dream material of this group of career-oriented women seems to point to the resurgence of the archetypal energies of the Feminine. What has gradually appeared in recent times are images of a numinous Goddess pointing to a deeper connection with emotion and immersion in life, a connection which the Heroic culture had repressed. If the Heroic ideal which helped humankind to maintain a sense of identity and individuality hardened into an armour of responsibility, duty, and combativeness, then the next step in the evolution of human consciousness required the liberation of the imprisoned Feminine.

11.5   THE ARCHETYPAL FEMININE AND MASCULINE AND THEIR RELATIONSHIP TO THE DEVELOPMENTAL MODEL OF THE SELF

Distinctions are never as simple in practice as in theory.

In order to understand the significance of these emerging themes in the dreams of these career-oriented women, it would seem crucial to record the archetypal images which were constellated in terms of the model of the Self used in this thesis.

11.5.1 *The Feminine*

It has been shown elsewhere that various models have proved useful to Jungian writers in order to understand the significance and role of the Feminine and Masculine, and to attempt an understanding of the nature of the archetypal Feminine and her images in patriarchal culture. The archetypal Feminine principle, which had to do with immersion in life, experiential wisdom, the Great Round of the universe, is imaged analogously in what are generally known as archetypal images. These images would emerge or be repressed according to the stage of development of the Self.

The static and dynamic images of the Feminine are linked with the images of the moon in its light and dark sides as well as with the so-called Good Mother (in Her nurturing and nourishing side) and the Terrible Mother (the deadly, witch-like character of the negative Mother who devours, engulfs, and overwhelms), together with the transformed and transformative side of the Feminine constellated in the Virgin, Dionysus, Hermes, or Medusa in her transforming aspects.

A split was noticed in terms of the images pertaining to the Feminine. Eleven themes could be strongly connected to the elementary Good Mother side of the Feminine, although predominantly not in its personified form. Ten themes reflecting the dark and devouring side of the Feminine could be identified. This theme overlapped with the eleven themes identified connected to the dark transforming positive dynamic Feminine.

That there were more themes devoted to the Feminine than to the Masculine indicates a strong movement and splitting-off of both the static and dynamic modes of consciousness of the archetypal Feminine into the unconscious or put otherwise, these women live in a world where the static and dynamic Feminine are constellated in the unconscious, although experienced from early days, have now become less accessible and less differentiated than those of the Masculine themes. This was underscored by the fact that, in terms of energy, the Feminine themes were far less differentiated.

In moving toward the world of the Masculine, these career women may experience a shrinking and/or stunting of the Feminine. This shrinking or stunting can constellate an unconscious Feminine manifest as unredeemed matter or the unconscious Mother, among various possible manifestations. So long as these women remain shrunken or stunted in their Feminine aspects, they may not be able to access it consciously.

11.5.1.1   Static Feminine: Nourishing, Nurturing, Positive Feminine

Eleven themes focusing on the Feminine in its positive form of the nourishing nurturing Mother were found. The imagery of the nourishing nurturing Mother was in images pertaining to vegetation. This theme could connect with a hunger for and a calling back to the Good Mother for nourishment, fertility, and renewal as well as the occluded energies of the Feminine and Great Goddess. Creatures harking back to the earth and occluded energies of the Feminine include the downward-pointing snake, cow, bees, ants, turtle, and lizard, and a dead bird in need of resurrection. As a group, some aspects of conscious life have grown so sterile that nourishment is vital.

Food imagery too reflects hunger which reverberates in imagery around the maternal nurturing Mother.

With its connotations of loosening, flowing, and reviving, water also expresses a possible need for nourishment, and may function as a predecessor to change and revival.

Some of the images in the child motif suggest nurturing and the possibility of transformation into new life.

Amplifications of the temenos as sacred and protected space show clearly that the temenos almost compels the woman to the Feminine for nurturing, renewal, and transformation while the temenos itself is part of the archetypal Feminine by virtue of its associations with the womb and protected spaces.

Similarly, number and colour symbolism show imagery relating to feminine processes of development and a calling back to the Feminine.

Vessel symbolism evokes the creative womb and the Great Mother, and the potent connotation of woman having lost her home in culture and life, and, with it, a sense of containment.

It is interesting to note that, in the journey motif, the amplifications pertaining to movement and individuation end in symbolism relating to the Feminine in its nurturing and nourishing forms.

Twenty-four of a total of eighty-four female figures were depicted as helpful and caring, although only one image portrayed the mother as good and caring, connecting the daughter to the Feminine processes of life and rebirth.

In terms of the developmental model of the Self, it could mean that these women as a group have identified closer with the dynamic Masculine or static Masculine modes of consciousness, leaving the pole of the static Feminine (and dynamic Feminine) largely in the unconscious. The dynamic Masculine with its potent individualism, experiences this as a conflict between omnipotence and impotence.

These women may thus still feel a great need for mirroring, acceptance, safety, and inner nurturance, but would actively at times defend against these experiences. They will tend to feel the demand for the blissful unity with others for reaffirmation of its divinity through the care and unconditional love of the static Feminine object. In the process, they may tend to project the static Feminine onto others and to seek reaffirmation in a temporary, static Feminine union with the other.

Although no deductions can be made about the personal dynamics of the participants in terms of their own experience of the static Feminine in early life, the following comments seem useful.

The early experiences of the infant finds its fundamental well-being as a function of its I-thou object relation-ship with the mothering persons in its life. This leads to a diffuse awareness of an affirmation of its being. This early experience of the static Feminine, against the backdrop of the Great Mother in her positive, nourishing side, forms the foundation for the ego's further experience of affirmation, a more or less diffuse awareness or sense of its place in the divine scheme of things, a sense of being all right, and/or whole. It could be said that these modes of consciousness and accompanying feelings of safety and well-being are not being sufficiently experienced by these women.

Themes relating to images of the negative, relegated side of the Feminine will now be discussed as they emerged in the participants' dreams.

11.5.1.2 Dark Feminine: Negative Static Feminine and Transformative Dynamic Feminine

Thirteen themes were identified which reflected the dark Feminine. This side of the Feminine is closely related to transforming or regression.

The theme of animals contained seven motifs which could be connected to the dark Feminine: fish, spider, snake, dog, frog and tadpoles, and cat. The image of the cat brings together the strong, independent, dark, and sexual side of the Feminine and the playful, spontaneous, self-nourishing side. It is interesting that the cat as instinct suggests a possibly higher integrated individuated Feminine because the cat as a strongly Feminine image combines fertility and independence with Masculine traits.

With its threatening overtones and its capacity for destroying new life and engulfment, the theme of water should be included here. Water as a really threatening and overwhelmingly devouring aspect of the dark Feminine was present in subjects who was closer to the static Feminine consciousness as exemplified by Persephone/Kore, and in those who were still firmly in the Father-World as Father's daughters, symbolised by Hetaira/puella images of the Feminine with a valence on the static Feminine/dynamic Masculine polarity toward the dynamic Masculine. Here, the negative dark Feminine may indicate a regressive devouring threat to the developing dynamic Masculine ego consciousness which has to be overcome and defended against.

The Amazonian archetypal image in this study is an important variation because she appears to have assimilated and identified with the Masculine to the extent that she distances herself from

the deadly aspects of the water and so controls it, through identifying with the controlling aspects of the archetypal static Masculine.

Images of snow and turbid water convey the deathlike or stultifying aspects of the dark Feminine. The waters have ceased to flow in those subjects who are closer to either the dynamic or static Masculine as symbolised by the archetypal images of the Amazon and Hetaira.

At the higher levels of individuation, when women are on the static Masculine/dynamic Feminine out of the Father-World constellated in the archetypal Feminine images of Psyche and Ariadne, water is manifest as flowing rivers and streams or as boiling hot water, thus pointing more toward the transforming nature of the Feminine.

In the vegetation theme, the image of the dead flowers on the water could be classified as a deadening of growth and the Feminine. Of interest here is that the vegetation theme holds promise of the transforming Feminine in images of the planting of seeds, the tree that will grow from bulbs, and the images of fruit. All these images of the transformative Feminine imaged in vegetation occurred in participants closely identified to the Masculine modes of consciousness.

Within the context of this study, the colour theme with its predominance of black and red can be connected to the dark Feminine, pointing to the rejected and the erotic, both raging passionate and transforming aspects of the Feminine.

The theme of number symbolism, as amplified, is also relevant here.

The motif of the temenos contained imagery which could be connected to the dark Feminine in the sense that the sacred place holds images of the dark or transforming Feminine such as volcanoes, caves, or mountains where witch-like creatures live.

The journey motifs with their emphasis on the struggle inherent in the difficulties of the journey itself embody the dangerous regressive or transformative side of the dark Feminine.

Similarly, the motif of being ensnared or captured contains images of the dark Feminine.

Imagery in the anger and hostility theme connects strongly to the dark Feminine, as the amplifications show. Here, anger, as an aggressive life force, can be observed as it manifests itself in attacking or stultifying situations. These attacks come from motifs connected to the dark archetypal Feminine, but it is important to note that the Feminine is also imaged as coming under attack.

Imagery on the child motif as being threatened, murdered, undeveloped, and attacked could also be connected to the dark Feminine in her devouring and killing aspects.

The body is often cast in a negative light as physical matter, is generally connected with the Feminine principle and, through that connection, is linked with evil and darkness. The body as a sexual erotic vessel belongs to the dark Feminine which has been split off and relegated to live in the unconscious. The Hetaira/puella uses the body to seduce and to compete. Later, in the Amazonian and Psyche stages of the individuation cycle, as noted in the literature study, and evident in the dream imagery, that covering is necessary for the body which is now perceived as erotic, whorish, and shameful.

Of the female figures in the dreams, the images of the bad Mother or harmful mothering aspects and images pertaining to inferior, weak, shameful, and/or whorish women as well as rageful and witch-like females are applicable here.

Mothers are imaged as incapable of mothering or prevented from doing so. All the images of the Mother depict her as wounded or insufficient. The image of the Mother appears to be severely damaged. The dark Feminine is also depicted in images of the sick, inferior female, dark whorish but unknown women. All these images confirm the way in which the dark Feminine has been split off and relegated to the unconscious.

The dark Feminine suggests interesting dynamics in these women. It was noted that, in the dreams, these images of the Feminine as dark, negative and threatening involved a different nature in women, one closer to the static forms of Feminine consciousness. Here the images of the dark Feminine represent a real engulfing, devouring threat to the ego, enlarging the possibility of an regressive overcoming by the dark forces of the unconsciousness, which could represent a psychological breakdown as the ego gets pulled back into the unconsciousness. The negative static Mother gains the sort of power which threatens and devastates the life force, even to the point of destroying it.

In participants where the Masculine was stronger and lived out in modes of consciousness, particularly those more closely identified with the dynamic and static Masculine poles of the Father-World, as well as those moving out of the Father-World, these images of the dark Feminine seem to represent the dynamic transforming aspects of the Feminine as this image leads them toward higher development of the Self.

The dynamic Feminine is governed by archetypal images such as Dionysus, Medusa, Hermes, the Virgin. This response finds its elemental expression in spontaneous and random movements toward the new and non-rational. Yielding to the flow of spontaneous experience, it takes in new perceptions, leading to a new awareness that is not encompassed by the accustomed framework of the static Masculine. It produces new learning and insight as the ego flows through the watery initiations toward a reconnection with the static Feminine and a reaffirmation of the ego's connections with the mystery and totality of being.

The dynamic Feminine in the form of the dark Feminine has been awakened in these women as a group (apart from the participant closely identified with the static Feminine) This confirms once again the findings that these women have realised Masculine and static Masculine possibilities, because the ego's archetypally conditioned response to an internalisation of the static Masculine would be the awakening of the dynamic Feminine.

These images were mainly encountered in participants identified with the dynamic Masculine (Artemis) or static Masculine poles (Athena) and those on the static Masculine/dynamic Feminine poles (Psyche and Ariadne) as they are moving out of the Father-World. In terms of the developmental model of the Self, once again this could indicate a strong movement toward the dynamic Feminine and its processes in order to meet new potentialities of the Self.

Eleven themes pertaining to the positive dynamic Feminine could be discerned in the dreams. As the themes on vegetation, water, food, animals, colour, temenos, journey and the body have already been discussed in terms of its dual role of negative static and positive transforming aspects of the Feminine, they will not be elaborated any further here.

The dynamic Feminine was also encountered in helpful female figures. Females who represent helpfulness and sisters were manifest predominantly in dreamers who were moving out of the Father-World according to developmental models noted in the literature study.

The child motif with its amplified potential to grow and to transform can also be included here.

Male figures indicating helpful, guiding and supportive stances, as well as males imaged in coniunctios or incestuous relationships also constellate dynamic Feminine possibilities.

In participants on the static Masculine/dynamic Feminine polarity, there were indications of males pointing to the presence of the animus but now constellating an urgent connection to the Other, that is, the dynamic Feminine in their case.

Of special interest here is the fact that some male figures were depicted in the process of the Dionysian dissolution of sterility and control. Images of Dionysus constitute the fertilising aspect of the Feminine. An interesting motif here was the bull amplified in images of animality and power used in close conjunction with the fertilisation aspect of the Great Mother. One dreamer reported the bull in a sacrificial situation but steered it away from the sacrifice by buying her way out of the sacrifice in a rational way. In another dream, the dreamer only gazes through a window at these sacrificial bulls. Both images appeared in the dreams of women further along in the developmental cycle.

In the dreams of the woman with an Ariadne constellation, a dancing Dionysian male figure appeared who seduced her into dancing with him. This seduction could point to the dissolving and fertilising aspects in the form of the dynamic Feminine.

11.5.2 Further Explication of the Findings Regarding the Feminine

If the Feminine is understood as the inner psychic life expressing itself in a world of symbols which feed the spirit in her elementary roles of experiential wisdom, nourishment, destruction and transformation of life force itself, then, essentially, the Feminine has been suppressed in both Her static and dynamic aspects in these participants. Consequently, as a collective cultural pattern, the ego in the mental stage is so busy doing and achieving that it has lost touch with the inner life, that life which gives meaning to symbols and conversely the symbols which give meaning to life. No other era has so totally divorced outer reality from inner reality, the matrix of which is the Great Mother. Never before has the mental ego been so cut off from instincts and the wisdom of nature.

Another aspect of the above dream imagery suggests that women as culturally gendered in the image of the Great Mother cannot relegate Her to the unconscious without simultaneously giving up something of themselves. Women incarnated in the Great Mother's image carry her negative projections as stereotyped by patriarchal culture in their very bodies and, by virtue of this, may live in worlds where the nourishing and transforming Feminine is undeveloped in themselves. Therefore the Mother in the form of the maternal matrix is negatively constellated (Woodman, 1982).

Jung recognised the importance of the archetypal Feminine as imaged in her static and dynamic aspects as the defining one in human lives. The findings reported in Chapter 10 concur with Jung's views on the dual Mother motif. Jung approaches this motif from the dynamic Masculine Hero-myth. This perspective becomes important because many women in this study have moved closer to these modes of being. Jung links the experience of the personal mother with the experience of the static aspects of the archetypal Feminine, as imaged in the Great Mother in

both her nourishing and devouring aspects, and a higher symbolic dynamic image of the archetypal Feminine depicted as what he calls the (classical) anima or the Virgin archetypal image.

One of the mothers is the real human mother; the other is the symbolical Mother. In other words, She is distinguished as being divine, supernatural, or, in some way, extraordinary. The symbolic Mother can also be represented theriomorphically.

The Mother is an imago, a psychic image which has in it a number of different but important unconscious contents. Jung contends that the mother is the first incarnation of the classical anima archetype, the dynamic Feminine. This psychic image apparently leads back to the Mother. In reality, She is the gateway into the unconscious, the realm of the Mothers. However, regression does not stop at the Mother but goes back beyond her to the prenatal realm of the Eternal Feminine, and then on to archetypal possibilities where the Divine Child, surrounded with images of all creation, slumbers, patiently awaiting his conscious realisation, negotiating a new place in the static Feminine. Regression to the Mother is bound to revive the memory of the alma mater, the mother as nourishing source. Incest is not the only aspect of characteristic regression, however; there is also hunger that drives the child to its mother. The mystery of the Mother is divine creative power. The deepest tie is to the Mother who, according to Jung, has to be conquered by gaining access to her symbolic equivalent.

The Hero, as part of the archetypal image of the Masculine focusing on light, consciousness, and progression, frees himself from the unconscious tie. This God undergoes transformation in and through humankind. The moment of the rise of Masculine consciousness of the separation of subject and object (child and mother) is indeed a birth. It is as though this God had been asleep in the Mother in the unconscious and then had been roused and fought with by the Mother in Her devouring terrible aspects. By not overpowering his host, this god experiences death and rebirth, and reappears as a new form beneficial to mankind. The Terrible Mother as the negative static Feminine is thus the daemon who challenges the dynamic Masculine Hero to his deeds and lays in his path the poisonous serpent that will strike him and become the assailant with whom the Hero has to wrestle. The onslaught of instinct then becomes an experience of divinity, provided that humankind does not succumb to it and follow it blindly.

Amplifying the Hero-motif, Jung contends that a central archetype, the God-image, has renewed itself and become incarnate in a way perceptible to consciousness. The Mother here corresponds to the Virgin who is not turned towards the outer world and is therefore not corrupted by it. She is turned toward the archetype of transcendent wholeness - the Self.

The archetypal Masculine under the image of the Hero must renew the struggle but always under the symbol of deliverance from the Mother. Although the treasure of life lies hidden in the Mother-

imago, she also stands for cleavage and farewell; she guards the doors to life and death. The mystery of regeneration is of an awe-inspiring nature: it is a deadly embrace. Unless the libido calls him forth to new dangers, the Hero sinks into slothful inactivity. Either he must go under or become a hero. If this risk is not taken, the meaning of life is somehow violated and the whole future is condemned to hopelessness, staleness, and to a drab grey lit only by will-o'-the-wisps (*CW* 5).

El Saffar (1994) contends that women cannot be in an Heroic relationship to elementary and dark transforming Feminine by virtue of being bodied in the image of the Great Goddess. In having to slay the Feminine in her elementary forms of nurturing and devouring, the Good Mother and the Terrible Mother which culture and evolution of human consciousness have required, a woman also has to slay aspects of herself. These aspects refer to her own needs, her ability to nurture herself, sexuality and creativity. From this study, it appears that the participants have also rejected this existential possibility and banished it to the unconscious. It remains important for them to return to these aspects for renewal and life. The return to the Mother in the unconscious will be more contaminated and complicated and perhaps more urgent and imminent as a result of this socio-cultural conditioning.

Some of the specific themes that illustrate the above-mentioned implication obtained in the dream imagery will now be discussed.

For women, there is no model which is ruthlessly honest in evaluating their heritage and its effects on their personal lives. Society cannot offer the woman a Mother image to reach out to and emulate, a Mother who can help her to bridge the gap between herself and humanity. But without that maternal matrix, she moves alone. Most personal mothers were themselves wounded by these very processes, and loved as best they could. Nonetheless, generation after generation, women lacked a strong maternal matrix out of which to go forward into life. Informed, one way or the other, by Masculine values, the personification of the mother's disappointment is less in her child than in herself.

Today, career women may well be harvesting the outcomes of generations of the absence of an holistic Feminine. Grandmothers and mothers and women have adjusted to patriarchal values under the ascendance of the archetypal Masculine to the extent that they have extinguished their own connections to the Feminine principle. The mother who lacks or rejects this principle cannot see the child in its becoming and cannot allow it to live its own imperfect humanity in its own imperfect world. Betrothed to perfectionist standards and without Feminine connectedness, the mother longs for the ultimate way out of prison. As a result, the daughter might well live much of the time with a strong death wish. That very death wish may be what women are trying to redeem. Because of the Feminine rejection at birth, the female child has yet to be born. Thus she survives without connection to these Feminine processes (Woodman, 1982).

Unconsciously, on the microdevelopmental level, the girl-child has often been unable to relate healthily to the personal mother, as perpetuated in the socio-cultural norms. Consequently, the mother is not related to her own female body; she grows up performing to the best of her material and spiritual endowments but, at the bottom of it all, feels rejected as a person and, in effect, blames her ugly body for the rejection.

Some post-Jungian women writers like Woodman, El Saffar, and Meador believe that the body is sacred for women because it is the dwelling place of the soul and part of a woman's realisation of herself *as a woman*. Women have never really separated healthily from their mothers' bodies because women have never been allowed to take up residence in their own bodies, fearing its chthonic nature. A profound sense of despair, resulting in grief and terror, resonates with that initial primal rejection. The security offered by the mother's body is not present in the original matrix, nor is there any reinforcement for the maturing body attempting to differentiate its own boundaries from those of the mother and the external world. Unable to establish these fundamental physical demarcations, she often does not know literally where she begins or where she ends in relation to Mother (*Mater*) in her response to the unconscious rejection of the Mother. Women cannot assimilate nourishment easily from a Mother who may have forgotten them.

The Feminine instincts are isolated because they are split off at a pre-verbal level. The emotional and physical foods which should be ingested cannot be ingested healthily, so the instinctual process or what is called the psychoid process receives conflicting messages. Consequently, any process of physical intimacy may be undermined by a sense of betrayal. In this sense, neither the Feminine processes of soul-making nor the Masculine spirit can be truly embodied. As the body is absent, there could be a severe distortion in the psyche/soma relationship in women since she is not grounded in her own sexuality. Thus the body cannot become a temenos, a place where her body protects her ego. Body awareness is especially important for Father's daughters because, by slaying the Mother, their orientation to life is through the mind, so the body is rarely in tune with the spirit (Woodman, 1982; El Saffar, 1994).

For the woman, her identity is indistinguishable from her body. Until she looks toward her body as a nourishing source, she will remain out of touch with her Self, wandering about in a world alienated from the maternal nourishing Feminine aspects of her Self and its implications for growth and renewal.

Women deprived of these Feminine images may have to experience them in the physical acceptance of another woman. This process manifests itself in dream images of other helpful female figures and/or helpful sisters, particularly so in participants moving closer to the dynamic Feminine.

In slaying the Mother and consciously breaking with the Mother's values, these participants unconsciously affirm them. As a result of a participation mystique with the Mother, they are deeply ensnared in the mother complex.

The Terrible Mother side of the Feminine on this level reflects the underlying fear of life and fear of abandonment. The frightened ego is in constant danger of being swamped. On that weak and susceptible foundation, a rigid superstructure based on collective values, such as efficiency and duty, is constructed.

The archetypal link between Mother and Daughter is precariously threatened. Her mourning for the Mother on a transpersonal level and her loss of soul reverberate all the way back to abandonment. The anguish and guilt of the Mother and the loss of Daughter resonate right through issues of body and soul. The female body, as partially representative of the Feminine, is rejected as is the idea of the woman being embodied in herself. This primal rejection could lead to the feeling of being an abandoned child. For a woman, being herself generates a fear of genuinely being obliterated. As a result of this specific type of maternal bonding in women, the body splits from the mind and the woman tends to go into the world of the mind and spirit, resulting in a psyche/soma split in women.

It is this cycle which seems to become important in the dynamics of career-oriented women. Patriarchal mothering may be identified strongly with the dynamic and static Masculine modes of being, thus their daughters may experience these aspects of mother and mothering far more frequently than the genuine mothering of the Good Mother and Dark Mother aspects of the archetype (whether in their personal mothers or in the mothering realms of society and culture). That is, they do not experience the good nourishing side which is overused and abused by society, nor the whorish promiscuous, erotic, bloodthirsty, underside either.

In consciously rejecting these aspects of the Feminine model, she moves closer to the Masculine in a patriarchal society.

For women revering such patriarchal Masculine images and without some good grounding in the Mother, their essential problem lies in relationships which involve the difference between love and power. If a woman is being fed and nourished by a patriarchally-oriented mother or mother surrogate such as a husband, a company, a church, or collective values, she is probably starving in relation to herself.

Following Woodman (1982), it can be said that a woman is not nourishing herself and her own feelings so these remain unrecognised or denied. She starves. She also has to perform perfectly in order to be loved. While running as fast as she can toward independence via perfection, she runs into her own starving self, totally dependent, and crying out for food.

Moving closer to the Masculine may keep her out of life and deprived of any connection with the Feminine principle. By feeding only off the life of the idealised patriarchal images of the Masculine while neglecting her own barely formed Self, she wounds herself.

In the Demeter and Persephone myth, it is the supreme Feminine, Gaia, who knows that the human mother, Demeter, must give up the daughter for ravishment by the Masculine so that growth and renewal can take place. Persephone is compelled to leave the Mother, to be torn from the Mother so she can reconnect later to the Mother in a new way. This finding seems to have significance for the archetypal image of the Feminine as Mother in this study. These women have given up the Mother, have moved into the Masculine world (or beyond). They have separated from the Mother, and moved away from the positive static Feminine, but long for the return; indeed, they will have to return to the Mother.

Given the powerful tendency of Christianity toward patriarchy, with the Masculine Father God revealed in his son while the Feminine principle is assigned to matter, and supposedly ruled by the devil - in short, the Feminine principle as the woman, Eve, bound to the serpent, bringing death and all our woes to the world, the Feminine principle as Witch, the necessary shift for women, which heralds a re-emergence of the Feminine at a higher transformed stage of static Feminine consciousness, comes, according to Woodman, when the ego begins to ground itself in the Great Mother (new forms of static consciousness), the body of creation itself. Only then does the atrophied instinct make healing contact with the psyche's healing imagery. In terms of Biblical mythology, it is then that the virginal disembodied Mary is finally able to seat herself on the lap of the wise Sophia.

Sophia and the Black Madonna, as more highly individuated images of the Feminine (pertaining to the Virgin archetypal transforming image of the Feminine), are thus hiding in the unconscious and will emerge together when the Feminine re-emerges in the later stages of the evolution of higher levels of human and individual consciousness.

Both Von Franz and Jung have written on the significance of the dogma of the Assumption of Mary (Woodman, 1982) as it reflects a larger *enantiodromia* away from the exhausted and destructive patriarchy toward a new matriarchy in which matter is released. That the problems of women and their resolution are being acted out on a world stage larger than the Church, or its Assumption of Mary, had in mind strongly suggests the importance of these women, in terms of what they are struggling to achieve within themselves, for the future of civilisation.

God's return is one of the most ancient expectations of the human race. God is known already in His outward manifestation, by His laws, commands, and scriptures. This is the Logos, the Masculine side of God. What is lacking is what has been anticipated in the Second Coming: God's inner dynamic process. God in his creativeness rather than in His creation is the essence of the

Feminine as traditionally enacted in the ancient Mysteries. God's return constitutes the emergence of the Feminine side of God which has gradually been taking shape for centuries in the unconscious.

The Devil or matter is the *deus absconditus*, that part of the unconscious of God which has not been absorbed or digested. Jung's radical position involves a *felix culpa*, a fortunate fall, which launches woman on the way to differentiation from her own deluded omnipotence and launches God on the path of incarnation. It is the first faltering step toward becoming human. She must learn to make room for her Shadow, contaminated with cultural and social biases, echoing back to when woman comprised part of the dark Trinity. The transpersonal, cultural, and personal Shadow of a woman and the self-hate constellated in the dark Feminine can possess and attack her until she succumbs to self-obliteration.

Woman is intimately connected with the same problem as that involving the redemption of Christianity from the one-sidedness of the Masculine principle. This process, particularly in alchemical texts, is seen as the fallen woman, or wisdom of God sunk in matter, calling upon a human being of understanding to dig her up. She longs to be delivered from the gross or unredeemed matter to which as the fallen Eve (as a manifestation of patriarchal Christianity) has assigned her. Here, what is involved is an *enantiodromia* leading to the recognition that what Christ symbolises is in everyone and He can be directly addressed.

The process of *enantiodromia* is important here. Either it spirals out toward release or inward toward destruction, with the crucial proviso that destruction and release, like crucifixion and resurrection, are one. That realisation is the Feminine mystery: to find the stillness at the centre of the whirlpool or the eye of the hurricane and not hold onto it with a rigidity born of fear. That centre is called Sophia, the Feminine wisdom of God. She can accept all the changes in nature - seasons, days, phases of the moon - because of the deeper awareness of the permanence residing within. This archetypal image of the Feminine is also reflected in images of Kore, the Virgin and, for women, the Black Madonna - images of a new static Feminine consciousness for women.

Woodman (1982) describes Sophia as an emerging archetypal pattern, not yet fully conscious, that is bringing to Western culture a new understanding of the relationship between spirit and matter. The Masculine Wisdom of God resides in theology, dogma, and moral philosophy. Because these disciplines constitute knowledgeable wisdom, they are accessible to reason and, being accessible to reason, they can be - and often are - reduced to catechism. They become an institutionalised collective Wisdom. The Wisdom of Sophia, on the other hand, is the wisdom of the unknowable, the dark side to the wisdom of the knowable God - the tyranny of the Church - so there is a dark side to the Wisdom of the unknowable God. This dark side is utter chaos, the Void itself. The dark side of Sophia is the original void before it was penetrated by light, that is, the

matrix in which the light is first made manifest. In the Black Madonna, sexuality and spirituality become one (Woodman, 1985). The Black Madonna is the patron saint of abandoned daughters who rejoice in their outcast state and can use it to renew the world. To surrender to Sophia, however, demands a strong Masculine-oriented ego.

For Woodman, this relationship between spirit and matter is depicted in images of the Virgin St. Anne (maternal instincts) praying to the Holy Spirit, resulting in the conception and birth of the Virgin Mary. In this image, the maternal instinct in harmony with the Holy Spirit is able to give birth to a new Feminine consciousness constellated in the Virgin Mary. This image also points to the process of the Feminine being ravished out of identification with the Mother, and undergoing a necessary renewal and a sense of individuality through the penetration of the Masculine.

Christ was crucified because ostensibly He broke the laws established by Jehovah: the Ten Commandments carved in stone. Fulfilment meant breaking the stone and transcending it through the spirit. By disobeying the letter of the law and choosing the individual soul, He acted in the spirit. This is the Feminine side of Christ, presently forcing itself into culture and breaking down the old rigid codes.

Living in the spirit in the Now demands an acceptance of the Feminine principle of death and resurrection. In the Christian myth, matter dies, crucified by the letter of the law, but, after the three days, it rises again transformed into spirit. The upheaval in modern culture may be traced to the emergence of that spirit. Although it is chaotic and imperfect, it may lead to the Feminine.

As there is no available archetypal image of the loving Goddess, the individual psyche which has lived all its life in fear of not being nourished by the Mother, of being snuffed out by the Father, or of suffering fundamental rejection, can be regenerated only when these patriarchal images of the Masculine and their attendant fears have been adequately transcended. Nonetheless, it seems that women today are actualising an image of wholeness by picking up the pieces which had been lost and abandoned through millennia and putting them back into place.

11.5.3 The Masculine

It was indicated in the literature study that Jungian writers find several models useful in depicting the archetypal Masculine and its images in women. Further, it was contended that the Masculine principle focuses on separateness from life, dominating and transcending body and death, reaching to the world of spirit to diversify, exteriorise, and penetrate. It has a static, elementary and dynamic, transforming process.

It was also indicated that the animus was more clearly understood in post-Jungian circles as built on the imagery of Otherness, which in the woman is projected onto and mythopoeically expressed through objects associated with the opposite gender. These other qualities are often over- or under-valued, too idealised or too negative to be part of the conscious identity. In patriarchal society, these images of the Masculine Otherness would be vested with the power, penetration, assertion, and over-evaluation of the Masculine as well as the rejection of the Feminine which individual woman and the culture at large adhere to. Thus the imagery of the Masculine would be fused and confused with images of males in a patriarchal society because, in the ascendency of patriarchal culture, these aspects are primarily identified with men.

Nine themes can be connected to the archetypal Masculine. These include animals, inanimate objects, numbers, separateness, collectivity, striving and succeeding, hostility and anger, female, and male figures.

Although there is no clear distinction here between the static and dynamic aspects of the Masculine, separateness, numbers, striving and succeeding, hostility and anger, certain animal symbolism, and heroic female and male figures suggest the positive and negative dynamic sides of the Masculine. Of these, animals, separateness, striving and succeeding, female and male figures constellate the positive dynamic Masculine. Animals, anger and hostility, male and female figures represent the negative dynamic Masculine.

The themes of inanimate objects, number symbolism, certain motifs of animal symbolism, collectivity, and the high frequency of negative, rigid and generally unhelpful male figures may point to the static images of the archetypal Masculine. The themes of collectivity, inanimate objects, and negative male figures demanding obedience indicate the negative static aspects of the Masculine.

The imagery of the Masculine could be classified as alluding to the possibility that the dynamic Masculine was present in the invasion of the paternal uroboros, leading to the integration of the Masculine for greater awareness and consciousness but there are strong indications that they have become static and negative. It must be indicated that the imagery on the Masculine were more differentiated than that of the Feminine.

In terms of the developmental model of the Self, it could indicate together with the above findings on the Feminine that some of these Masculine modes of being still are in the unconscious. This would make sense if it is understood that six of the participants were placed on the static Feminine/dynamic Masculine pole. Because four were not identified with the dynamic Masculine, and one was closer to the static Feminine, one would expect these participants to have some dynamic and static Masculine potentialities still in the unconscious. They would be living in a world where these images are still undifferentiated or threatening.

Women more closely identified with the Masculine clearly had a pattern where they themselves (that is, their ego's) incorporated, commanded, and carried these possibilities themselves. Therefore it can be regarded as largely conscious. These participants were those women placed as identified with the dynamic Masculine pole (Artemis), identified with the static Masculine (Athena), and those placed on the static Masculine/dynamic Feminine pole, though not identified with either pole (Psyche and Ariadne).

11.5.3.1   Dynamic Masculine - Positive and Negative

Themes of animals (lion, horse, and phallic snake), separateness, striving and succeeding, hostility and aggression as well as heroic, attacking and threatening, killing male figures could point to the dynamic Masculine.

The images of heroic combative female figures are also included here as part of the dynamic Masculine.

The images of animals reported here suggest a constellation of Masculine ways of being in these women. Images of the lion and horse with their distinctive Masculine overtones were at the disposal of participants, and, by using these instincts, could be positively available to the benefit of the dreamers.

Among the creatures pertaining to negative dynamic Masculine symbolism was the phallic snake, which attacked and killed women.

The theme of separateness could pertain to ego-development and the separation from the womb and the Mother which is necessary in order to develop further consciousness. This process is depicted in the invasion of the Great Father and the ascendence of the dynamic Masculine. This distancing is closely connected to the theme of striving and of achieving successfully. This was amplified as the dynamic Heroic consciousness which could be used in separating from the Mother. All of the participants, except dreamer H, had images of themselves as being separate and separated.

Images of threatening attacking male figures occurred throughout the dreamers' material, supporting some post-Jungian writers' theory that all women in a patriarchal society have to contend with a negative dynamic Masculine imaged as Alien (Young-Eisendrath, 1987; Stevens, 1992). Thus all these women, despite their access (albeit differently) to more Masculine ways of being, still carry in the animus, that which is Other to herself (in terms of the developmental model of the Self): images of males invested with power, penetration and aggression. This could mean

that these women still regard these processes as ambivalent and still somewhat outside herself in Westernised South African society.

The intensity of the violent nature of these images was stronger in women on the static Feminine/dynamic Masculine polarity as Kore/Persephone and puella/Hetairas. Their attacking nature seemed to be presented also by male figures attributed with power and status who become silently demanding. Male figures as Other (that is, animus as dynamic Masculine) still represent power, control, aggression which still have to be integrated fully and are still regarded as Other. In the Kore-identified woman, these figures seem to constellate the negative dynamic Masculine the strongest.

Images of heroic, powerful, and seductive male figures point to the positive potential of the dynamic Masculine still projected onto male self-objects. In the puella/Hetaira, they invest the Heroic forms of being attributed to the dynamic Masculine to male figures, idealising them and, in that way, negotiating the dynamic Masculine.

As discussed in the Results (Chapter 9), images of the Masculine in the form of heroic Father, God, and King constellating the Masculine, were evident, especially in participants in whom the puella/Hetaira was activated where male figures were to be impressed, seduced, and pleased. In having the seducing male imagery constellated, the woman is using herself to seduce these male figures. This could suggest an inability to confront them out of her own power, as well as a need to integrate their power into herself (coniunctio and incestuous motifs). She is thus pulling down the dynamic Masculine in the form of Father, God, or King and projecting her own power onto these self-objects.

The image of the personal father or Fathering seems to instil conflict and be demanding. These aspects are most evident in incestuous connections with the father and the brother, which could indicate a higher integration of the Masculine. Father images are strongly evident in women in the Hetaira stage, although somewhat less so in women where, in higher, more dynamic phases, they are depicted as in need of rebirth or death.

All the participants, except dreamer H, dreamt of themselves as competing and striving, which indicates a potential integration of dynamic Masculine ways. Participants on the static Feminine/dynamic Masculine, but not identified with either pole (puella Hetaira), still seem to contribute some of these qualities to males, carrying the dynamic Masculine for them.

The image of male figures being killed could point to the negative dynamic pattern of the Masculine as it erupts in violence and anger.

The Artemis identity pattern shows clearly that she has identified with the dynamic aspects of the Masculine, and is hunting and fighting fiercely with the dynamic Masculine. This is strongly indicated in the images of the dreamer killing male figures, and hunting almost aggressively.

With participants identified with the dynamic Masculine pole or on the static Masculine/dynamic Feminine pole of the developmental model of the Self, powerful combative Amazon-like female figures were recorded by these dreamers. These powerful Amazon-like figures indicate that aspects of both the dynamic Masculine and Static Masculine have been integrated in these women on this polarity. Echoing Bolen's (1985) finding that, as women start to integrate their own power and agency, female images appear to carry this energy in dreams; in women who project these powers onto men, it will be carried by men in the women's dreams.

11.5.3.2   Static Masculine - Positive and Negative

Although these women seem to be - and indeed are - successful in the outer world and free to use the energies of the Masculine principle, it would appear that they are constellated in the unconscious as stifling and powerfully important but also dangerous. The positive ordering static Masculine was portrayed in the themes of animals, collectivity, numbers and male figures. The negative static side of the Masculine was unequivocally portrayed in the presence of inanimate objects, collectivity symbolism, number symbolism, animals, and male figures.

These images of the static negative Masculine were powerfully depicted in a dream where two half babies are tragically forced to work in a machine-like environment, indicating the stifling or killing-off of new life. The dream in which an unknown close male friend of the dreamer is hurt and injured by racing in dangerous machine-like devices could also point to the static negative Masculine aspects which wound, hurt, and so inhibit.

Collectivity symbolism also pertains to the static Masculine propensities. Number symbolism indicates Masculine propensities which also indicate the stifling static aspects of the Masculine.

The theme reporting the most images by far was that of male figures. The static Masculine was encountered in male figures who were powerful or who had status. There were also male figures who were insistent and demanding. It would seem that male figures (the animus as Other) were depicted as frightening and insistent, and needing to exercise sterile control. From this, it may be deduced that power and order was still projected onto males as Other.

The Athena woman identifies closely with the static side of the Masculine, displaying a Warrior-like defence as well as a commitment to the instilling of laws, regulations, and rules. This could

indicate a powerful defence and distancing from the archaic Masculine and its invasion in order to move further on in the process of differentiation.

A further development (as it was found in the one participant on the static Masculine/dynamic Feminine polarity) in the Amazonian Athena constellation (where imagery of the negative static Masculine depicted in the form of the patriarchal demanding Father) was that this imagery was still present but now in the form of almost ridiculous male figures, impotent, and worthy of contempt and punishment. This may indicate its dysfunctionality as the negative static Masculine. Dreamers falling under the Amazon type seem to be distancing themselves by identification with the static Masculine while, at the same time, attempting to assimilate it while realising its dysfunctional nature.

In women further along on the static Masculine/dynamic Feminine polarity, there were also images constellating the Warrior facet of the archetypal Masculine as well as of hurt and wounded males in need of being tended to. The emergence of these images could point to an archetypal image of the Masculine as wounded, pointing yet again to the negative static Masculine in need of transformation and change. The personal father here was imaged as depotentiated and in need of life and rebirth. The negative static Masculine, imaged in male figures as Other, was depicted further in images of sickness, injury, weakness, impotence, neediness, and laziness.

All of the participants have moved out of the static Feminine consciousness, although they are clearly at different points of valence on the static Feminine/dynamic Masculine and static Masculine/dynamic Feminine polarities of the developmental model of the Self.

11.6 TYPOLOGICAL AND STRUCTURAL IMAGES OF THE ARCHETYPAL FEMININE OR MASCULINE AS EVIDENT IN THE CAREER-ORIENTED RESEARCH SUBJECTS

No individual woman can possibly integrate consciously the entire range of affects and behavioural qualities of the Feminine or Masculine principle and its archetypes. Some will inevitably remain unconscious and unassimilated. It was argued above that the archetypal female images constitute various types of identity. These images would constellate certain identity-forming patterns in women. It is important to note that not all of these were archetypal images influenced mainly by the Feminine principle; indeed, some were overtly influenced by the Masculine principle. To understand more accurately how the Masculine and the Feminine function, it becomes important to reflect on the images which were constellated in this specific group of career-oriented women.

Images of the female - sometimes wrongly presumed to be images exclusively of the Feminine - currently researched and activated in women could result in certain personality typologies and behaviour patterns. Goddesses present as inner images in women form certain behavioural and identity patterns which may be seen as part of the larger evolution of consciousness and the developmental process of women and, more specifically, career-oriented women (Bolen, 1985).

Only one dreamer's (B) resultant dreams could not be placed along an identity continuum as a result of inefficient patterns.

One participant (H) in this study could be placed along the static Feminine/dynamic Masculine pole of the model of the Self used in this study as a Persephone/Kore, entering the modes of ego development and consciousness with a strong valence to the static Feminine consciousness.

Four others (F, A, C, D) could be identified with the puella/Hetaira archetypal image on the same polarity of the model of the Self, but with a stronger valence toward the dynamic Masculine modes of consciousness, however.

Two more participants could be identified acting as Amazonian types, in the form of either Artemis or Athena (E, H). The Artemis constellation was closely identified with the dynamic Masculine modes of consciousness. The Athena image was closely identified with the static Masculine on the static Masculine/dynamic Feminine polarity of the model of the Self. The Artemis women are strongly identified with the dynamic Masculine in its positive forms, revealing a fierceless, fighting, hunting spirit.

Further along the static Masculine/dynamic Feminine polarity but with a stronger valence toward the dynamic Feminine, Participant G could be identified as a Psyche type who is striving actively to integrate the dynamic Feminine

One participant (I) could be linked with the imagery of Ariadne, manifesting an even stronger valence toward the dynamic Feminine.

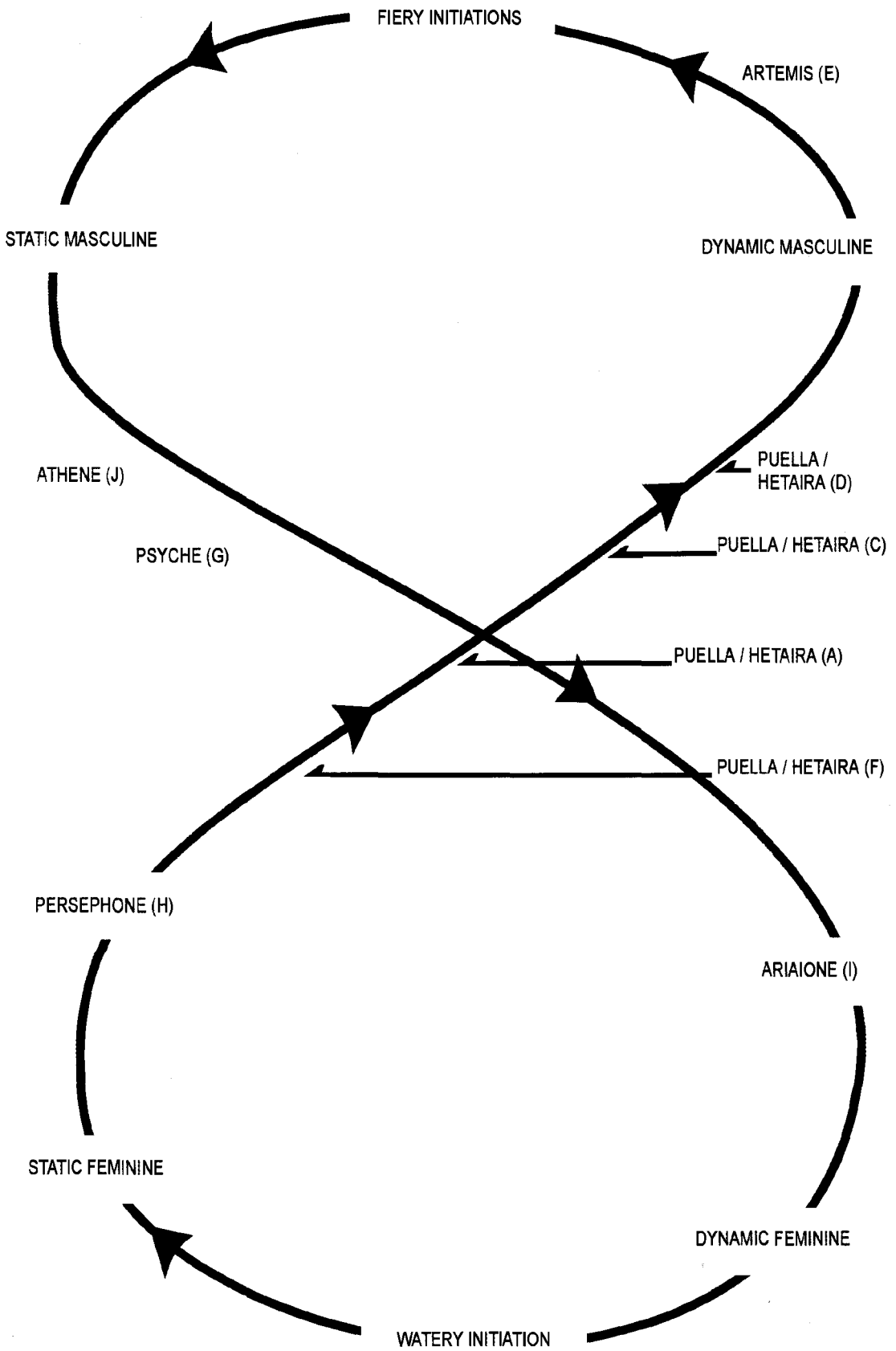Figure 11.1 represents these findings diagrammatically.

FIGURE 11.1: TYPOLOGICAL AND STRUCTURAL IMAGES OF THE FEMININE
AND MASCULINE EVIDENT IN THE RESEARCH SUBJECTS

11.7   SOME IMPLICATIONS OF THESE RESEARCH FINDINGS

The goal of development in the Jungian ideal is wholeness. This patriarchal culture pattern developed as a necessary part of the evolution of human collective consciousness. In South Africa, the white patriarchal culture which is usually identified with the static Masculine also manifests strong negative dynamic Masculine overtones of violence and destruction. The predominance of the patriarchy in South Africa remained unchallenged and essentially unchanged for decades. This culture maintained its deep entrenchment through the Black-Feminine fear, a state of affairs which had serious and damaging effects on the Masculine development of women, keeping them closely bound to the static forms of Feminine consciousness.

In South Africa too, industrialised work as part of the Masculine mental ego development of human consciousness partakes in Masculine ways of being. Afrikaner women who become career-oriented develop in such a way that they have had to find ways of negotiating the Masculine. It would be erroneous to presume that career-oriented women constitute a homogeneous group, since each is obliged to negotiate the Masculine in her individual way. This results in each individual being at a different place in the developmental model of the Self.

In terms of the model, this process could lead to a tendency of their having a more exaggerated experience and expression of one polarity of the Masculine and Feminine than of the other. This does not imply that the ego has no experience of the other polarity. The ego begins to experience all modes of consciousness from its earliest development. A predominance on one polarity does imply, however, that the experience of the other polarity will be much less developed because familial and/or socio-cultural factors do not support the ego's initiatory passage to the other polarity, either in the unfolding of the life cycle or in the microdevelopmental unfolding of the individual. This awakening to each pattern comes through a woman's experience of her bodily environment and of those around her. Maturity and the movement toward wholeness requires the natural and unimpeded flow through the four patterns or modalities of consciousness.

In Chapter 8, it was explained that the four patterns of Masculine and Feminine have a dynamic relation to one another, expressed in a natural movement away from the static Feminine, through dynamic Masculine and the fiery initiations to static Masculine, on through dynamic Feminine and the watery initiations to the static Feminine. This movement is seen in the ideal macrodevelopment (or life cycle development) of the individual from birth to old age in the stages of unity, differentiation, integration, and individuation. Although one pattern is dominant for each stage of development, the appropriately mature ego participates in all patterns more or less throughout its development in a constant dynamism.

The problematic typologies of female images, which may or may not reflect the Feminine and may, in fact, reflect the Masculine, can serve as identity patterns, which can be put into a developmental perspective, using the model of the Self and the predominance in polarities to look for developmental patterns and understand the operation of the Masculine and Feminine within each identity pattern.

The personal father is the first male figure in a woman's life and the prime shaper of the way she relates to males as Other. In a patriarchal society, he is usually the one who carries the society's images of the archetypal Masculine side and thus connects his daughter to those experiential possibilities. He is the other, who shapes her uniqueness and individuality. In her moving beyond the home into the outside world and its conflicts, it is his attitude toward work and success which will impact on her attitude as was shown in Chapter 7 on the influences on career-oriented women. It is, however, the influences of the Masculine that are important as these are likely to be carried more and more by women and mothers in a post-patriarchal society.

According to Schierse Leonard (1985), one outcome of the cultural imagery of the Feminine and Masculine results in most personal fathers in a patriarchal society being either positive and indulgent or authoritarian and strict. Most fathers are a mixture of the two.

The personal mother also needs mentioning here. Schierse Leonard (1985) and Woodman (1990) refer to the two most common patterns of personal fathering in a patriarchal society. These patterns seem important in and for the outcomes of this study. The father who is the eternal boy, the weak and indulgent mother's son, will marry a father's daughter who will become a mother who rules the home and disciplines the house. The daughter has a double problem: no Masculine model helps her in the process of differentiation from the mother so she may remain bound, identifying with the mother and, more particularly, with the mother's negative dynamic Masculine. Consequently, she is likely to adopt the same rigid attitudes as her mother, albeit unconsciously.

Another variation on this pattern comprises the rigid old man who has a girl for a wife. Both the daughter and the mother are dominated by the father while the mother, in her passive dependence, does not and cannot provide an adequate model for genuine female independence. The daughter is likely to repeat patterns of female dependence. If she does rebel, that rebellion is engendered by defensiveness against paternalistic authority and not out of her own female values and needs. Both these variations of either the eternal youths or eternal rigids are typical and inadequate as patriarchal images of the archetypal Masculine. These images of the Masculine constellated in personal fathers may also point to the cultural patriarchal Masculine which suffers a split between laziness and weakness versus control and rigidity. However, in this study, the imagery obtained of the archetypal Masculine reveals that women in a patriarchal society are wounded by the patriarchy, and especially in white patriarchal South African society.

This seems to support the stance that, even if the personal fathering was good and positive, in the outside world of the patriarchy, the woman is likely to encounter the obligatory forces of the patriarchy which denies her full Masculine development. This arises from poor cultural Fathering and women generally being kept away from dynamic and static Masculine ways of being or, if they do access it, its being still under the influence of the denigration of female/Feminine split.

The continuous presence of the Masculine as Alien seems to assert that all women who have reached adulthood in this patriarchal society will at times evaluate themselves and their strengths as deficits. This negative evaluation is imposed through socialisation. This Alien male image constitutes perceived excluded dynamic Masculine aspects of a woman's conscious female self, projected in a patriarchal culture onto males. As a consequence, the imagery of the Masculine will be contaminated with these cultural projections.

According to Young-Eisendrath and Wiedemann (1987) and supported by the findings of this study, it seems that women must be regarded as successful by some significant males in their lives in order to individuate. In order for a woman, and a career-woman especially, to develop, her distorted and projected desires must be lost and then retrieved in order to be integrated in a society of Father rule.

The Alien image as an attacking monster or Trickster and its implications for career-oriented women needs to be discussed here because it reverberates throughout the dream material of all dreamers. In one dreamer, however, these images of the attacking dynamic Masculine were overwhelming.

She matched the typology of Kore/Persephone (preponderance of the static Feminine consciousness) on the static Feminine/dynamic Masculine pole with a valence toward the static Feminine. On this pole, the continuing oscillations of compensatory movement from one pole to the other are elementally experienced as a conflict between omnipotence and impotence by the ego personality (when it is identified with the dynamic Masculine pole) and as a conflict between absolute autonomy and union (when the ego is identified with the static Feminine pole).

This dreamer (H) is wholly beside herself, lacking confidence in her judgements, her own being, and her personal will, and, as Daughter, is confused, victimised, and lost (Young-Eisendrath & Wiedemann, 1987). The dynamic Masculine potential was prevalent in threatening and abusive male images (animus). The Feminine was encountered in a negative way as dangerous and destructive. This participant has not broken away from static Feminine consciousness and the participation mystique, therefore the dark negative static Feminine could overcome the weak ego. Here, the dark Feminine did not serve a transforming role, and could be seen as potentially devouring. The dynamic Masculine is carried by animus figures while the dynamic and static Masculine aspects are threatening and attacking in a primitive form, indicating that her own

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access to aggression, separation, and self-assertive potent individualism is carried only in projection onto Masculine figures and instances.

During separation-individuation, the symbiotic unity with the personal mother and the Great Mother is likely to be valued differently by girls and boys. Indeed, the symbiotic union is viewed negatively by boys and traditionally positively by girls. Separation and individuation issues are important because it is here that the major component of gender differentiation takes place. The sub-phases of this particular process in woman's developmental process involve body-image differentiation, rapprochement, and object constancy.

This dreamer (H) identifies more closely with being Mother or Daughter in need of nurturant care or being protected. Therefore, for her, it becomes difficult to separate from the Mother.

When there is a predominance on a polarity, it is difficult for the ego to sustain the tension of opposition between the poles. So it has a tendency to identify with one pole, forcing the other pole into the unconscious or into projection onto another person. When the ego is excessively in the pattern of the static Feminine, the dynamic Masculine is split off and unconscious; that is, in the Shadow. However, the moment the woman reaches for her own narcissistic needs, the image of the dynamic Masculine as Alien overwhelms her consciousness. This was typical of traditional ways of being that women were allowed.

When there is a predominance of the static Feminine, there could be divine inflation in which the inner narcissistic sense of specialness is severely maladaptive to the requirements of the static Masculine world. Fantasies of a fulfilling life of unrealistic proportions could also be found.

Attachment and separation issues result in there being insufficient Masculine energy available to this woman to allow her to be guided and to penetrate efficiently in the outer and inner worlds. This would explain why, together with images of the Alien, images of little boys as the under-developed Masculine (imaged partly as laziness) were unable or unwilling to guide this dreamer.

The dangers inherent in this phase lie in the fact that images depicting the Masculine as Alien and aggressive occur simultaneously with images of the Feminine as terrible, devouring, negative, and depotentiated. This combination provokes aggression and violence within the woman herself, together with a self-hatred at her inability to negotiate these energies successfully.

On the personal and cultural levels, what is important here is that a woman remains within the symbiotic bond of the Mother because the person experiences herself as being unable to complete the Mother. When the Mother is experienced as tragically wounded or unable to function separately from her children, then the child remains bonded until the Mother can be seen as a whole and complete person.

It is the worthiness of the child's love which is in question; it is a love experienced as ineffective, flawed, or inconsequential. Thus, the woman may project onto people in the outer world either of these internal Alien figures - the Rapist/Killer or the negative, abandoning Mother. The Mother complex here can be described as strong, needy, suffocation or demanding, and the Father complex as abusive, judgemental, aggressive, or incapable of sensitivity.

The dreamer adapts through a strong self-reliance which could collapse into excessive dependence on others (which, in turn, could indicate dependent or passive aggressive personality dynamics). Her need for protection and security - her Mother needs - could be projected onto her career. At the same time, being this close to the static Feminine, there is considerable potential for creativity.

In confronting the Alien, she may either succumb or triumph. In needing to leave and in leaving the Mother world, she enters the dynamic Masculine with the knowledge that her survival depends on her ability to negotiate these Alien energies. She may use her career to carry the dynamic Masculine energies.

In this study, 6 of the women in the group seem to negotiate the Masculine by becoming Father's Daughters. They either function as puella/Hetairas by experiencing the dynamic Masculine in projection onto powerful heroic Males or become Amazon-like Father's Daughters who function as Huntresses (having integrated the dynamic Masculine and fighting fiercely) or by becoming Warriors by having integrated these attributes, and defending the static Masculine laws fiercely. On the one hand, they may conform and perform through various ways of making use of their appearance. On the other, they may opt for identification with and integration of the patriarchal Masculine and their qualities.

In this study, four participants were placed on the static Feminine/dynamic Masculine pole as puella/Hetairas. Although they have moved away from static Feminine consciousness and identification with the archetypal images of Mother, Daughter, or Wife, they have not identified with the dynamic Masculine pole either. They tend to disparage Feminine values as is evident in the dream wherein the dreamer fears the spider which keeps her awake. She wants to escape from the spider (that is, negative Mother) because this keeps her awake and compels her to more Masculine modes of consciousness.

They have accessed Masculine possibilities. As evident in the dream images, they strive, succeed, and are in command. But in all of these dreamers, the Masculine images remain threatening, alien, or are invested with male energies which they still regard as Other. They remain wary of these animus and male images. The static Feminine is largely unconscious and here there are images expressing needs for psychological nurturance and safety. The negative static Feminine is also present, but not as engulfing and devouring as in dreamer H. The

Feminine in Her transformative side is also present, pointing to new developments of the Self over time. However, this transformational potential remains small. For example, consider the image of the *puella*/dreamer shying away from the potential transformation embodied in the tadpoles as they seek to penetrate her. She remains scared and frightened of this conception. Another similar image concerns the dreamer assisting a fat women to search for her cat. The dreamer remains casually and peripherally involved in the potential for transformation, refusing to acknowledge and become involved with the process herself. The urgency of these transformational process in the *puella* is well illustrated in the dream where the dreamer is attacked by frogs. The dreamer attempts to avoid the Feminine aspect of this transformational attack.

The conforming and performing *puella*/Hetaira woman here believes herself to be inferior and looks to boys and men for knowledge, guidance and protection. The dynamic Masculine takes the form of the Heroic patriarchal Father, God, or King, and is projected onto the personal father, male leaders, careers, or institutions. These Masculine images can take on both the authority and the aggression as perceived from a female perspective.

The woman here comes to regard herself from a male point of view. As a little girl, she probably rejected the inferior qualities of the female. In rejecting the legitimacy of female authority and in separating from Mother (in some cases, from the personal mother) for male authority and the Masculine, she probably comes to acquaint strength symbolically with the male and a sense of inferiority and weakness with the female (Schierse Leonard, 1985). In order to achieve that acquaintance, she has to relinquish her authentic connection to static Feminine experience. The core conflict in this complex lies between the authoritative and triangulating Father complex and shallow, empty, and depressed Mother complex.

The *puer* or eternal youth pattern has long been recognised in Jungian psychology. It is characterised by a denial of the passage of time so that life is lived as if there is unlimited time, the provisional life. It typically involves fantasies of unusual and/or special spiritual or worldly achievement. As such real life is going to begin at some time in the future, the *puer* has little capacity to commit to anything in the present, whether in work or relationships. James Hillman (1979, p. 23) points to a greater complexity than this in the *puer aeternus* archetype: "The single archetype tends to merge into one: the Hero, the Divine Child, the figures of Eros, the King's Son, the Son of the Great Mother, the Psychopompos, Mercury-Hermes, Trickster, and the Messiah. In him we see a mercurial range of these personalities: narcissistic, inspired, effeminate, phallic, inquisitive, inventive, pensive, passive, fiery, capricious".

Hill (1992) concurs that the *puella* - and the *puer* too - suffers from a lack of static Feminine mirroring rather than too much of the static Good Mother. She suffers from expectations dominated by dynamic and static values of Masculine in the father or mother. She will fulfil inflated aspirations and unlived aspirations, especially of the personal father or patriarchal Fathers, in her

case. She has missed the experience from which she could have developed a sense of self from her earliest beginnings, and is typically given abundant recognition for apparent talents and potentialities but, inwardly, feels like a fraud and unauthentic. Against the background of all that is expected of her, these feelings are intolerable and the *puella* may take flight into the dynamic Feminine in one form or the other. In this sense, the *puella* often presents as narcissistic (Satinover, 1987)

The *puella* is separated from a healthy sense of the static Feminine, good Mother, mirroring, projecting the unrealised dynamic Masculine onto heroic, powerful, male figures. Therefore, in work, she does generate ideas or potentialities to be explored, and seeks positive mirroring from others. When she gets it, it can be a sort of false affirmation in the static Feminine, a false sense of affirmation not for what she is but for the potential she appears to have. It may temporarily inflate her with dynamic Masculine initiative, but this initiative tends to be deflated in the absence of such significant figures and again the flight can be made into the dynamic Feminine. The danger here is that the *puella* can rise to the heights of splendid potentiality and can be energised by the promise of a sense of identity which can be found in work; but that sense of identity can die again in the face of real inner emptiness and the lack of solid ego resources to fulfil her potential.

Should she experience a sense of self-hatred, it may be organised and expressed through the patriarchal Masculine which convinces her that she is evil or bad, resulting in a false self. There is a pretence at masculinity, tomboyish attitudes, a teasing and challenging manner, and the mastery of various forms of competition as means to achievement and success. Anxiety over appearance and anxiety over achievement are both facades adapted to the dictates of the patriarchy so as to gain access to patriarchal power. At this stage of individuation, career women can be dependent on men to sustain their sense of self-worth, and are motivated by their standards, a sense of protection, and the vicarious sharing of their power.

A Father's Daughter who is His intimate and equal sees herself as competing to be the most beautiful and the most successful. Her curiosity about the evils stored underground is commonly understood as sinful. In other words, the ability to remove the lid (as Pandora did) which helps to contain the forces of the buried matriarchal culture is psychologically the first desire to penetrate the power of appearance. Make-up, hairdos, jewellery, and the power of her appearance (Wolf, 1990) are her only reward. She fears the reality of grief and mourns over lost possibilities. She remains sceptical when it comes to looking beneath her surface to uncover the ugly or wounded parts of herself. Images of food, eating, drinking, and the body as well as that of a basic flaw or hidden ugliness, stupidity, or meanness constitute basic crucial issues. Thus she carries the negative wounded Mother sacrificed and kept unconscious in order to gain the saving power of the patriarchal Masculine powers. Sexual accommodation can become the focus of response to male demands.

In this study, it was found that Schierse Leonard's category of the Father's Daughters as High Flyers seems particularly relevant to career-women. High Flyers tend to live by impulse, are free as the wind and exuberant, leading wild and exciting lives in the realm of possibilities. They are neither fearful nor retiring, nor are they hiding from the world. Indeed, they are up there, adventurously floating along in air, often seeking the thrills of danger. The High Flyer feels that boundaries, identifications, houses, any sort of commitment anchor her to a static place without any hope of change.

For the Daughter, a significant aspect of this process may occur when the sexual dimension emerges at puberty or later. Her sexuality may now split off from her father and may be denied the object toward which it has been moving all along. This splitting of the very ground of her creativity may undergo a shattering eruption. Sexually, she may feel abandoned and betrayed. What the personal father and the archetypal image of the patriarchal Father may have done unconsciously, she may have to deal with at a conscious level. This can result in Masculine images which depict males as seducers, betrayers, rapists, weak or repulsive men, or as Tricksters, images which could herald in a stage of anger and disillusionment propelling the women to full separation, integration, and individuation according to the model of Self.

At this stage, the Father's betrayal of the Daughter is likely to produce in her a general lack of trust in men which may extend to the whole realm of the spirit, even to God the Father. At this stage, the feeling of the loss of the soul, as a result of being severed from the Feminine, is acutely experienced.

This could herald in the next stage where the Father's Daughter is still in awe of the patriarchal Masculine's power and potency, but now defends herself against the archaic powers of the Masculine by identifying strongly with that power, and introducing an identification with either the dynamic Masculine or static Masculine as the Amazon in the forms of Artemis or Athena.

This is an important stage because now the separateness, betrayal, and aloneness give a detachment, which, according to Woodman (1985), is the only energy strong enough to depotentiate the Magician-Trickster, the negative dynamic Feminine Magician who could have been dangerous or lethal in the *puella* phase. This heralds in the stage of identification with the dynamic Heroic Masculine and its processes of differentiation, autonomy, separation, omnipotence, and individual will.

One woman in the study, dreamer E, was identified with this stage as an Artemis woman. The predominance is now on the dynamic Masculine pole of the static Feminine/dynamic Masculine bipolarity.

Autonomy and independence are of utmost importance as is Heroic omnipotence. She would tend to be competitive and willing to drive herself relentlessly in order to maintain her position. These women are usually unable to tolerate feelings of impotence. Reactive, lively, and intense, they can manifest undertones of narcissism or histrionic personality traits as well as a potent individualism. Matters of force, movement, speed, skill, and prowess may be important for them. They are likely to want things their own way, to be free to pursue their own ends, irrespective of the interests of others. The strongly wilful individualism of the dynamic Masculine may easily turn negative and then inevitably acquire a persecutory flavour about it, readily expecting to be persecuted while persecuting others easily. She may have resistance to the static Masculine and its fiery initiations. The role of the personal mother in these women usually points to a role reversal in which the mothering realm (and/or father) affirms and inflates the child with expectations, but not in the attuned manner of the Good Mother, who sees the child as it is. In this case, there could be a constant affirming and promoting of the daughter in the service of the Masculine modes of consciousness with an absence of static Good Mother affirmation. In order to maintain its dynamic Masculine consciousness against the unconscious influence of the static Feminine, the ego must then split off the static Feminine into the Shadow.

This woman will tend to project the static Feminine onto others and to seek affirmation in temporary static Feminine union with the other. If the predominance on the static Feminine becomes too strong, a powerful fear of impotently being swallowed up is engendered, and the dynamic Masculine responds with rapid assertion of its independence and omnipotence. This omnipotence leads to inflated behaviour that is totally focused on its own needs. This, in turn, leads the ego personality into excesses that leave it terrifying isolated and alone, demanding again the unity with the static Feminine or some static Feminine object.

Redemption of the predominance of the static Feminine/dynamic Masculine polarity lies in a submission to the fiery initiations, and a resulting shift to the static Masculine/dynamic Feminine polarity. For the ego personality dominated by the dynamic Masculine pole, this shift involves the tempering and disciplining of its overdetermined autonomy in the service of fitting into a structure and submitting to the collective will of societal conventions. This is an initiation by fire in which rage and frustration have to be swallowed and suffered within. For the ego personality dominated by the static Feminine pole, this shift involves an initiation through suffering the terror of separateness, relief from which can be found only in finding one's place in the impersonal structures of the static Masculine order.

The ego's elemental experience of the static Masculine is its discovery of order in its environment and the imposition of prescribed rules of conduct. As the young ego tests its developing cognitive and motor skills in its early exploration of its environment, it soon encounters boundaries and prescribed avenues for its motor and cognitive movements. The process of internalising these cognitive and environmental structures begins immediately. The static Masculine is an experience

of order and the security of a prescribed set of roles and expectations in terms of which behaviour is to be channelled. The nature of the order is hierarchical, and is based in the outer social order. The ego has a sense of its own value, not for its very being, but for what it is becoming within the hierarchical order of the social environment. The ego personality that develops in a system excessively dominated by the static Masculine, however, is typically governed by expectations of how it should behave and what it should achieve, rather than by authentic self-motivation. The ego's archetypally patterned response to an internalisation of the static Masculine is an awakening of the dynamic Feminine. This response finds its elemental expression in spontaneous and random movements toward the new and irrational, leading to a new awareness that cannot be encompassed by the customary framework of the static Masculine order. This response flows through the watery initiations toward a reconnection with the static Feminine and a reaffirmation of the ego's connection with the mystery and totality of being. It is inherently difficult for the person with a predominance of the static Masculine/dynamic Feminine polarity to sustain the tendency of the opposition between the poles, so there is a tendency for the ego to identify with one pole or the other.

When the static Masculine is excessive, the ego consciousness is over-ordered, and bound by the limitations of convention and the prevailing worldview of the reference group. It can become complacent, righteous, and pedestrian.

The Amazon-identified Athena dreamer exhibited this pattern.

In extreme cases, this consciousness has a paranoid flavour because it lives in fear of the unexpected or of any interruption of its established way or of the incursion of new elements. On the one hand, it fears new experience, and on the other, it becomes increasingly removed from concern with the authenticity of motivation.

This results in armoured control. The woman here may have been wounded in a personal relationship with the father (Schierse Leonard, 1985), but all women are wounded by patriarchy which itself functions like an inept father. She could probably be identified with static Masculine values in either the mother or father. Mostly, they have an undeveloped relation to a positive static Feminine experience.

These aspects in the Athena-identified woman were mostly underscored by dream images in which she was closely identified with static Masculine values, adhering to what was collectively acceptable. Although the dreamer looks out over a beautiful garden in one of her dreams, she is barricaded from the garden, remaining inside the house behind the window. She is thus separated from the Feminine and its processes. The transformational aspects of the Feminine are vaguely present in the image of the seagreen cobweb. Here the Feminine still has the potential for entrapment but is simultaneously infused with the "green" potential for transformation.

The guarding against any dynamic Feminine dissolution was acutely illustrated in this dreamer's dream of the monks and sacrificial bulls, already amplified as Dionysian (dynamic Feminine) in essence. She steers away from these possibilities and uses her intellect to guard against them. The images of the Feminine are undifferentiated in this dreamer on both the static and dynamic side, indicating her strong affiliation with the static Masculine consciousness. These Feminine processes are evident only in a vague sense of longing and loss, as indicated in the dream about the female fish, killed in a acceptable way, but something of life has died with it.

Whereas the dynamic Masculine potency is measured as an internally defined sense of mastery, in the static Masculine, its potency is measured as the ability to meet collectively defined standards. This gives rise to conflict between discipline and control, at the one pole, and disorder and impulse, at the other.

This static Masculine consciousness may carry obsessive compulsive traits, a pervasive pattern of perfectionism, and inflexibility, and may insist on others submitting to exactly its way of doing things which is based on what is considered to be established standards and conventions. These women are devoted to work and productivity, conscientious and scrupulous about matters of morality, ethics, and values. They tend to restrict their expression of affection. Self-idealisation and the projection of inferiority are important here. They are inclined to rely on Persona adoption, discipline, and control, and seem to belong to the Amazon pattern.

This Amazon-pattern seems to arise as a reaction against inadequate fathering, occurring either on the personal or cultural level. This pattern is prevalent in modern culture. The Amazon-like assertion of women may yet prove the strongest to have appeared in history.

She is likely to reject the father on a conscious level, experiencing him as unreliable while simultaneously unconsciously identifying with the Masculine principle. She is, in fact, trapped in an Amazon's armour. Identifying with the static Masculine often serves as a protective shell, an armour against the pain of abandonment or rejection by their fathers. It is an armour against the woman's own softness, weakness, and vulnerability. She becomes alienated from her own feelings and from her own creativity, from healthy relationships with men, and from the spontaneity and vitality of living in the moment and so is cut off from life and from that which she cannot control. This was especially evident in the Athena and Artemis types as well in those women moving away from a predominance of the static Masculine and into patterns of Psyche and Ariadne, searching for higher levels of integration. The Amazonian reaction against the irresponsible and uncommitted father culturally or personally is a necessary phase and developmental step on the way of female development.

Schierse Leonard's category of the Amazon as Superstar is significant here. In the areas of work, she over-achieves, cutting herself off from her feelings and instinctive forces and often

experienced as deep-seated depression. In her anger, she rages at weak impotent men who have power over her, and at what her father/Father has done to her out of his own ineffectiveness and unconscious projections. Consequently, weak repulsive images of the Masculine may often be found (as was the case in this study), indicating the negative static Masculine in its dysfunctional state.

Another of Schierse Leonard's categories, the Martyr, offers a further variation. She reflects a stoic self-denial which appears frequently in the areas of sexuality and creativity, and which points to a Dionysian fear of letting go of oneself in case one should lose control; that is, a fear of the irrational and, correlatively, of the transrational, of those experiences which transcend ego-control.

Schierse Leonard's Warrior Queen is also relevant here. She is a determined fighter, undertaking a series of grim and sober battles. She moves ahead stridently, disregarding her feelings and the feminine body which she conceals behind her shield. Vulnerability and loss of control constitute crucial issues for her.

The danger is that the Self may be overlooked as a higher power, that the woman may be afraid to allow the spontaneity which, because it cannot be controlled, may cause her to lose her safe and established position. Any breakdown of the existing ego-position of strength may reduce her to weakness and helplessness before the irrational, leading to depression and an inability to work and function. She thus carries feelings of helplessness and dependence in her dynamic Feminine Shadow.

Her conformity and stridency may cover an inner rebellion and desire for flight which may disrupt her ordered world. The Warrior's icy hardness can melt into unexpected emotional attachments which could devastate her and others because it is so possessively dependent.

The positive side of the Amazon consists of confidence and assertiveness, while accomplishments are extremely valuable as a defence against inadequate fathering or the exhaustion precipitated by the battle of work. Women's experience of the patriarchal Masculine is fraught with disappointment, unreliability, worry, or shame.

At the cultural level, confronting her rage vis-à-vis the patriarchal Fathers has been necessary to make Feminine needs and values known. The redemption of the father on both the personal and cultural levels can lead to the potential union of the Masculine and Feminine. In this union, the woman can act in her original Feminine form, showing all its strength and spirit. Feminine contact can give form to the courageous spirit she contains.

Ultimately, by attempting to redeem the Father and the patriarchal Masculine, she is striving for higher, healthier levels of Masculine imagery. Redeeming the personal and cultural images of the Masculine as Father also means redeeming the Feminine.

Part of the wounded father's problem is that he himself is out of a healthy relationship with the Feminine. Either he is cut off and devalues it or he falls under the power of the Feminine as the eternal Boy. The former ignores the power of the Feminine and the latter gives it too much power by putting it on a pedestal, paradoxically devaluing its real value. Either pattern proves to be detrimental to the projections which women bear as recipients of these processes.

The ego personality at the static Masculine, however, is in danger of being swept away by the dynamic Feminine into an altered state of consciousness. When the dynamic Feminine is overdetermined and negative, this altered state takes either or both of two general forms, an eruption of feeling of unworthiness, self-loathing, and despair, accompanied by depression and disorienting affects, or an impulsive pursuit of experience for its own sake, in the form of illegitimate behaviours such as addictions or illicit relationships and activities. The implicit intent of such compensation of the static Masculine and its demand for conformity is a reconnection with the authentic flow of experience toward a renewing experience of the dynamic Feminine. Release from this predominance lies in undergoing the watery initiation into a reconciliation of these opposites and into a renewed union with the static Feminine. For the person strongly predominant on the static Masculine pole, this process involves yielding to the flow of inner experience which is often felt as frightening and disorienting. Yielding to the dynamic Feminine once again in her transforming aspects may be perceived as frightening and dark, as was prevalent in women predominant on this pole: Athena, Psyche, and Ariadne.

Letting go of the cherished standards and values of the static Masculine, a reconciliation of static Masculine and dynamic Feminine brings the birth of a new sense of wholeness and participation in the mystery of being.

In the Athena, Psyche, and Ariadne types, there were still images of the powerful static Masculine as Father, God, and King, but some of the male images appeared as weak, impotent, and worthy of punishment, portraying the negative static Masculine.

When this betrayal and abandonment become conscious, the entire patriarchal myth is constellated. It is in this context that the women's movements must be seen. Steadily increasing numbers of women have seen in the events of this century a genuine image of their own conditions as pawns in a patriarchal world. What this century has brought to light by acting it out in the most public and explicit ways is the psychological condition of the raped woman (Woodman, 1982).

When a woman goes out into the professional world in an effort to take responsibility for her own Masculine principle (which was previously projected onto men), she often finds herself applying the patriarchal Masculine standards of perfection to her life. The more refined this Masculine becomes, the more it devastates the Feminine. Locked into her incestuous love for patriarchal Masculine perfection, she feels secret scorn for her partner. She may become obsessed by a static Masculine drivenness which could destroy her own creativity. Far from allowing the transforming and dynamic Feminine to guide her into her own spiritual depths, she prevents this process. She has released herself from the imprisonment of the previous stages but she has not yet found a psychologically appropriate balance between Feminine and Masculine energies. Consequently, she does not know how to channel the creative potential, or how to bring the perfectionisms ideals into a human dimension.

In the dreamer identified with the Psyche type (G), the movement is away from exclusive identification with the static Masculine while containing and feeling the tensions of the dynamic Feminine more acutely. She takes with her the Warrior Queen's strength of the previous stage but not via an armoured defence system.

Through the connection to her Masculine Heroism, she discovers that she is the source of her own worthiness and the foundation of her own authority. Psyche is now powerful enough to be in a strong bargaining position, tending to be self-affirming while anticipating certain outcomes, one of which is that her need to be cherished and protected will be met (which were imaged by this dreamer in motifs of the static Feminine). The meaning of her work at this stage imbues her with a sense of mastery in mid-life. She contracts for a partnership with the patriarchal Partner or Hero in areas of work, determination, courage, intelligence, authority, and competence. The fact that there were images of wounded, injured, or hurt males may reflect a negative static Masculine in need of transformation.

The stage ends in the inward journey which encompasses consciousness of the limitations of her appearance as social power and of her ability to be effective as an agent in patriarchal society. She is now in the position to contemplate her true potential for the restoration of herself. The passive sacrifice of self-worth and self-interest of the previous stages makes way for a willing giving over of herself to the patriarchal Masculine forces in an effort to make a contract of equality and shared responsibility for her own pleasure and survival.

The image of Psyche leading her funeral/wedding march offers a compelling depiction of the ambivalence and fear with which the woman anticipates the consequence of her partnership with the Heroic, imaged in man or institution. Although forces are dangerous, she goes actively out to meet them. While, for this dreamer (G), the image of the steel truck points to the destructive negative Masculine, it is important to note that she is nonetheless in control despite the difficulty of keeping it on the road.

Confrontation with the underground power of the Feminine in the form of the negative Feminine/Mother becomes strong again as the Feminine urges her to higher development and the integration of the static Feminine. These images of the Feminine as transformative were strongly constellated in this dreamer as amplified. Consider the dream in which an apple (transformational feminine fruit-birth) emerges from an envelope, symbol and bearer of the Logos. In the dream in which the aeroplane lands on or near a green field, it is worth noting the Logos-centredness of the plane and the implicit brevity of its flying capacities in the context of its need to return to the earth (Feminine). The return to earth symbolises a coming-together of the Feminine and the Masculine. Another enlightening dream-image in this regard reveals the dreamer sitting in a garden which, although presently neglected, has huge potential for growth.

The underground descent and a wish to indulge in the beauty of Pandora's box as power leads to death. This may lead to psychological depression, feelings of helplessness, and stagnation resulting from a direct confrontation of the raging Goddess in her negative form. In the myth of Pandora (*puella*/Hetaira), she is killed by this process.

An inward investigation needs to be supported with a fundamental understanding and confidence in the woman's own worth in a patriarchal society. Otherwise, she remains captured in the resentment, bitterness, and loss which she encounters in her darkness.

Psyche's desire to have, and capacity to use, her own validation for herself represents the final challenge to the Mother complex. In Psyche's myth, this self-validatory interest leads to her transformation into a Goddess, accompanied by the Mother's recognition that the Daughter is now strong enough to possess her own female authority.

The aggression of the Masculine in the form of male figures is now not as frightening or overwhelming as it was earlier. It has become less threatening and more playful. This would mean that aggression, power, and status have been integrated and that male images here carry other aspects of the Self.

Young-Eisendrath and Wiedemann's (1987) remarks on this stage are important. During the activation of the Hero image of the Masculine, there seems to be an intrapsychic arousal of the negative Mother as she is challenged by the self-determination of the Daughter. This was evident in the dream where both mother and daughter were bitten by the same spider (negative Mother).

The negative Mother virtually insists that the Daughter remains passive, dependent, and weak by maintaining a strong hold until the woman embraces her own heroism.

This heralds in a stage when the confrontation with the dynamic Feminine becomes possible to access hidden competences for further development. This stage seems to include a readiness to meet the dynamic Feminine.

As far as the Ariadne-woman in this study is concerned, the following remarks are pertinent.

The readiness is depicted in the archetypal image of Ariadne's confrontation with the Minotaur, that product of the Mother's rage. Now, the woman can make active choices for her own self-interest, self-fulfillment, and meaning, constellated in images of the male Equal Partner.

This woman's self-initiated descent into the depths, followed by a confrontation with the aggressive and deformed aspects of repressed Feminine through the watery initiations initiated by the dynamic Feminine, leads to a meaningful restoration of an attitude that had been lost. The Daughter goes back to the unhurt virgin ground of her soul, back through a healing regression into nature to find her own life force (Woodman, 1982). In a particularly interesting aspect of the dream, this subject places her hands deep in holes populated with ants (Feminine) as if trying to establish contact with the earth.

In the myth, the mortal Ariadne dies, indicating a deep acceptance of the interdependence of the components of life. This ability to trust the developmental process appears to disperse fears of abandonment. Images of the fantastical child in this dreamer suggest unique developmental potential in a life context of greater authority. In one of her dreams, there appears a magical horse. The dreamer is initially uncertain whether to sell it (that is, to avoid its developmental potential) but subsequently decides to keep and nurture it.

The abandonment of Ariadne is relevant as social commentary. Liberated women or self-initiating women may be rejected by a society which tolerates only males in almost all of its important facets.

At this stage, images of the male which strongly contain helpful male figures with Dionysian overtones were visible in the participant identified with the Ariadne type. Now that images of the males have become positive, they may serve as positive guides. He has become the inner beloved and the guide to the Self. These figures function as the dynamic Feminine as the animus draws her closer to a new static Feminine consciousness, which will yield a new affirming of the Self. He does not usually appear in dreams until the woman has the ego strength to take responsibility for her own potential. It is interesting to note that, in this participant, among various positive images of the Masculine, there occurred the Dionysian lord of the dance.

Beverley Zabriskie's (in Barnaby & D'Aciero, 1991) remark seems important here in explaining the incidence of highly personalised male figures. And whereas a woman may widen and deepen her

ego to enfold potentially integrable contents which were denied her in a patriarchal culture and projected onto males and thus, so to speak, feminise these energies of the personal and cultural unconscious, these male or animus figures which are bedded in the collective unconscious suggest a transpersonal or archetypal Otherness that may be contacted but never fully integrated by the ego. These figures embody transcendent potencies that mobilise the individuating woman to extend beyond Otherness, beyond her place, time, and social strata.

11.8   BRIEF OBSERVATIONS ON THE VALIDITY AND CONTRIBUTION OF THE RESEARCH

The body of material used for this research is quite substantial, with 10 participants providing 128 dreams. Nonetheless, generalisations need to be made with an appropriate caution. However, the findings correspond consistently with the findings of other post-Jungian writers on this subject.

Because the processes of scientific research presume replicability as a given, the hermeneutic process would inherently seem to raise questions about subjectivity or bias. However, it is generally accepted as an integral part of hermeneutic projects that the materials (dreams) will lend themselves to different meanings according to the particular perspective or standpoint adopted by the researcher. Consequently, the question of validity resides not in whether other researchers would arrive at the same meaning of the materials but in whether the materials themselves have yielded meaning apposite to an understanding of the research topic. Here, it can be argued that the hermeneutic analysis of the dream material within the parameters of Jungian psychology was sufficiently rigorous to yield 19 themes which not only provide valuable insights into the role of the Masculine and the Feminine and their interaction within career-oriented women but also to delineate various crucial stages through which women must pass in the process of individuation. The 19 themes have been extensively discussed through amplification, a hermeneutic method of analysis which is well established and accepted within analytical psychology.

A project such as this is important not only for the immediate outcomes it yields but also for the new areas of research it suggests. First, it would be useful to undertake similar research within other South African cultural contexts. Secondly, individual case studies in which dream material is investigated over a period of time could yield valuable information about ways women manage their careers. Thirdly, comparative investigations into dream imagery in the different genders could be enlightening. Fourthly, more detailed research could be devoted to the role and usefulness of different mythologies in understanding dream imagery in career-oriented men and women. Finally, the role of dreams in an understanding of the development of women should not

be underestimated. They can yield valuable materials which can assist both developmentally and therapeutically for women as they pursue fulfilment within themselves and their careers.

11.9   CONCLUDING COMMENTS

The following concluding comments on these South African career-oriented women as a group and their processes seem apposite.

The Daughter, who has a poor relationship with the Mother (the one through whom the archetype of the Self first constellates) tends to find fulfillment through the Father or Male Beloved (under the influence of the Heroic dynamic Masculine or static Great Father archetype). She may be a woman who can find no relation to the Demeter-Kore myth because she cannot believe there will be a Mother who would mourn her. She may have an intense experience in the contrasexual sphere but lacks a solid ego-Self connection.

According to Brinton Perera (1981), she has no real ego, only an animus-ego, not one of her own with which she can relate to the unconscious and to the outer world. Her identity is based on personae, adaptations to what her animus tells her she should be. She has almost no sense of her own personal core identity, her feminine values, or her own standpoint. Women in the West have been defined in relation to the Masculine.

The work of Young-Eisendrath and Wiedemann, Woodman, and Schierse Leonard demonstrates that most of the women in the Masculine Father-world experience themselves as fragmented, often divided between the negative Mother (frequently as a negative mother complex) and the animus complex as imaged in males carrying the Masculine. There is a tendency to exclude or repress the Mother image of the Feminine archetype with profound effect on attitudes toward the natural environment, human bonds, and bodies.

Inferior gender identity with exclusively female mothering results in the devaluing of women's power (Young-Eisendrath & Wiedemann, 1987). The excluded authority in women is neither solely the result of identifying with negative mother projections nor of identifying with the inferior qualities of female gender. Rather, it is a collision of both. Through involvement with feminist groups and by consciousness raising, women can learn not to internalise the deficits projected onto their gender. Women are becoming aware of the role of the animus and socio-cultural determinants. On a cultural level, they are beginning to understand the effect of the images of the patriarchal Masculine and, by bringing this into consciousness, they are able to defuse the animus attacks.

For career-oriented women, it is especially important to note how these processes have divorced them from Feminine ground. It becomes problematic for women because the facing of the transforming dynamic Feminine will include coming to terms with the Feminine/woman equation, and the denigrated inferior qualities that are projected onto woman.

This process requires prior adequate development of Masculine ego-firmness and discipline, technical integrity, and external social adaptation. Self-control and the ability to maintain oneself on the level of combat and competition in the fight for existence is crucial. This takes the woman beyond the Heroic image of the Masculine to images of the Masculine as wounded, ridiculous, injured and dying, prior to her being able to re-establish contact with the Feminine.

The archetypal negative static Masculine in need of transformation is depicted in sterile variants of the suffering errant knight such as Parsifal or Gawain. He tries to correct or mitigate the effects of his mistakes, bears the wound of his shame and guilt as a sacrificial offering of himself toward the next inevitable step in evolution. The acceptance and reintegration of the scapegoat, woundedness, and pain is the unavoidable price to be paid for being human and being in search.

The discovery of woundedness, particularly in childhood trauma, as an almost universal factor of human motivation and behaviour, is one of the most important discoveries of modern depth psychology. A parallel manifestation of this woundedness may be found in culture, although it remains, as yet, unassimilated.

The wound underlies and drives the search, and is part of the intensification of consciousness which, if it is to know the good, must also incur the pain of the bad. Striving for the good, the questioning knight realises that he cannot hope to avoid the bad on the way. He is compelled to face up to inner conflict and so moves through pain and joy in his expectation of change. The patriarchal ego, informed by patriarchal Masculine values, attempts to hold tight, to be perfect, guiltless, and never ashamed of itself. As a result, it becomes self-righteous, rigid, tough, and judgemental. The archetypal image of God is tragically rooted in experiences of the inadequate Father. By undergoing his own individual trial, he redeems the individuation principle embodied in the Christian motif of the Crucifixion. The acknowledgement of the wound in oneself as well as in others leads to a clarification of feeling and to the possibility of discovering individual conscience. These are the tasks of a new age, just as thinking was the task of the preceding patriarchal one.

Everyone inevitably receives wounds as a child by never receiving enough unbounded love, by never having all the yearnings and needs satisfied. If the frustration of pain and desires, the trial and errors can be endured without causing a severing from the need to search or quest, then it becomes possible to come closer to the source of life, the archetypal eternal vessel which gives to each person the specialness of honouring his or her own vessel and connects everyone to the great community of seekers of the transpersonal source.

The new static Feminine image accompanying the archetypal Masculine will depict a priestess of the fullness of life: to play and dance like Artemis, to allure like Aphrodite, to domesticate like the Vestal Virgins or to be maternal as Demeter, to function as Athena by furthering civilisation and skills, and to comfort and relieve misery like Mary.

In order for this new image of the Feminine to be constellated on a collective level, woman must champion and protect the need to live through and experience everything which has been repressed by the patriarchy. This, in turn, will require her to enter the realm of Medusa, the underworld of the dark Yin, to suffer through it so as to achieve a renewal of life. The acceptance and protection of the urges of these newly-emerging life-impulses involve a readiness to play and experiment, while remaining ever concerned with relative safety, for the sake of gentle disciplining rather than repressing. This attitude is like dancing, an attentive and sensitive moving with the tides of being and happening, regardless of whether they fit in with what should be.

By extending the maternal and nourishing role toward others and self, this new image of the Feminine stands as the embodiment of inwardness in defence both of inner values and of individual uncertainties resulting from the untrustworthiness of outer rule and law. It expresses the need to gestate patiently, to listen in to time itself, and to let the tides rise and ebb until time brings forth the moment of birth.

In moving closer to Masculine modes of consciousness, career-oriented women have moved closer to where these processes for reconnecting with the Feminine have evidently become urgent. Moving beyond the Father-world, these women may now have the opportunity to confront the life-enhancing descent into the abyss of the Dark Goddess to emerge again later in a new static Feminine consciousness. The process of initiation and the esoteric and mystical traditions in the West involve exploring different modes of consciousness and rediscovering the experience of unity with nature and the cosmos which has been lost through humankind's goal-directed development.

The need for this journey fuels the current interest in the psychology of creativity and the early pre-Oedipal stages of human development and their pathologies. To connect with these levels of consciousness involves a sacrifice of the upper-world aspects of the Self for the sake of the dark, different, or altered states. It means sacrifice to an undifferentiated ground of being in the hope of gaining rebirth with a deeper, resonant awareness. It also means returning with these resonances, and being able to add them to their ordinary Western consciousness.

This openness to be acted upon is the essence of the experience of the human soul faced with the transpersonal. This is the pattern of psychological health for the Feminine in both men and women. It provides a model of the incarnation-ascension rhythm of the healthy soul. The descent may be seen as the incarnation of cosmic, uncontained power as timebound corruptible flesh with

the purpose of retrieving long-repressed values and of uniting above and below into a new pattern. Thus the dark forces of the earthly reality and the unconscious can be approached where the death of inadequate patterns and the birth of the authentic, validated, balanced ego awaits.

Through an integration of ideas drawn from Brinton Perera and El Saffar, an outline will be presented of the processes by which the new static Feminine image can be realised while under the influence of the cultural patriarchal dynamic and static Masculine, which is especially relevant for the career-oriented women characterised in this study.

Brinton Perera (1981) argues through this process by analysing the myth of Inanna/Erishkigal. (Brinton Perera's outline of this myth is to be found in Appendix B.) The bull symbolises primordial energy and the Masculine fertilising power of nature. Inanna becomes aware of the repressed Shadow of the sky God by watching his funeral rites. The patriarchal Gods have an underside, a large Shadow split off into the unconscious. The Shadow consists of bull-like passion, raw desire, and power epitomised in sadistic bulldozing violence and demonic bullying. That stubborn bullish defensive Shadow of the Gods is a fact of the patriarchy and its Heroic ideal which overwhelms the Feminine and struggles to control and hold their own in life, charging ahead careless of where they destroy sensitivity and empathic relatedness.

Inanna's descent implies her confrontation with the archetypal patriarchal Shadow. She must see the limitations of the Fathers and be witness to what was repressed. She must find Erishkigal.

Psychologically for modern women, the death of the bull of heaven implies that what once sustained and fertilised the ego can no longer function. The ancestral Masculine Father principle has been depotentiated and, with it, the ideals and imperatives which function to provide identity to the Father's Daughter. When she looks behind the facade of the idealised Father as model, a woman can begin to see the fragility which it conceals. There is an element of sadism involved in the patriarchal ideals she had worshipped and now sees as the enemy of the Feminine and herself. Or the breakdown of the Father-rule can come in the form of a Trickster figure or of Dionysian dissolution. She is then forced to introvert and to offer herself as a sacrifice, to suffer the dismembering dissolutions of her old identity.

She must see through the patriarchal wound before her descent. She would require validation in the Father's world - implying her own patriarchal Masculine ego-strength - before moving out into higher levels. The abandonment, even death of the patriarchal ideals are most often the gateway to further development. In the myth, it is the witness of the death of the bull of heaven that brings the Goddess Inanna to her descent. She cannot uphold perfection, bringing about abandonment together with an awareness of her Shadow.

In the Eriskegal myth, Inanna is the Goddess of war (like Athena or Artemis in Greek mythology) and is bonded to the Masculine Father, serving in Her fierce, dynamic way as the positive puella, the numen of impersonal fertility, and the Goddess of sexual love (Brinton Perera, 1981). Despite all these attributes, She was a wanderer, dispossessed by Enlil, a second-generation sky God. Most of Her powers have been lost, having been usurped by patriarchal Masculine Gods.

Erishkigal becomes a symbol of dread for the patriarchy with Her paradoxicality, Her primal affect, Her power of active destruction as well as Her capacity for transformation via the slow, cell-by-cell organic processes like decay and gestation which work upon the passive, stuck recipient, albeit invasively and against his or her own will. This is Ereshkigal's energy: the destructive-transformative side of the cosmic will. She symbolises the abyss which is the source and the end, the ground of all being. Here, inertia and an elemental healing force are both to be found.

The basic Yin ground is a constant to which many daughters of the Father have little or no connection. These women suffer Ereshkigal's agony of helplessness and futility. Her transformative-destructive energy is unacceptable because of their need for separateness and self-assertion under the patriarchal dynamic and static Masculine. They unconsciously identify with what the culture rejects as ineffective and inferior, forcing them to introvert through a negative sense of uniqueness. Erishkigal demands death, the complete destruction of differentiation and the felt sense of individuality, and requires total transformation. The death of the active, differentiated beautiful queen of heaven and the action of Enki's mourners in this story balance and fill Ereshkigal's apparent void.

The underworld aspect of the Feminine is often met when *puella* women descend into what the idealistic dynamic Masculine and static Masculine has branded evil or sick, ugly and loathsome. The descent may be slow and deep, and may turn into a deathlike depression which may be frightening if there is no accompanying perception of its archetypal meaning and patterns. Contact with Ereshkigal brings a woman back to herself. This contact also invigorates Feminine potency so it can confront the patriarchy and the Masculine as an equal. Consciousness of the deep layers of the psyche is not an adversary of Heroic patriarchal consciousness but simply demands recognition as an equal power. She has a capacity to be objective, and an unrelatedness to the other that is life and self-affirmation at its basic demonic level. She seeks to make possible a perception of reality without the distortions and preconceptions of the superego. Such a prospect remains frightening because it cannot be validated by the collective, and is feared by Logos as mere chaos. It is awful and yet bestows a refined perception of reality to those who can bear it.

The wisdom of the dark Feminine that Psyche saw briefly was the knowledge she was to bring to Aphrodite to make her beautiful and eternal. Although Psyche saw it only briefly, she fell unconscious because that age was not ready for such knowledge. Now women seem to need to know that energy.

In women, wounding is not necessarily pathological. It is part of the cycle of menses, of birth and of daily blood life. Birth and death are intimates in the history of women in which change and pain are inevitable. Suffering in a primal way is a sacrifice of activity which can lead even to rebirth and illumination when it is accepted. It is the place of powerlessness, of chaotic and numb or unchannelled effect, of lonely grief or rage, of powerlessness and unassuaged loss and longing, a hellish place where everything women know is useless. There is no way out of the despair except to bear it. It has to be endured. The woman is suspended out of life, and stuck, if or until some act of grace, some new wisdom arrives. Such raw impersonal though potentially initiating miseries are Erishkigal's domain.

Ereshkigal's stake of death on which Inanna is impaled provides an opening penetration which is the instrument of the Goddess's initiation and the freeing-up of sexual intercourse to the Goddess. The sense of the stake suggests an aspect of the impersonal Feminine energy because it makes firm, nails down into material reality, embodies, and grounds spirit in matter and the moment. Submission to the mystery of bodily experience is one way in which a woman is nailed down into incarnated existence, nailed into reality to find her own firm stance.

The receptive Yin is by nature empty. There is a danger that women feeling their own emptiness, especially in a patriarchal culture, will seek fulfillment through males or institutions by serving the collective ideals of the Masculine in prostituting themselves to the Fathers. They will envy the penis and seek it to satisfy their longing for power, or they will try to lose their sense of impotence in worship of the man who gives sexual joy and the possibility of blissful merging.

An awareness of an inner space can make a woman feel empty, lifeless, hollow as if without food or substance, an oral cavity caused by the lack of a mother or lover. She then craves to be filled and is susceptible to abject dependency on an outer or animus impregnation. She can lose her own soul in the bliss of melting into her lover. Inanna's death and impalement on the phallic post of Ereshkigal is replaced by her union of the Masculine with the static Feminine of the Mother.

A woman's hunger to merge with the Masculine as animus or an outer man, her idealisation of the Masculine as true spirit to which she will submit her need to be filled with patriarchal authority, or to be parented by the Masculine, is changed through this inner intercourse. Too often, there is no distinction felt between the unmothered woman's need for the mother and her need for a male partnership. Perhaps because so many women were nourished by the patriarchal animus of the caretaker, or because they found their brothers and fathers warmer or more valuable, they continue to seek strength and mothering from men and their own animus, even devaluing Feminine nurturance when it is available to them.

Erishkigal's stake fills the all-receptive emptiness of the woman with Feminine strength. It fills the eternally empty womb and gives a woman her own wholeness so that the woman is not merely

dependent on man or child but can be herself as a full and separate individual. The enstakement continues a process which permits the birth of the capacity to be separate and entire.

The source is within. The basic need to be filled, which was so unmet by the personal mother and the Mother in many modern women finds a mode of satisfaction and of real sustenance while grounding is provided by the source within.

Western culture has clearly discouraged women from claiming impersonal Feminine potency. They have been encouraged to be docile and to relate with Eros to sadistic paternal animus figures rather than to claim their own equally sadistic-assertive power. When a woman feels her own individual self-connected stance, she can be open to receive another into her own better integrated self. This is strongly reflected in the archetypal image of the bearded Aphrodite, the hermaphroditic form of the love Goddess. Women could begin to own their own creativity and make individual passionate connections to life. The Yang strength of the Goddess feels more embodied in comparison to the animus strength of the patriarchal images of the Masculine.

The bipolarity of Inanna-Erishkigal points to the Mother-Daughter bi-unity of the Great Goddess. There is an active engagement between the bipolar aspects. A similar pattern is to be found in many pairs of goddesses: Athena and Medusa; heavenly Aphrodite and Urania Aphrodite; the light and dark side of moon Mother: Kali and Kali-Durga, as well as in the ovulation's white and menstruation's red phases.

The theme of incest with the Mother or Sister is clearly implied in the Goddess's bipolarity. For a woman, this connotes many things. In the present context, it is a way of incorporating the Mother's dark powers rather than destroying or escaping them. The erotic bond permits an intimate connection with those Shadow qualities the woman may never have had conscious access to in herself. This bond also suggests a return to the possibility of being intimately reconnected to some other who is like herself and who can therefore validate her fully. The mystery between Mother and Daughter and between women who are equals is implied. Incest suggests uroboric nurture, the level of the symbiotic bond which confirms a woman in her self-worth and lets her go forth with her own feminine soul, free from bondage to the outer collective.

According to El Saffar (1994), these women are required to ingest the soul fragments which are still seen only in the mirror of the other in the dyad.

In the *puella*/Hetaira images, these fragments would seem to be the rage and helplessness she faces while, for the Amazon, the rage would seem to be veiled behind her obstructive armour. For the *puella*, the recovery of her strength, power, self-assertion, selfishness, and healthy rage depends on her gaining access through her descent to dark Feminine. For the Amazon, the negative or terrible Mother holds the whorish, sexual, and vulnerable maternal nourishing sides

which will willingly and humiliatingly submit to death. Both battle with the dark transforming Feminine, although in different spheres. Both need a strong connection to the dark witchy side of the Feminine which has been relegated to the unconscious in Daughters of the Father.

Wholeness comes out of a return to the psychological conditions of infant dependency and a correlative remembering of the Mother fragmented by culture. The work of return and remembering falls disproportionately on women when culture is structured by patriarchal norms. Demeter-Persephone suggest that the healing of the split-off and fragile ego comes through reconnection with the embodied experience of loss and rage. It is the interactive experience of the relationship characteristic of the mother-infant bond. This alternative view of social relations and human beingness will be able to manifest itself in culture at the proper time (El Saffar, 1994). The transition from a self-destructive state of abuse to one of union is achieved through making the attachment to a Masculine imaged not as powerful but as vulnerable, broken, and injured.

According to El Saffar (1994), the broken Other that Jesus represents thus combines female embodied vulnerability with everlastingness, and forms an early coniunctio image which works as a self-object. Once established, that self-object enters into an extremely complex relation with her which belongs to the pre-Oedipal experience and has little concern with the patterns of Masculine dominance and submission which operate at the level of culture. In Jesus, woman's own rejected mother-image is transformed and redeemed. It is not only she who is weak, helpless, and in need of care, but He too is a little child and dependent on her love. Both mother and child are vulnerable and in need. He is both the wounder and the wounded. The Mother is both bountiful and rejected. He is a feminised maternal Jesus to whom she relates out of a sense of her own wounded embodiment. With the recovery of the Feminine comes the death and transformation of the patriarchal God-image.

Incest with the Mother represents a healing of the wounded ego as negative static Masculine and its dissolution in order to allow the birth and nurturance of the Self-child as a new wholeness pattern. This incest is also to be found in the Erishkigal myth when Inanna learns to receive her own death and rebirth, as well as a capacity to witness that process. This intercourse changes the relationship between upper and lower worlds and creates a new Masculine-Feminine balance in the upper world. This incest nails them to reality by destroying their heroic ego-ideal and initiating a period of descent into depression as they suffer through their identity with the wounded derogated Feminine.

Until the negative Shadow qualities are seen in their wider cultural context, women will feel particularly cursed and hopeless. Here a feminist perspective is therapeutic. To see that all women have suffered cultural derogation means it is not one woman's fault that she feels weak and inadequate in her own life and in supporting her own daughter. The archetypal cultural perspective removes the onus from the particular mother and with it a cycle of unmet demands or

hurts, frustrations and vengeances which could prevent self-acceptance. The feminist perspective seems to permit an attitude of sympathetic witnessing to the Self and Mother which restructures the problem and is analogous to the action of Enki's mourners.

The hardest descents are those to the primitive uroboric depths where women suffer what feels like total dismemberment. But there are many others lesser descents, imaged as descents into tunnels, the belly or womb, into mountains or through mirrors, which serve to loosen rigidities and raise energies before women can risk the shattering descent, fraught with peril, to the depths of their primal wounds to work on the psychic-somatic level of the basic hurt.

Inanna first uses her seductive powers to try to raise the dead, to re-animate the bull of heaven. Like any initiate, she courageously surrenders to her own sacrifice in order to gain new knowledge and power. Inanna allows herself to be broken for a new creation. Sacrifice is the basis of primordial fertility rites. Inanna offers herself in sacrifice, witnessing to the death of fertility and offering herself as seed. She offers her own libido to replenish the lost source. Death by violence is creative in the sense that the sacrificed life becomes manifest at another level of existence.

In her descent, the Goddess withdraws to be sacrificed as the scapegoat, as happened in collective rituals. The original scapegoat had nothing to do with sin because ethics were not involved, only the necessity to exist under the natural law of the conservation of energy in the overall system of life. Nothing grows or changes without the nourishment of a sacrifice. Renewal and connection with the potent forces of the underworld involve breaking up the old patterns and the death of a comfortable gestalt at some level, even the death of an apparently whole identity.

Psychologically, for a Daughter of the Fathers, the descent of Inanna is about her homelessness; she has been dispossessed and so has lost the focus of her self-acclaim and self-acceptance. She needs to sacrifice her dependence on the patriarchal Gods to find her true home in the static Feminine and processual grounds of being.

For, as Daughter, Sister, and companion of the male sky Gods, she has suffered the diminishment of her own potency which many women know and enjoy when they relate primarily to and through patriarchal images of the Masculine. Hetaira (companion) serves the joys of life and the Masculine Gods, and is ever endangered by losing herself through fostering subservient connectedness. She needs to return to the dark, unacceptable Feminine to renew her potency, not to use it as a defensive shield - as Athena reconnected to the Gorgon and its fearful face - but to restructure it so it can be reborn in an inner process.

Here, working at what Woodman (1982) calls the body-mind level, silence, holding, touch, chanting and singing, gesture, breathing, non-verbal actions like drawing, sandplay, building with

clay and blocks, and dancing all have their time and place in helping to get in touch with the regressed and hidden pre-ego, and to help it to feel valid and to trust.

Often part of the effect may be traced to the fact that such participation and acceptance go beyond conventional parameters of verbal therapy and make the woman feel deeply allied with and validated at the archaic-Matriarchal level. Although this is a sacred process, it may seem paradoxical and apparently meaningless. It represents the submission to Erishkigal and the destructive-transformative mysteries.

Brinton Perera (1981) argues that in the myth one Father responsible for the release of Inanna is not only helpful but generative, playful, and empathetic. He reflects creativity rather than stasis and preservation. This Father image connects with the waters - symbolic of the never-ending flow of life's energies - which restore the wasteland (Enki as image here of the dynamic Feminine reverberates with Dionysian, Hermetic imagery.)

Enki's way of approaching the Feminine permits Erishkigal to produce her essence, the water of life. These waters rechannel the cause of the inertia towards its own life-giving side. They stir the tomb to life-bearing. In the myth, when Innana comes up out of the chthonic, she is loathsome, ugly, selfish, ruthless, willing to be very negative, and not to care.

The beautiful agreeableness of the love Goddess and the human father's daughter, the identification with spirit and with having things easy and innocent - these ideals must be redirected towards the Dark Goddess herself and changed profoundly in her service in order that the woman as herself in service to her Self may survive.

The beloved Dumuzi here is the favourite animus attitude that must be destroyed as the primary source of her own validation and identity. When Dumuzi is transformed into a snake, he gains serpent wisdom while nothing in the Great Round dies. Life's forms degenerate and are renewed. The institution of divine kingship - the symbol of renewed life - will continue in the escape of the initiate and in the magical-matriarchal dimension of consciousness, yielding a perspective on the wholeness patterns of the energy transformation cycle. Finding meaning in death, loss, and pain reaffirm the meaning in Inanna's passionate joy, combat, and ambition, all of which become valid and holy experiences for women.

The Black Madonna is an image of the conscious Virgin Feminine who has stood in the fire of transformation, and who represents a new level of static Feminine consciousness in women. In the Inanna-Ereshkigal myth, Geshtinanna comes into the story after Inanna's descent and return, signifying the outcome of this process as embodied in a mortal woman and a new level of static Feminine consciousness.

Brinton Perera (1981, p. 94) expresses it this way:

> The images of the myth can orient us on the path as we suffer the return to the goddess and renewal, following in the footsteps of Inanna - and then of Gesthtinanna. The implication for modern women is that only after the full, even demonic, range of affects and objectivity of the dark Feminine is felt and claimed can a true, soul-met, passionate and individual comradeship be possible between woman and man as equals. Inanna is joined to and separated from her dark ancestress-sister, the repressed feminine. And that, with Ninshubur's and Enki's and Dumuzi's help, brings forth Geshtinanna - a model of one who can take her stand, hold her own value, and be lovingly related to the masculine as well as directly to her own depths.

That is all there is to know - for now:

> *Some day there will be girls and women whose names will no longer signify merely an opposite of the masculine, but something in itself, something that makes one think not of any complement and limit, but only of life and existence: the feminine human being* (Ranier Maria Rilke).

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APPENDIX A

TRANSLATIONS OF RECORDED DREAMS

The dream records of subjects found in Appendix A were omitted from the final version of this dissertation. This was done as a result of the confidential nature of the dreams.

THE MYTH OF INANNA-ISHTAR AND ERESHKIGAL

Because the myth of Inanna-Ishtar and Ereshkigal may be less familiar to some readers, an outline is provided here. This outline has been taken from Brinton Perera's book, *Descent to the Goddess* (1981). The quotations cited by Brinton Perera come from Samual Noah Kramer's translations, details of which may be found in the Bibliography.

In the Sumerian poem Inanna decides to go into the underworld: she "set her heart from highest heaven on earth's deepest ground," "abandoned heaven, abandoned earth - to the Netherworld she descended." As a precaution, she instructs Ninshubur, her trusted female executive, to appeal to the father gods for help in securing her release if she does not return within three days.

At the first gate to the Netherworld, Inanna is stopped and asked to declare herself. The gatekeeper informs Ereshkigal, queen of the Great Below, that Inanna, "Queen of Heaven, of the place where the sun rises," asks for admission to the "land of no return" to witness the funeral of Gugalanna, husband of Ereshkigal. Ereshkigal becomes furious, and insists that the upper-world goddess be treated according to the laws and rites for anyone entering her kingdom - that she be brought "naked and bowed low."

The gatekeeper follows orders. He removes one piece of Inanna's magnificant regalia at each of the seven gates. "Crouched and stripped bare," as the Sumerians were laid in the grave, Inanna is judged by the seven judges. Ereshkigal kills her. Her corpse is hung on a peg, where it turns into a side of green, rotting meat. After three days, when Inanna fails to return, her assistant Ninshubur sets in motion her instructions to rouse the people and gods with dirge drum and lamenting.

Ninshubur goes to Enlil, the highest god of sky and earth, and to Nanna, the moon good and Inanna's father. Both refuse to meddle in the exacting ways of the underworld. Finally, Enki, the god of waters and wisdom, hears Ninshubur's plea and rescues Inanna, using two little mourners he creates from the dirt under his fingernail. They slip unnoticed into the Netherworld, carrying the food and water of life with which Enki provides them, and they secure Inanna's release by

comiserating with Ereshkigal, who is now groaning - over the dead, or with her own birth pangs. She is so grateful for empathy that she finally hands over Inanna's corpse. Restored to life, Inanna is reminded that she will need to send a substitute to take her place. Demons to seize this scapegoat surround her as she returns through the seven gates and reclaims her vestments.

The last part of the myth involves the search for her substitute. Inanna does not hand over anyone who mourned for her. But finally she comes upon her primary consort, Dumuzi (later called Tammus), who sits enjoying himself on his throne. Inanna looks on him with the same eyes of death Ereshkigal had set upon her, and the demons seize him. Dumuzi flees with the help of Utu, who is the sun god and Inanna's brother. Utu transforms him into a snake to permit escape. In a related poem, Dumuzi dreams of his downfall. He goes to his sister, Geshtinanna, who helps him interpret his dream and urges him to flee. When flight proves useless, she shelters him and finally offers to sacrifice herself in his stead. Inanna decrees that they shall divide the fate and spend half a year each in the underworld.

The final poem ends with the words:

> *Inanna placed Dumuzi in the hands of the eternal.*
> *Holy Ereshkigal! Sweet is your praise!*