

EXPLORING ARCHETYPAL IMAGES, ESPECIALLY
***THE SHADOW*, THROUGH THE MEDIUM OF DRAMA THERAPY**

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ABSTRACT

Exploring Archetypal Images, especially *The Shadow*, through the Medium of Drama Therapy

Magdalena Munk Tornyai

This research paper reflects upon the kind of psychological and cultural development the human species would need in order to master its more and more fateful destructive instincts, in the light of Jung's archetypal psychology. Our archetypes, to which we are predisposed from our birth, are the inner engines and behaviour patterns of our life which, when our environment frustrates them, can cause mental health problems. There is our inner need to live according to these life forces and this is the prerequisite of mental health. The *personal shadow* part of our self carries our negative characteristics. Someone can become aware of, accept, and successfully integrate his/her dark side through the therapeutic use of drama and theatre. However, even this painstaking kind of work with the *shadow* is not enough in itself. The *shadow* work, first of all, is a moral problem. As moral choices are always situated between specific people and context, drama therapy is not only the right medium to help clients to become aware of their unconscious *shadow* side, but also in this light, to help them make their important moral decisions. Drama therapy is an excellent therapeutic tool as it provides the inter-subjectivity and the fictive context so necessary in this work of mastering the turmoil of communal life caused by the human *shadow*.

DEDICATION

This research paper is dedicated to:

My Son Balazs Simon

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I feel most grateful to my graduate program director and supervisor, Stephen Snow, Ph.D. He, as a human being, as well as an outstanding scholar, therapist and teacher, possesses such precious qualities, that it was a great privilege for me to be his student. He was also very open and understanding toward my ideas and, although he was often very busy in his office with other duties, he always took sufficient time to listen to me and to comprehend me at a deeper level. He was never too tired to encourage me on my journey in every way.

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MOTTO

The fateful question for the human species seems to be, whether and to what extent our cultural development will succeed in mastering the disturbances of communal life by the human instinct of aggression and self-destruction.

Sigmund Freud

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CHAPTER I

An Introduction to the Notion of Archetypes and The Archetypal and Personal Shadow Part of the Self

The idea of archetypes was a C.G. Jung's discovery of primary importance in the early decades of this century. Although a great number of books and a great deal of research have placed a high value on Jung's concept, I fully agree with Anthony Stevens when he says:

What Jung was proposing was no less than a fundamental concept on which the whole science of psychology could be built. Potentially, it is of comparable importance to quantum theory in physics. Just as the physicist investigates particles and waves, and the biologist genes, so Jung held it to be the business of the psychologist to investigate the collective unconscious and the functional units of which it is composed - the archetypes, as he eventually called them. Archetypes are 'identical psychic structures common to all' (CW V, para. 224), which together constitute 'the archaic heritage of humanity' (CW V, para. 259; 2001, p. 47) (Stevens, 1994, p. 47).

What are these revolutionary concepts about? In order to clarify the meaning of these concepts, Jung himself gave various definitions to them. I would like to start my introduction to his definition of archetypes with his final endeavor, which occurred shortly before his death. In his last essay, "Approaching the Unconscious," he clarified the meaning of archetypes. I choose this particular part of his work, because he wrote it originally in English and edited it himself. Most of his other definitions had been written in academic German and translated.

... what we properly call instincts are physiological urges, and are perceived by the senses. But at the same time they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call archetypes (Jung, 1968, p. 58).

In the above mentioned quotation, Jung, as at the end of his life often, emphasized the physical and biological origins of instinct, these manifestations which he identified with archetypes. He had the intention of establishing the connection between the biological and psychological spheres in his theories. He wrote in 1960: "This aspect of archetype, the purely biological one is the proper concern of scientific psychology . . ." (Jung, 1935-78, CW 18, para. 1228). Marie Louise von Franz also found Jung's attempt to overcome the dualism of matter and mind to be an extremely significant endeavor. Already in 1980, she wrote the following:

With a circumspection characteristic of genius, Jung in his description of "collective unconscious" brought forth a concept in which the traditions of this idea in cultural history could be united with the empirical findings of contemporary natural science and through which the dualism of matter and mind/psyche, may perhaps, at the same time be overcome (p. 77).

In A. Stevens and J. Price's book, entitled *Evolutionary Psychiatry* (1996), in which they based their theories on Jung's concept of archetypes, suggested in this way, "to bring psychology and psychiatry into the mainstream of contemporary biological science" (1996, p. 6). They gave the notion of archetypes an explanation, which resonates with Jung's purpose, putting psychology and biology in the same realm:

. . . archetypal predispositions evolved in the same way as the anatomy and physiology of our bodies. As with all other animal species, *our innate propensities* [italics added] (which together make up the human genome) are *dependent on environmental variables for their expression*. [Italics added]. Since these basic archetypal units are responsible for typically human modes of behavior and experience, they are inevitable a primary focus of study for psychologists and psychiatrists (Stevens & Price, 1996, p. 11).

Stevens further provided a taxonomy of the important characteristics of the nature of archetypes. I introduce some of these features of archetype at this point because they will have a significant role in the later writing of this research paper.

1. Whenever a phenomenon is found to be characteristic of all human communities, irrespective of culture, race or historical epoch, then it is an expression of an innate propensity or archetype.
2. Archetypes possess an inherent dynamic whose goal is to actualize themselves in both psyche and behavior.
3. Mental health results from the fulfillment of archetypal goals.
4. Psychopathology results from the frustration of archetypal goals.
5. Psychiatric symptoms are persistent exaggerations of adaptive psychophysiological responses (Stevens & Price, 1996, p. 38).

I agree with Steven F. Walker who suggests in his excellent book, *Jung and the Jungians on Myth*, that it is very significant to distinguish between the meaning of *archetype* and the *archetypal images*. Jung clearly emphasized that archetypal images are "not identical with the archetype itself" (Jung, 1958, p. 461).

Walker very aptly distinguishes between the two different notions of archetype and archetypal images. I am going to quote these differences at some length:

The differences between archetype and *archetypal image* include the following:

1. An *archetype* is probably inherited, the *archetypal image* is not. Jung frequently puts forward the analogy of the archetype with the invisible axial system of a crystal, which "preforms the crystalline structure in the mother liquid, although it has no material existence of its own." The *form* (the archetype), like the axial system of a crystal, is "a possibility of representation which is given *a priori*" and so it is determined and inherited. But the *content* (the archetypal image) is the result of the archetype's becoming conscious and being "filled out with the material of conscious experience."

2. An *archetype* is, on account of its transcendence in the Kantian sense, incomprehensible. It cannot be known directly; its existence can only be inferred from its effects. When, for example, one falls in love, an archetype (the *anima* or the *animus*) has been constellated or stimulated. One does not perceive the archetype itself; one only experiences its effect. One falls in love without knowing why. The instinctual pattern/archetype itself remains hidden from consciousness. For that reason the effect of the archetype (falling in love) seems spontaneous, without any significant apparent cause.

An *archetypal image*, by contrast, can be perceived, as in dreams, visions and fantasies. A vague but dazzling constellated anima or animus than to any realistic perception of the person of the beloved, obsesses the lover's imagination. This archetypal image can also be represented in terms of the cultural codes presiding over the depiction of symbols. For instance, the picture of a heart struck by an arrow chalked on a wall or depicted on the Valentine sent to the beloved would be our archetypal image associated with love. An *archetype*, of course, can no more be directly represented than an atom or the axial system of a crystal.

3. There is a single *archetype* for each human situation, but there is "an indefinite number of empirical expressions" for each archetype. That is, there are not only many activities and patterns of thought associated with each archetype, but also many *archetypal images*. Thus one *archetype* can produce an indefinite number of *archetypal images*, which may be said to be "visualizations" or "personifications" of that archetype. Images of gods and goddesses are cultural representations of archetypal images, not archetypes.
4. *Archetypes* are conditions (*Bedingungen*) rather than pure causes. The conditions influence our experience of life situations but they are far from determining our experience completely. They express themselves in a variety of *archetypal images*, which can become culturally elaborated into myths and symbols. If archetypes were sufficient causes — if they could determine our actions and mental representations completely — they would presumably impose specific predetermined images of themselves on our consciousness. But they do not. Archetypal images vary not only across cultures but also within a particular culture (Walker, 2002, pp. 12-14).

Walker also believes that:

... the archetypal image constitutes the bridge between archetypes and myths. It remains to be seen exactly how archetypes as "unconscious *a priori* determinants of imagination and behavior"

reach "conscious apperception in the human mind chiefly in the form of so-called mythological images" (2002, p. 15).

Jung was thoroughly convinced that it is significant to become conscious of our archetypes and also to bring them into reality. He stated: "If an archetype is not brought into reality consciously, there is no guarantee whatever that it will be realized in its favorable form; on the contrary, there is all the more danger of a destructive regression (Jung, CW X, p. 237).

Barbara Hannah, who was analyzed by Jung, and who later became a psychiatrist herself, also puts great emphasis on the process of widening the consciousness step by step and becoming aware of the unconscious content of our archetypes. This can happen through employing our creative imagination. She puts it:

The further we go, the more we realize that every widening of consciousness is indeed the greatest gain we can make. Almost all of our difficulties in life come from our having too narrow a consciousness to meet and understand them, and nothing helps us more in understanding these difficulties than learning to contact them in active imagination (Hannah, 1992, p. 295).

It is significant, and deserves to be remarked at this point, that in the method of drama therapy we very often use as a means of healing, the myth and fairy tale — that is archetypal and mythological images and figures. In this sense the drama therapy method can be considered as a possible bridge between the collective unconscious and the conscious side of the psyche.

Why is it so significant to connect, to have a bridge built between the collective unconscious and the conscious side of self? Jung himself gives the answer to this question in his essay "Civilization in Transition," stating that the

collective unconscious layer is deeper and ultimately more significant than the personal unconscious.

. . . He [man] is dependent on factors outside his control. Here it is not the doer, but the product that does not know how to change itself. He does not know how he came to be the unique individual he is, and he has only the scantiest knowledge of himself. Until recently he even thought that his psyche consisted of what he knew of himself and was a product of the cerebral cortex. The discovery of unconscious psychic processes more than fifty years ago is still far from being common knowledge and its implications are still not recognized. Modern man still does not realize that he is entirely dependent on the co-operation of the unconscious, which can actually cut short the very next sentence he proposes to speak. He is unaware that he is continuously sustained by something while all the time he regards himself exclusively as the doer. He depends on and is sustained by an entity he does not know, but of which he has intimations that "occurred" to — or, as we can more fitly say, *revealed themselves to* — long forgotten forbears in the grey dawn of history. Whence did they come? Obviously from the unconscious processes, from that so-called unconscious which still precedes consciousness in every new human life, as the mother precedes the child. The unconscious depicts itself, in dreams and visions, as it always did, holding before us images which, unlike the fragmented functions of consciousness, emphasize facts that relate to the unknown whole man, and only apparently to the function which interests us to the exclusion of all else. Although dreams usually speak the language of our particular specialism — *canis panem somniat, piscator pisces* — they refer to the whole, or at the very least to what man also is, namely the utterly dependent creature he finds himself to be (Jung, C.W. X. para. 358, p. 358).

Our different archetypes, in other words, our "phylogenetic psyche" (Stevens & Price 1996, p. 242) may contain the anima, animus, the hero, the wise old man or woman, the "great mother," and the shadow side that is the "alter ego" of our Self. Jung called all of the collective unconscious part of the psyche, "The little people" (Hillman, 1975, p. 22). From these "little people," in this paper, the course of my inquiry is going to be first of all on the *shadow* part of our psyche. Jung states: "Your brother, your shadow, the imperfect being in you that follows after and does

everything which you are loath to do, all the things you are too cowardly or too decent to do.”

Jung has called this imperfect part of ourselves, "The Shadow" because of our tendency to try to keep them hidden in the dark. These are our negative characteristics, which are thoroughly repressed in our unconscious.

M.L. von Franz puts it in the following way: "The shadow consists largely of laziness, greed, envy, jealousy, and the desire for prestige, aggressiveness and similar "tormenting spirits" (von Franz, 1980, p. 123). The psychology of the shadow, and the way that we try to keep these 'tormented spirits' from others in the dark, is well illustrated in the following writings:

C. Zweig and S. Wolf referred in their work, *Romancing the Shadow* to the famous fictional character, Dorian Gray:

In Oscar Wilde's only novel, *The Picture of Dorian Gray*, the central character, Dorian, a beautiful, vain young man in nineteenth-century England, sees a painting of himself that is startlingly handsome and without a blemish. Suddenly, he desires to remain youthful and perfect forever, with no sign of aging or imperfection. To this end, he makes a pact with the devil: All signs of his aging and degeneration, even evidence of his greed and cruelty, would from then on appear on the painting rather than on his own face. And the painting gets hidden away, never to be seen by anyone. But from time to time the young man's curiosity gnaws at him. He pulls the picture out of the darkness and takes a quick glance, only to see the youthful face growing more and more hideous.

Each of us is like Dorian Gray. We seek to present a beautiful, innocent face to the world; a kind, courteous demeanor; a youthful, intelligent image. And so, unknowingly but inevitably, we push away those qualities that do not fit the image, that do not enhance our self-esteem and make us stand proud but, instead, bring us shame and make us feel small. We shove into the dark cavern of the unconscious those feelings that make us uneasy – hatred, rage, jealousy, greed, competition, lust, shame – and those behaviors that are deemed wrong by the culture – addiction,

laziness, aggression, dependency – thereby creating what could be called shadow content (Zweig & Wolf 1997, pp. 3-4).

The example of Dorian Gray demonstrates the universal tendency of pushing away someone's own self image. As we do not want to face, and show our shadow side to our environment, we try to suppress this "inside tiger." The beast can be kept locked in a cage for perhaps many years, but it will become wild, having such emotions as suppressed rage, jealousy, resentment, and self-hate. These can be very dangerous to our mental and physical health as well as poisonous to our environment (Stone & Winkleman in C. Zweig & J. Abrams (Eds.), 1992, p. 286). In order to handle this dangerous part of ourselves, and to try to make changes, the first step is to become aware of it. Jung emphasized: "One cannot avoid the shadow unless one remains neurotic, and as long as one is neurotic one has omitted the shadow" (Jung, 1960, p. 545). Sam Keen, an existentialist psychologist says, "all that is ugly and distorted within the psyche must be understood and accepted before it can be changed" (1974, p. 22). At another place he says, "hatred, cruelty, confusion, despair, and madness must be admitted into consciousness before they can be integrated. I have to reverence my anger, my fears before they become civilized" (1974, p. 23). Keen thinks that the heroes and heroines of our time will be those who have enough bravery to face, integrate and love the dark side of themselves.

Now it is time to explore the mind of *Homo hostilis* ("hostile human"), we need to examine in detail how we manufacture the image of the enemy We need to become conscious of what Carl Jung called "the shadow." The heroes and leaders toward peace in our time will be those men and women who have the courage to plunge into the darkness at the bottom of the personal and corporate psyche and face the enemy within. Depth psychology has presented us with the undeniable wisdom that the enemy is constructed from denied aspects of the self. Therefore,

the radical commandment "Love your enemy as yourself" points the way toward both self-knowledge and peace." We do, in fact, love or hate our enemies to the same degree that we love or hate ourselves (Keen, 1986, p. 11).

Jesus also thinks that it is important to be aware of that which is within us. "If you bring forth what is within you, what you bring forth will save you. If you do not bring forth what is within you, what you do not bring forth will destroy you" (Jesus, 1991, p. 270). Both Dostoevsky and Jung state that the precondition of finding enlightenment within ourselves is also to be aware of the devil within. In Dostoevsky's vision, man knows the angel in himself only to the extent that he converses with his devil. Jung says, "One does not become enlightened by imaging a figure of light, but by making the darkness [unconscious] conscious. The later procedure however is disagreeable and therefore not popular" (CW, Vol. XIII, para 335, p.265).

With an obsessed shadow part, we can poison the environment. For example, in the life of our family, the consciousness of it is important, not only for the life of the individual, but for the communal life as well. At this point the shadow can become a moral problem, as moral life in its last analysis comes down to personal relationships to other people (Sanford, 1991, p. 58). Jung also believes that the shadow side is a moral problem.

The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance (Jung, 1948, p. 8).

This painstaking work to have knowledge of the whole self was part of the ancient Greek culture.

In ancient times, human beings acknowledged the many dimensions of the shadow – the personal, collective, family, and biological. On the lintel pieces of the now-destroyed temple of Apollo at Delphi, which was built into the side of Mount Parnassus by the Greeks of the classical period, the temple priests set into stone . . . famous inscriptions, precepts that still hold great meaning for us today. The first of these, “Know thyself,” applies broadly to our task . . . (Zweig and Abrams, 1991, p. XXII).

The ancient Greeks accepted and loved Dionysus, the God of Wine and Revelry, an outlook no longer accepted (Zweig and Abrams, 1991, p. XXI – XXII).

James Hillman finds the solution of shadow-curing paradoxical. He says we need to do both, that is, we must face the moral problems, which our shadow side causes, judging them harshly and at the same time uniting with them, gladly (Hillman, 1991, pp. 242-243). I also believe that, in order to cope successfully with our dark side, we need both awareness and acceptance of our shadow side on the one hand and an attitude of moral judgment as to how our dark side affects people on the other hand. According to the thoughts of Levinas, a Lithuanian Jew, who was one of the great moral philosophers of our time, and who succinctly formulated the problem facing us with the following words:

“Moral essences are preceded by, built upon and abstracted from, the concrete context of relatedness and responsibility inherent in specific encounters with others Human cruelty does not obviate the centrality of ethics in human life. Rather, our ethical beholding to others exposes human cruelty and allow us to grasp it” (Levinas, 1999, 34).

What makes the whole picture worse is that if we are not aware of the dark side of ourselves, we will project it unto others and start to hate and blame innocent people. This type of unconscious projection on a mass basis can even lead to war.

We usually protect ourselves from such disturbing awareness by making use of *ego defense mechanisms*: we *deny* the existence of our shadow and project it onto others. This is done not as a conscious act of will but unconsciously as an act of ego preservation. In this way we deny our own “badness” and project it on others, whom we then hold responsible for it. This act of unconscious cunning explains the ancient practice of “scapegoating”: it underlies all kinds of prejudice against those belonging to identifiable groups other than our own and it is at the bottom of all massacres, pogroms, genocide, “ethnic cleansing” and wars (Stevens, 1995, p. 9).

How can we be responsible in the concrete context of relatedness, make moral choices in specific encounters with others, without an awareness of the poison we may be spreading around us?

If we wish to become the heroes and heroines of our time, of whom Keen speaks, and to do this most difficult work in the facing of our shadows, what are we supposed to do in practice? I wish to reflect on this significant issue as a future drama therapist. If we wish to approach this problem realistically, we need to distinguish between two kinds of shadow – the personal one and the collective archetypal one. Due to their different nature, practical work with them may have to be also of a different variety. Jung suggests that we can more easily become aware of our personal shadow than our archetypal inherited one.

According to B. Hannah, when we, through the work of active imagination, are confronted with our unconscious, the first “little people” we find there will be our personal shadows. Although Jung was convinced of the importance of this individual connection with the collective unconscious, he thought the first step is to get to know one’s own personal shadow side. He said: “There is no point in trying to make a patient understand archetypal material as long as he has not gained some insight into his personal complexes, and particularly into the nature of his shadow”

(Jung, 1954, p. 1604). According to Jung, it is easier to become aware of someone's personal shadow:

. . . the personal unconscious and its content can therefore be made conscious without too much difficulty . . . With a little self-criticism one can see through the shadow – so far as its nature is personal. But when it appears as an archetype, one encounters the same difficulties as with anima and animus (Jung, 1948, p. 10).

There is a danger of the individual becoming evil when his personal shadow content with overwhelming strength, appears in the consciousness. Here the only solution lies in the fact of becoming aware of the meaning of this negative side of the unconscious.

Here we have Jung directly quoted by von Franz:

Jung emphasized that the demonic works with negative effect mainly at the moment when "an unconscious content of seemingly overwhelming power appears on the threshold of consciousness"; then it will lay hold of the personality in the form of possession. Before such content is integrated into consciousness, it will always *appear physically*, because it "*forces the subject into its own form.*" The negative aspect can be avoided if the man or the woman holds his or her ground against the thrust of the unconscious content and tries to become conscious of its meaning through reflection. *The demonic, therefore, would be the creative in statu nascendi, not yet realized, or "made real," by the ego* (1980, p. 105 Original italics).

Even after the state of awareness of the personal and archetypal shadow side, I think we still have to maintain this state every day in order to prevent the creation of an enemy. As Keen suggests:

Those who mourn the childhood love they never had, who treat their own wounds tenderly, learn to forgive and to break the vicious circle of the wounded and the wounding. *Every day, we are not grieving is a day we will be taking vengeance.* [italics added] When we are unable to confess that our parents, our own governments, our own styles of life, have disappointed and injured us, we will inevitably create an enemy on whom we heap our anger (1986, p. 128).

Keen's excellent ideas stimulated me to write a poem.

What should we do if the internal balance of ecology is in danger?

If the collected dangerous waste inside is reaching unto the heavens?

If anger rage, and pain, having been put in storage, become poison?

If our poisons sometimes seeping slowly, and sometimes erupting violently, permeate the clear water and eliminate there the living creatures?

If we run out of space in our storage for this dangerous waste?

What could we do with this waste?

What would happen if we should consider this waste as part of ourselves?

If this waste should become part of our whole organism so that our organic soil along with its insects, tree roots and water plants can work on it?

Only then can they become part of our whole organism, only then can it start to dissolve the toxic ingredients.

Both our inside and outside wounds will become healed if our healthy bloodstream should come into contact with them.

There is an anecdote written by James Hillman (1999, p. 149) in which Carl Jung answered young people's questions concerning the archetypal shadow concept — not with abstractions but referring to his own experiences: "Putting his hand on his cheek, he said, 'It is right here.' This is how Carl Jung created the meaning of shadow during an interview in his eighties.

CHAPTER II

An Experiential Knowledge of Archetypes

As a first year drama therapy student, I participated in two drama therapy workshops conducted by Professor Stephen Snow, Ph.D., during which I had the chance to experience the power of archetypal images. In his sessions he helped me to evoke images in myself as well as in other members of our group, by telling a Russian fairy-tale called "Vasalisa." First we expressed our images by drawing, then, he asked us to look at each other's drawings and let any images emerging, in us, stimulated by these drawings, into full play. We also gave voice to these images, put them in context, conducted a dialogue with them, found out their wants, and embodied them. In a word, we deeply *experienced* them.

Following the first workshop, I was excited by the realization that these particular images which were awakened in me; that each one of their characteristics were similar to my own important life forces, at least the ones that I was conscious of, at that time. I put pictures of these images on my bedroom wall and, in a certain way, they attracted my attention every morning and I noticed that they had an energizing effect upon me. I also became aware that in one of the images I had found a dark, negative characteristic, and I did not want to share this picture with my group. I did not want to even face the fact that I possessed this dark side, as I was not able to admit the content of this drawing. *I secretly changed the shape of the image in order that it should look different.*

This is a part of our nature, which is very difficult to establish contact with. I did not want to show to my drama therapy peer group this dark archetypal image

and, as a result of shame, I changed the meaning of it. I, myself, did not wish to accept this image as my own. I was very far from being able to “love” this image, as Hillman has suggested, in order to get to “the soul of the image.” This kind of violation and maltreatment of the archetypal image, as I perpetrated, can have serious consequences for my soul. This collective archetypal image of mine was one of the shadow parts of the unconscious, which I had not been aware of. However, I am not alone in maltreating my sinister side; among human beings there is a tendency to behave like this.

All of these significant experiences caused me to reflect upon and learn more about the nature of archetypes in general and the *shadow* – that I was ashamed of – in particular. An important aspect of archetypes that I have learned from Jung, is that “they must defeat all attempts to grasp them academically . . . we can only *experience* [italics added], them” (Stevens, 1982, p. 62). I recognize that I have encountered the notion of archetypes before, but I couldn’t grasp their significance through academic readings. In our drama therapy workshops with Professor Snow, these images were evoked in us by the story and were expressed by us using movement. These images worked as a bridge to our unconscious. We gave them voices and we created more elaborate images with costumes and found out their wants. We learned about them as Jung had said, by *experiencing* them.

Jung believed that we inherit a total archetypal system as a scenario for individual life (Stevens, 1982, p. 76). *These life energies*, which are however recorded in us, *cannot come alive unless somebody, or something, in our culture evokes them*. I would like to give a few examples that describe these important

characteristics of the archetypal image. First, I would like to mention Jung's personal experience, and then, secondly, the example of A. Stevens, (a Jungian English psychologist) and V.H. Dicks, (an English psychiatrist) and, finally, to talk about my own life experience.

Jung spoke in an interview about a young girl who was his patient and how he helped her find her own archetypal life energy. He told the girl, "you see what you want and what you are projecting into me, because you are not conscious of it, is the idea of a deity you don't possess. Therefore you see it in me" (Jung, 1997, p. 346).

Jung went on:

That clicked . . . But the idea of a deity is not an intellectual idea; it is an archetypal idea . . . Now that is the living experience of an archetype. It made a tremendous impression on that girl, and instantly it clicked. She saw that she really was missing, that missing value, which she projected into me, making me indispensable to her. And then she saw that I was not indispensable . . . You see, *they depend upon our conditions; they depend upon their desires, their ambitions. They depend upon other people* [italics added] because they have no value in themselves. They have nothing in themselves. They are only rational, and they are not in possession of a treasure that would make them independent. *But when that girl can hold that experience, then she does not depend any more.* [italics added] She *cannot* depend any more, because that value is in herself. And that is a sort of liberation, and it makes her complete. If she can realize such a numinous experience she is able to continue on her path, her way, her individuation. Nature will take her course. The acorn can become an oak, and not a donkey. She will become that which is from the beginning (Jung, 1977, pp. 346-347).

Stevens, in his book, "The Roots of War" suggested that in certain cultures where there is no tradition of violence, although the children themselves were born with the potential of becoming aggressive, these archetypes would not become active.

As sex, aggression can be controlled. There are, as we have seen, areas in the frontal cortex of the brain These higher centers are sensitive to cultural influences, and in cultures, which discourage aggression; the inhibitory areas of the cortex can be educated to exercise effective and lasting control. This is what seems to have occurred among the peaceful hunter/gathers, like the Kung Bushmen of Botswana, the Tasaday of Mindanao. Although typical aggressive behavior has, or was, to be noticed in the children of these people ... it tends to be discouraged by the adults, who provide them with ... behavior which are essentially cooperative and unaggressive" (Stevens, 1989, p. 108).

An English psychiatrist (Dicks, 1972), conducted extensive interviews with eight convicted war criminals in West Germany and came to the conclusion that only one definitely, possibly two, would have become criminals under another political system. The violent culture of National Socialism evoked the archetypes in the other six war criminals, which would otherwise have stayed dormant.

I would like to talk about my own experience. Living during the communist era in Middle Europe, I lived in a state of tiredness and a lack of vitality. I remember at the age of 30 I had a job in which I had to travel a lot in my own country. I remember one night, getting off the bus, I came to the conclusion within myself, "It looks like life is a monotonous grey." The next year, I obtained a passport, which enabled me to travel to the free world of the West. The archetypes of perception and freedom, that is these life energies, were awakened in me and then have remained permanently alive. The "acorn" of mine started to grow into an "oak". Without this trip, my awakening might have had to wait for another twenty years. Through this trip, I became that which I was from the beginning. From these examples, I tried to show how great the influence of culture, other people, and the environment are in evoking or keeping dormant our archetypes.

According to Jung, in order that nature should take its course and “the acorn can become an oak, not a donkey,” is partly dependent on our environment, our culture, and partly our own desire and ambition. Primitive people told stories in order to awaken and evoke the right archetypes demanded by their culture.

. . . the way in which a man should behave is given by an archetype. That is why primitives tell the stories they do. A great deal of education goes through storytelling. They call a palaver of the young men and two older men *perform* [italics added] before the eyes of the younger all the things they should not do (Jung, 1977, p. 292).

The myth of the proletariat, that is the scientific Marxism, to which I had to listen until the age of 45, did not awaken my most important archetypes, because my desires and ambitions, upon which my archetypes depend, did not turn towards these stories, so I developed a state of apathy. My real life forces, my calls, or as Hillman says, “the diamonds” could not actualize themselves. They were frustrated under the aggression my personal shadow side was developing. The myth of “scientific Marxism” made me feel like a number. During the drama therapy workshop, when I was listening to the Russian folktale, “Vasalisa the Wise,” which I referred to before, very important life images, my archetypes, were awakened in me, such as the skulls on the stakes, with fire bursting forth from them. According to C.P. Estés, these images represent wisdom along with that of a little doll, which is the symbol of intuition (1992, p. 104).

I have had a further question based on personal experience of my own drawings of these images. I put the drawings of the skull, doll, etc, on the bedroom wall and, every morning, I felt energized by them. I have found a certain answer to this question in the writing of Barbara Stevens Sullivan. In her article, she interprets Jung’s ideas in the following way:

The archetypal layer of the patient's psyche functions as an *inherited organization of psychic energy* [italics added], an ingrained system, which . . . *facilitates the operation of the energetic processes* [italics added]. This inherited organization of energy is the collective unconscious, the matrix of the archetypes. When life is not working in one way or another, we try to turn in the direction of the archetypes, knowing that they contain the patterns of human behavior that could get us back on the right track (Sullivan, 1987, p. 27).

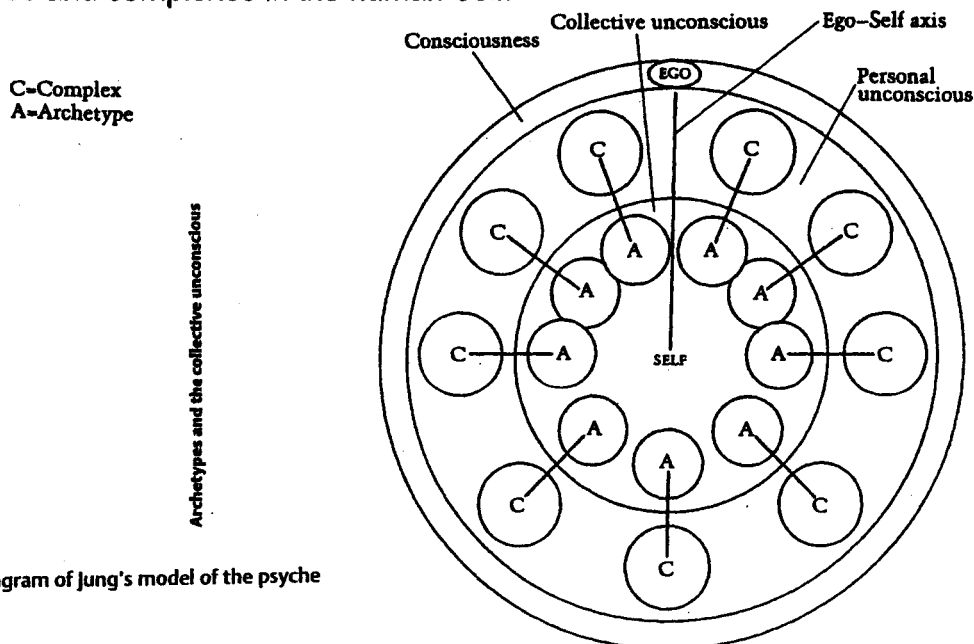
Sullivan believes that not only the method of Jungian psychotherapy tries to heal by evoking the patients archetypal energies, as their primary healers, but there are several other psychotherapy methods which never use the word archetypes, but try to reach the thrust of the psyche's own healing instincts, and to align themselves with this thrust. Thus, they will mobilize the archetypal layer of the psyche (1987, p. 28).

While doing research on my Master's Degree in Education at University of Victoria, I think I also found this archetypal layer, and the thrust of its own healing instinct for the victimized and violent students that I worked with through the medium of drama. In my Master's project, I built my work, first of all on the ideas of the English psychologist, D.W. Winnicott. Among others, Sullivan refers to the archetypal healing method of Winnicott in her writing. He, during the process of his psychotherapy, aimed to redo the development of the "true self" which had not had the right environment to emerge during childhood. In order to mobilize this healing thrust of the "true self", Winnicott sought to reach the need level of his patients by providing a playful and trustful environment for them (1987, pp. 41-43).

Further, in my research of trying to help problematic children through trust and play to find their true self behind their false one, I realized that there are particularly healthy energies on this need level, expressed through play and drama.

In my work, I called the children's needs, hopes, ambitions and desires, which they put in their play, their 'intentionalities'. In their play behind their symptomatic behavior, for example, aggression or being a victim, they expressed their true selves through their intentionalities in the creative drama environment (Tomyai, 1999).

Human vitality is as great as a person's intentionality and they are intertwined. There is a thrust, life energy, an archetypal layer expressed by intentionality. The meaning of the word intentionality is very close to the meaning of the word "complexes," which was a term used by Jung. He says that complexes can be expressed mostly through means of purposes and meanings. Archetypes work through the complexes, which are also unconscious, and through the living situation of the individual. The bird builds its nest with whatever is available (Stevens, 1982, p. 53). This is a schematic diagram of Jung's model of the psyche, drawn after Stevens (1994, p. 49). It illustrates very well the connection of archetypes and complexes in the human Self.



Clarke, a Jungian psychologist in her very good book, “In Search of Jung”, says

making use of an important concept from 20th century philosophy, we may say that for Jung, the characteristic feature of human consciousness lies in its *intentionality*. [italics added]. He conceived the psyche in terms of meaning, which psychic contents are always about something Jung’s belief that a complex is a fabric of meaning, rather than a thing or event, throughout, full of meaning and purposes” (Clarke, 1992, p. 146).

Intentionality is the mind’s ability to direct itself towards meaning. Mental states such as needs, ambitions, hopes and wishes manifest intentionality in the sense that they are always directed towards something (Tomyai, 1999). In order that our archetype becomes active – as Jung states it – people “depend upon other people” and “depend upon their desires and ambitions.” Jung stated that behind every complex there is an archetype. Based on my own experience and also on the thoughts of Clarke, I would say that behind every intentional state there is an archetypal energy, that we depend upon our intentionality to activate our precious life forces, our archetypes.

Although archetypes lie deeply in our unconscious, they can become conscious through the means of images and symbols. James Hillman, the eminent follower and re-thinker of Jung’s ideas, went so far as to state that not only our symbolic images are archetypal ones, but all images of our soul have these qualities.

We have found . . . that an archetypal quality emerges through a) precise portrayal of the image; b) sticking to the image while hearing it metaphorically; c) discovering the necessity within the image; d)

experiencing the unfathomable analogical richness of the image. Since any image can respond to these criteria, any image can be considered archetypal Rather than pointing at something archetypal, points to something, and this value. By attaching archetypal to an image, we ennoble or empower the image with the widest, richest, and deepest possible significance. Archetypal, as we use it, is a word of importance . . . a word that values (Hillman, 1977, p. 82).

In Snow's workshop, we all had *experienced* the criteria of what Hillman suggested. However, as I remember, most of the awakening images had *symbolic* meanings.

Hillman's belief that all our soul's images, which have the widest, richest and deepest quality, are archetypal ones, has, to me, proved to be true based on my own experiences in our psychodrama sessions. Our professor, a disciple of Moreno, Toby Klein, started our psychodrama sessions every time with the protagonist's personal images. Although these images were personal such as the relation between mates, or experiences at work, they have also the criteria of Hillman's reaching the level of the soul. As Hillman states:

There is an invisible connection within any image that is its soul. If, as Jung says, 'Image is psyche', then why not go on to say, 'images are souls', and our job with them is to meet them on the soul level Now I am carrying these feelings further to show operationally how we can meet the soul in the image and understand it. We can actively imagine it through word play, which is also a way of talking with the image and letting it talk. We watch its behavior – how the image behaves within itself. And we watch its ecology – how it interconnects, by analogies, in the fields of my life. We might equally call the unfathomable depths in the image, love, or at least say we cannot get to the soul of the image without love for the image (Hillman, 1977, p. 82).

In both Snow's workshops and in psychodrama as well, we played further with the images, à la Hillman.

I believe drama therapists as well as psychodramatists have to be most aware of Hillman's suggestion about the importance of loving our images.

Jung stated that the sickness of modern man and woman lies in the fact that they do not have access any more to their traditional culture (Stevens, 1982, p. 35). Today, this indispensable contact of modern man and woman, in regards to their own nature, through evoking their images by story-telling, role playing, and elaborating upon them, thus expressing their desires, ambitions and hopes, can be done through the medium of drama therapy.

I have had other important personal experience as a drama therapy student, which helped me to have further experiences regarding my archetypes. In the class of my professor, Yehudit Silverman, each one of us was asked to choose a particular character from a myth or a fairy tale, which had had the greatest emotional effect on himself/herself. Each student also had to choose a situation with the character chosen, which he/she would like to act out later.

After reading several fairy tales and myths from my own Hungarian culture, in an interesting way, I was eventually strongly drawn to a character in a Chinese myth, entitled "The First Storyteller." This mythical figure was physically blind, but he was able to see more with the rest of his senses than most of the people around him. The situation I wanted to act out was when he made a major decision to leave riches behind and, rather than aspiring to power, decided to wander among the poor people telling his stories. During two months of very profound work with this character, I was able to gain insight into my own nature, my own personal myth, and, as a result, I became more aware of the deeper motivation of my life. This I could never have achieved without this pivotal work. What was very interesting was that my inner work was advancing without my being consciously aware of it.

After finishing this course, three months later, while I was practicing active imagination, the first image, which on several occasions emerged from my unconscious, was a Chinese character similar to my favourite storyteller. He possessed the same type of inner wisdom as this mythical figure. I conducted long conversations with him in my imagination. In my vision, his face and body image was very clear. The essence of his image for me was to make similar choices in my present situation, corresponding to those of the blind mythical figure whom I was drawn to. Believing in experiential knowledge, I also did another exercise, which drew my attention again to the importance of the archetypes of "First Storyteller" in my life. Steve Mitchell, an English drama therapist, suggested this exercise. He suggests to his clients that they find a particular energy, of an archetypal figure, inside of them referring here to James Hillman's archetypal Gods. It has to be an energy, which they want to take back to their everyday life through their ritual (Mitchell, 1999, pp. 20-21). When I had done this exercise for myself, I felt I needed the energy of the "First Storyteller" again to carry it to the world, to my everyday life. These images from my unconscious proved to have a powerful, lasting effect upon my life choices. It seems to me that these experiences were also significant in my path towards my individuation process.

Jung in his work attributed great value to the healing power of fantasy. He believed that an active imagination is a way of coming to grips with the direction of our unconscious, the trajectory of archetypal energies. "Jung went on to explain the way fantasies can develop and unite conscious and unconscious, . . . Only in this painful way it is possible to gain insight into the complex nature of one's own

personality” (Hannah, 1976, p. 320). Here Jung strongly suggests that one should take part directly with the world of fantasy and play, not just sit in the theatre as a spectator. In this same way, one can become aware of one's whole personality.

As a future drama therapist wanting to know more about how to help my future clients to become aware of their own shadow part, I asked the well known drama therapist Robert Landy if he would be so kind to work with me during the summer of 2001 in order that I should learn more about this subject.

My choice in studying with him was based on various reasons, a couple of which I would like to mention. First of all, after having read his work, I thought that he is very aware of his own dark side (Landy, 1993, p. 56). In my opinion, only those therapists, teachers and parents can help in exploring the shadow sides of others, who have successfully integrated and mastered their own. Another reason for choosing to study from Landy was that during my research for my Masters Degree in Education, I developed a basic affinity for his work in general; in particular, with his idea that his clients should not be mastered by their dark side but, during his drama therapy process, Landy attempts to help them to develop the other *healthier* parts of themselves. He thinks that people usually come to therapy because of the lack of an inner guide. He says: “One comes to therapy, because there is no effective *guide* [italics added] figure available in one's social and intrapsychic world” (Landy, 2000, p. 53).

To my great satisfaction, his answer to my request to study with him was a “yes”. During our first meeting, he asked me if I would like to work with him in an experiential way, that is, he would teach me through doing therapy with me.

Remembering Jung's statement that we can have only experiential knowledge about archetypes, and "his insistence on the supremacy of *gnosis* (Knowledge through experience, not through book-learning or belief)" (Stevens 1994, p. 157-158). I more than happily accepted Landy's offer.

This experiential learning with Landy proved incredibly stimulating for me. After he helped me to find my different roles, such as "the hungry child," "the hero," and the "researcher" (amongst others), he asked me constantly, "what is the other side of *this* role?" He used the techniques of monologues, stories and drawings to help me find *a guide* for these roles and counter-roles, which he thinks *we can find somewhere outside in the culture*. It is interesting to note at this point, that Jung also thinks that awakening of archetypes can come mostly from outside of us, and Stevens emphasizes the culture as an effective control of the shadows (1989 p. 108).

A significant characteristic of Landy's work was that he witnessed my process rather than guided it. With a great empathy, as Sullivan formulated it, he entered into my pain (1987, 30). As I noticed, Landy has very sensitive ears to hear the voice of pain and what I learned most through this work, I think, was due to his capability of entering into this distress. Hearing the anguish behind my words, he wanted to know more about it. Eventually, he created a very individualized play environment for me, where I could come to grips with this pain. In his technique he used different colors and shapes of stones as symbols, so that I could project this so-called "threat" – which was outside of my hero-role as its "enemy" – into one large stone. The use of symbols in Landy's work was very useful in helping me to

meet and integrate the two opposite parts of my soul. I would like to recite a pertinent remark of Jung's, here: "As analytical treatment makes the shadow conscious . . . a tension of opposites which in their turn seek compensation in unity. The adjustment is achieved through symbols" (Jung, 1961, p. 335). Professor Landy further suggested to me that I should play with these stones without words, thus telling a story in a non-verbal way. Suddenly he asked me to provide an image of this dark large stone for the "threat" in order to symbolize it. My image came as a surprise to me. It was a screaming little baby whose needs have not as yet been met. According to Winnicott, when it surprises us, this is a significant moment in therapy (Sullivan, 1987, p. 37). At this vital moment, my shadow side, which before was projected outside of me, now became re-owned. I think I found this image on the soul-level, because it was *wide, rich and deep* (Hillman, 1977, p. 82). Sticking to this image, it became a "*prima materia*" (Sullivan, 1987, p. 37) which further evoked inside of me, the archetypal role of a nurturing parent, the inner guide to my "screaming baby."

Professor Landy used metaphors and symbols in his healing process, but he always attempted to link those to my personal life. This experience was also very meaningful for me because, on this occasion, I did not wish to obscure and hide my shadow side (as I tried to do before with the drawings and as most people try to do). By becoming aware of it, I cherished it and integrated it.

After this session, I have been redoing this nurturing ritual every day as Sam Keen suggested (1986, p. 128). Like an ocean wave which does not stop until it has reached the shore, my work with Landy inspired me to go on further in the

direction of the shore, and, based on his ideas, to try to develop a *method of my own*.

It happened that during my daily ritual with my shadow side, I made a further step – I projected my vulnerable child role (different from the screaming baby) into a little pink fragile looking rock. In a symbolic way, with this stone, I brought about a meeting with her greatest threat (in my case, an aggressive environment). I also chose another rock to embody *the reaction of the child* to her threatening surroundings. I was surprised that I symbolized her reaction with a heavy, black, eagle-shaped rock. Suddenly I recognized that this heavy rock presented the dark baggage of my own shadow, developed throughout a rough childhood. I had the feeling of standing on a still active volcano. This whole process was accompanied by deep and powerful feelings. Somehow, I sense that this experience perhaps could be a universal one.

Having a collection of stones myself, I repeated these exercises, step by step with several of my close friends, who were ready to become the guinea pigs of my experiments. For them, I slowed the process down to seven separate stages:

1. exploring the inner child through guided imagery and a written conversation between the inner child and the inside nurturing parent;
2. this time a similar process but now involving a dialogue with the vulnerable child;
3. finding the proper stone which symbolizes the previously evoked image of the vulnerable child;
4. finding another stone which symbolizes the greatest threat to the vulnerable child;

5. *finding the symbol of the reaction of him/her to this threat;*
6. making the story with these symbols in a non-verbal manner. (At this point, several other stones can be used if necessary in order that the threatening environment and the reaction of the vulnerable child to it can be expressed fully); and
7. returning to the original task of 1 & 2, so that, after this significant experience, a new dialogue with the vulnerable child would be necessary.

One of my friends developed his shadow side, as a vulnerable child by his needed and frequent reactions, which were a necessary defense against his hostile environment in school. For another friend, her shadow side was projected in the “great” enemies of the vulnerable child (this was symbolized by her using five different large stones). She admitted that during her later life, whenever she meets with coldness and rejection, similar to her childhood enemies, she reacts similarly, that is, by escaping into an imaginary world. In this world, she can save her “true self.” Nevertheless, her “true self” seems very much still locked in this imaginary world. In her reality, with her family and children at home, she does not show this true part of herself and her life at home, consequently, is not happy.

As the survival of the child depends on relations to grown-ups, depriving them of this is the greatest threat. Its relation to adults is asymmetrical, as they are usually stronger and obtain more power than a child does. That is why children experience their vulnerability. When love is absent in the life of a child, it can even result in intellectual retardation, physical dwarfism, or even death. “Our face-to-face encounter with our children is asymmetrical, they are vulnerable to our response

and their being depends on our care. They expose us to the mystery of life, and their vulnerability alerts us to the ever presence of harm, injury and death” (Vandenberg, 1999, p. 36).

Erich Neumann put it in this fashion: “Once we appreciate the positive significance of the child’s total dependency on the primal relationship, we cannot be surprised by the catastrophic effects that ensue when that relationship is disturbed or destroyed” (Neumann, 1990, p. 90).

As I see it, because of these uneven relationships in childhood, we experience our vulnerability. *The threatening childhood environment, and any kind of response to repeated deprivation, at least partially causes the development of our personal shadow side.* The development of either the true or false self is closely interwoven with the environment. Moreno states: “...growth is not just a matter of inherited tendency, it is also a matter of highly complex interweaving with the facilitating environment” (Moreno, 1953, p. 157).

CHAPTER III

Hitler: Model of the Interconnection of the *Personal and Collective Shadow*

At the end of my previous chapter, I quoted Moreno's idea on human growth. I have attempted to impress upon the reader how this development depends on someone's inherited tendencies as well as its "interweaving" with its "facilitating environment." I have the tendency to look at human development in a similar fashion.

Being interested in the formation and the development of the *shadow side* of the human psyche, in this chapter, I would like to see what are those components, which bring about a kind of large shadow side, and can have devastating consequences for humanity. I am interested in looking at the factors that have influenced the life of a person, who, in the minds of many, became the worst "monster" of the twentieth century. What was the cause that made him such a monster; was it by birth or his environment? How does the development of his personal shadow relate to the collective shadow of Nazism?

Two outstanding contemporary psychologists, Miller and Hillman, were interested in similar questions. They attempted to understand the genesis and development of evil by examining the life of Adolf Hitler. They looked at these questions in order to understand what factors had the greatest impact in the shaping of the personality of Hitler in such a way that he inspired and become responsible for the horrors of the Holocaust.

Alice Miller, a Swiss psychologist, has achieved worldwide recognition for her work on the causes and consequences of childhood traumas. She is the author of many books, in which she has explicated how childhood injuries and their regression, which helps children survive, is a universal human tragedy (1981, p. 2). She states that this life protective defense mechanism, which served a young person well in his/her childhood, "is transformed in adulthood into a life destroying force" (1990, p. 38).

She has found it extremely important, that when this negativity happens in the name of child rearing, parents hurt their children, and that the anger, which is repressed in childhood, should be expressed; otherwise the repressed anger becomes a potential dynamite in the child's intrapsychic reality and "generates vandalism" (1990, p. 29).

The inner hatred of the child in adulthood has to be expressed or it will be acted out in a way, which sometimes "can cost other people their lives". This is true because this acting out can occur either in a destructive or self-destructive form (1983, p. 197).

According to her theory, the repressed hatred, caused by serious childhood traumas in the case of Adolf Hitler, caused him to achieve his goals, which was to destroy the lives of other people (Miller, 1983, p. 19).

In the work of Miller entitled "Adolf Hitler's childhood: from Hidden to Manifest Horror" (1983), she followed the course of Hitler's life during his childhood, based on the work of historians, and, in this way, she could study the genesis of his hatred.

Miller's sources of information about the events in Hitler's childhood are based on the interview that the popular American historian J. Toland had with Paula, Hitler's half-sister. She also uses Franz Jetzinger's book "Hitler's Jugend" as well as other anecdotes about the treatment of his other children by Hitler's father, Alois, an Austrian customs officer. There is other interesting information concerning the origin of the father, which is based on Joachim Fest's work, entitled "The Face of the Third Reich". According to Fest's data, Alois Hitler was an illegitimate child.

Alois' mother (Hitler's grandmother), M. Schickelgruler, received child support for fourteen years from a Jewish businessman (1983, p. 150). Fest, along with Miller believed that Alois, Hitler's father, was an illegitimate son of a Jewish father. Based on this information, Miller assumes that Alois himself suffered a lot in his childhood by "being poor, illegitimate, being separated from his real mother at the age of five and having Jewish blood" (1983, p. 151). In Miller's opinion, parents who suffered traumatic childhoods, during the time of the trauma, try to defend themselves but they cannot do it adequately because of their infancy. In their adulthood, they try to carry out this repressed defense at the expense of defenseless creatures — their own children. Alois expressed his blind rage at the debasement he suffered in his childhood at the expense of all his children, particularly Adolf (Miller, 1983, p. 157). Allegedly even at the age of four, Hitler was punished in a corporal manner and, Angela, his other half sister attempted to restrain her father. Angela said to her half brother: "Adolf, remember how Mother and I used to hold Father back by the coattails of his uniform when

he was going to beat you?" Paula, Hitler's other half sister told Toland in an interview:

It was my brother Adolf who especially provoked my father to extreme harshness and who got his due measure of beatings every day. He was a rather nasty little fellow, and all his father's attempts to beat the impudence out of him and make him choose the career of a civil servant were in vain (Miller, 1983, p. 153).

The ridicule and humiliation of his father laughing at him caused even greater pain to Hitler than the whippings themselves. John Toland writes:

In a show of rebellion, Adolf decided to run away from home. Somehow Alois learned of these plans and locked the boy upstairs. During the night Adolf tried to squeeze through the barred window. He couldn't quite make it, so took off his clothes. As he was wriggling his way to freedom, he heard his father's footsteps on the stairs and hastily withdrew, draping his nakedness with a tablecloth. This time Alois did not punish him with a whipping. Instead, he burst into laughter and shouted to Klara to come up and look at the "toga boy." The ridicule hurt Adolf more than any switch and it took him, he confided to Frau Hanfstaengl, "a long time to get over the episode."

Years later he told one of his secretaries that he had read in an adventure novel that it was a proof of courage to show no pain. "And so I resolved not to make a sound the next time my father whipped me. And when the time came—I still can remember my frightened mother standing outside the door—I silently counted the blows. My mother thought I had gone crazy when I beamed proudly and said, 'Father hit me thirty-two times!'" (Miller, 1983, p. 116).

To "keep a stiff upper lip and be brave" (1983, p. 117), despite these abuses, was praiseworthy behavior. In Hitler's mind, in order to maintain this, one has to repress one's painful feelings. Nevertheless, these feelings deeply sunk in the unconsciousness and assumed a destructive power. "The child who was once persecuted now becomes the persecutor" (1983, p. 145). Miller claims that Hitler succeeded in transferring the trauma of his family life into the entire German nation (1983, p. 161).

Miller further argues vehemently that the violent childhood environment causes the development of monsters of the world like Hitler (1983, p.195). In addition, she used the example of Hitler to point out that “even the worst criminal was not born a criminal” (1983, p. 186).

In contrast to Miller, Hillman does not give too much significance into childhood trauma and the repression of it in shaping one’s personality for potential destructiveness. He says: “repression, the key to personality structure in all therapy schools, is not of the past but of the acorn and the past mistakes we have made in our relation with it” (1996, p. 5). He even argues passionately against Miller’s viewpoint when he says:

It sounds as if the whole course of world history could have been altered by the early therapeutic intervention in that obscure Austrian household. Twenty million human casualties and six million Jews, not to mention the victims of all the other countries as well as the dead Germans, which were caused by young Adolf’s beatings and the behavior of his mother, etc. (1996, p. 228).

He opposes Miller who claims that even a future monster like Hitler was not born a criminal (1983, p. 197) with his “acorn theory” which holds “that each person bears a uniqueness that asks to be lived and that is already present before it can be lived” (Hillman, 1996, p. 6). This relates to the negative aspects as well. “As the potential for art and thought were given with the acorn, so is the potential for demonic crime” (1996, p. 235). In Hillman’s opinion, “development only makes sense when it reveals a facet of the original image” (1996, p. 7). Hillman looks at Hitler’s characteristics in order to understand the nature of evil. He also wants to give us some diagnostic signs of what we should look for in order to determine if

the seed is bad. He enumerates some peculiarities of Hitler that “symbolize the traditional descriptions of evil, death and destruction” (1996, p. 217).

1. *The Cold Heart*

“...The very bottom of hell, according to Dante, is a realm of ice, inhabited by the archcriminals Cain, Judas, and Lucifer. Legends, superstitions, and the dogma of the Inquisition of the late Middle Ages through the Renaissance claim that the Devil’s penis is icy and his semen cold...” (p. 217).

2. *Hellfire*

“....a more common image of Hell is fire. The daimon had long been associated with fire. For Hitler, fire’s potential was limited to the destructive, and the firebombing of Dresden was the apogee of the death demon visited on the people and the culture that had been inflamed by that demon’s call...” (p. 218).

3. *Wolf*

Hitler in his early days called himself, Herr Wolf, and had his sister change her name to Frau Wolf. During the last days in the bunker, he fed and stroked a pup, named Wolf, which he allowed no one else to touch. This wolf spirit appeared in his boyhood when he derived his name, “Adolf,” from “Athalwolf,” “Noble Wolf.” He named three of his military headquarters Wolfsschanze, Wolfschucht, and Werwolf. His favorite dogs were *wolfshunde*, Alsatians. “He called his SS, ‘my pack of wolves.’ ... Often and absentmindedly he whistled, ‘Who’s afraid of the big bad wolf?’” (p. 218).

...without condemning the actual wolf, or forgetting its symbolic virtue as nourishing mother, protector of lost children, we may cite a long tradition that places the wolf among the nefarious death demons in many widely separated cultures, not only or mainly Germanic (p. 218-219).

4. *Anal*

“....Thus the imagination of anal is far and deep; anal is more than merely a developmental stage in Hitler’s character, accounting for his rigidity and sadism. If the anus is the erogenous zone that harbors bad spirits, then obsession with it not merely expresses toilet-training fixations, but keeps the demonic continually present, giving its symbolic locus the ritual attention it demands”. (p. 219).

5. *Suicides of Women*

"...psychologically, we can theorize that Hitler was attracted to psychically off beat women, and that that accounts for their destructive impulses...". (p. 220)

6. *Freaks*

"....Hitler's entourage ... was most unusual for its collection of freaks in high places, even as others physically like them were systematically expunged in the death camps..." (p. 221).

7. *Humorless Hitler*

"....Freaks, costumes, theatre, pageant—but no comedy. "Hitler had no humor," said Albert Speer, his architect and armaments minister..." (p. 221-222).

Then, Hillman talks about Hitler's shadows, how he did not become aware of them but projected them onto innocent people:

The natural-born killer is all too human. Since humans have shadows whose depths reach to the collective level of murder, this archetypal force prompts human behavior. Hitler knew the shadow all too well, indulged it, was obsessed by it, and strove to purge it; but he could not admit it in *himself*, seeing only its projected from as Jew, Slav, intellectual, foreign, weak, and sick (pp. 233-234).

He argues that it is very important not to deny the daimon of the "Bad Seed" who "takes pleasure in malice, enjoying destruction" (p. 235).

I find that Hillman's belief about the genesis of evil in a character is the other side of the same coin as Miller talks about. I do not think that they are in contradiction with one another. I feel both are right, only *both of them emphasize another indispensable aspect of the nature of our complex phenomena of being a human*. Like Miller, I see this whole question is leading to a paradox. Yes, we can be born with the devastating characteristic of the bad seed. Nevertheless, if our

parents abuse us, on account of this feature, then this will not change it but only make it much worse. I believe the repressed childhood hatred later becomes a destructive force.

In many ways I share the opinion of the competent historian, Allen Bullock regarding these matters. He says:

I can't explain Hitler. I think human beings are very mysterious. Let's get straight what we can get straight. I mean, it's pretty terrifying ... Let's have the rawness of it, which is the fact that he was a person like you and me in many respects. (Bullock, 1998, p. 5)

The archetypal shadow exists in us all. Nevertheless, Bullock's argument suggests that: "It is in the very charade of distance, the counterfeit of detachment that ... we find the most damning evidence for the degree to which Hitler was *consciously, knowingly evil* (1998, p. 96).

I would like to draw your attention to the fact that the attitude of Hitler, being distanced and detached from the human agony around him, was exactly the opposite of the attitudes of being ethical. Brian Vandenberg introduces Levinas' ideas:

Levinas proposes an alternate approach, emphasizing the importance of the unique existential encounter with others that cannot be reduced (without being destroyed) to an essence. We encounter others, face-to-face, in this moment, with urgency and immediacy. Their presence, their face, their eyes harkens to us, make ethical demands for us to be responsible for them. It is an irreducible moment of encounter, an epiphany, which is ethically weighted with our responsibility for them. Others appear before us, vulnerable to our response and this defenselessness calls us to be responsible. Our face-to-face encounter with others entails an asymmetric indebtedness, a moral summons to care for them. We are in communion with others, have a covenant with them and knowing occurs within this context of interpersonal relatedness and responsibility... Overwhelming evidence indicates that more than ethical kindness beats in the human heart. But Levinas, a

Lithuanian Jew who spent World War II in a German prison camp, who lost loved ones to the gas chambers, is not naïve about human evil; indeed, his theory is forged from this intimate encounter. The horrors of the Holocaust are horrors precisely because of our appreciation of the ethical nature of our relationship with others. Our primordial ethical indebtedness does not guarantee that we will act ethically or harken to the call of responsibility for the other. We may injure, murder and annihilate others, violating the ethical matrix of being with others. 'Murder is a banal fact; one can kill the other; the ethical exigency is not an ontological necessity' (Levinas, 1982/1985, p. 7). Human cruelty does not obviate the centrality of ethics in human life. Rather, our ethical beholding to others exposes human cruelty and allows us to grasp it as such (Vandenberg, 1999, pp. 33-34).

I would like to introduce two ideas of my own, which I consider important in the shadow development of Hitler. The first one is based on the idea that, according to archetypal psychology, the frustration of archetypes can cause serious psychological problems (Jung, 1977, p. 11; Stevens & Price, 1996, p. 380).

Hitler's original archetypal wish when he was child was to become an artist. This archetypal force was severely frustrated by his environment from age eleven. After being very successful in his first five years of school, his father pressed him to go to "Realshule" instead of the gymnasium, where he had wished to go in order to become an artist. In this "Realshule", he became a loser, which was due to his father's pressure. He left school and never went back to any educational institution after he reached the age of sixteen. Later when he was refused entrance to the Vienna Academy of Fine Arts, his dream of becoming an artist failed again. Although he was fighting bravely for Germany during World War I, Germany lost that war. It was at this moment that all his

repressed hatred against those he could blame for his failures appeared. Hitler writes:

The more I tried to [understand] the monstrous event in this hour, the more the shame of mitigation and disgrace burned my brow...there followed terrible days and even worse nights — I knew that all was lost...In those nights hatred grew in me, hatred for those responsible for this deed (Hitler, 1971, p. 36).

The second point I would like to make sheds more light on the ideas I am advocating in this thesis and that concerns the life of Hitler. The actualization of archetypes can only happen, ethically, *up to the point you do not hurt others*. Bullock expressed the thought that Hitler was suffering from “moral retardation” in his book entitled “Hitler: A Study in Tyranny”. He describes Hitler’s mind as that of “moral cretinism”. In addition, he explains what he meant by this phrase in an interview:

Cretin as a person who is so undeveloped has no notion of good and evil. And I think one of the things that is extraordinary about Hitler—maybe he *protected* himself from it. The “it” he is referring to is the reality of the actual death camps and killing chambers Hitler refused to see. He took responsibility for them, “but he seems to be unmoved by the idea of it. And one hears this description of people whose emotions are dead inside them. They are literally cut off from any sense of compassion. I suppose that’s what [moral cretinism] means (Bullock, 1996, p. 87).

Hitler possessed a very powerful myth of a German Empire or Reich, which expanded to the Ural Mountains and created horror at the expense of tens of millions of lives. This powerful myth, which inspired his whole nation, was lacking any sense of morality and compassion.

CHAPTER IV

Human Development and the *Shadow Side of the Self*

After this last chapter on the theories on Hillman, Miller, and the historian Allan Bullock regarding the reasons why someone has evil tendencies, I would like to share my own views about the course of human development, in general, and the development of evil tendencies, in particular. The following chapter contains my own view about the roots and triggers of the personal and archetypal shadow side of the Self and an introduction of a developmental concept, which incorporates both factors, the human psyche or character and the effect of the environment.

With both my intellect and instinct, I agree partly with the acorn theory of Hillman, who derives his theory from Plato's *Republic*. In his theory, Hillman states that we are not born with a *tabula rasa*, as Miller believes us to be; however, our "acorn", with which we come to this world, already carries our particular images, calls and fate.

Jung himself, before Hillman, stated a similar theory and often used the "acorn" as a metaphor: "Take an acorn, put it in the ground, it grows and becomes an oak. That is man. Man develops from an egg, and grows into the whole man, and that is the law that is in him" (1977, p. 324).

In a conversation with his doctoral student, Ira Progoff, Jung clearly answers to his questions concerning his opinion about the Aristotelian Acorn Theory. I'd like to quote some of their dialogue, reported by Progoff. He asked about the "therapy of individuation" and Jung answered:

Why therapy? It is not a therapy. Is it therapy when a cat becomes a cat? It is a natural process. Individuation is a natural process. It is what makes a tree into a tree; if it is interfered with, then it becomes sick and cannot function as a tree. That is individuation.

Progoff went on:

I asked him if it was what made the tree grow into a tree, if it is not the same thing as the Aristotelian entelechy, the inherent potentialities within the acorn which develop it into the oak? He hesitated, and I had to say it again another way, but then he said it was the same thing (Jung, 1977, pp. 210-211).

Hillman also states: "You are born with a character; it is given; a gift, as the old stories say, from the guardians upon your birth" (1977, pp. 210-211).

In another place Hillman says:

Let me put in a nutshell what we may so far cautiously attribute to the acorn theory. It claims that each life is formed by its unique image, an image that is the essence of that life and calls it to a destiny. As the force of fate, this image acts as a personal daimon, an accompanying guide who remembers your calling (1996, p. 324).

According to my own life experience, I also believe that the callings, which are directed by an inner "personal daimon", do exist. I give a great deal of attention to its calls and images in my life.

Hillman's view is similar to Plato's in that the inner daimon has not only an effect upon the calling of a character, but it also chooses the circumstances in which the Soul wants to enter into the stream of life and to develop. Hillman writes:

The greatest of all followers along the Platonic line, Plotinus sums up the myth in a few lines. "Being born, coming into this particular body, their particular parents, and in such a place, and what we call external circumstances . . . form a unity and are as it were spun together." Each of our souls is guided by a demon to that particular body and place, these parents and circumstances (1996, p. 46).

I cannot accept this view that our soul is guided by a daimon to an environment, that is the parents and the place where it wants to be born.

In his essay, Hillman proposes finding the client's original inner call through therapy rather than concentrating on childhood traumas (1992. p. 11). I think that in his purpose of focusing and finding the client's original call, and of excluding the effect of the environment upon his/her life, he contradicts Jung, with whom I agree. Jung says: "The psyche has two important conditions. One is the environmental influence, and the other is the given fact of the psyche as it is born. ... the psyche is by no means a *tabula rasa*" (Jung, 1977, p. 302). In her theory of human development, Miller emphasizes predominantly the influence of the environment upon the individual. My belief, like Jung's, is that both of these factors are important.

I wish to explain why I agree with Jung. In order to do that, first of all I wish to examine the problem of the acorn as a metaphor. If an acorn falls on barren soil, which is not really suitable for oak trees, for example, on very shallow, stony soil — the roots spring from it, but cannot grow very deep. On the other hand, one of the characteristics of the oak tree is that its roots need to grow deep in the soil in order for the tree to become healthy. Without deep roots, the leaves become yellow and the little tree struggles to live. If a gardener wishes the little oak tree to become healthy, he has to transplant it into productive soil. Even when the tree is so planted in a healthy environment, it will still take a long time for the tree to develop properly.

In order for an acorn to become a healthy tree, in order that it can develop towards its wholeness — that is so that the process of individuation can really

happen — *a living organism can do this process only with the things it can find in its environment.*

Jung mentioned somewhere that birds can only build their nest, using what they find in their environment.

Hillman in his book *The Soul's Code*, (1996) attempts to prove his theory of the inner daimon choosing his/her own environment, based on the biographies of outstanding musicians and artists who mostly had had successful individuation processes, because their environment had provided for them what their daimon demanded. For him, Jehudi Menuhin and Ingmar Bergman are the confirmation of his theory (Hillman, 1996, p. 19).

The following is my belief: **as the bird's archetypal instinct causes it to build its nest only with what it finds in its environment; in the same way, a human being with his/her archetypal instinct can only use for his/her individuation processes what the human being can find in his/her own environment. The human being, like any other living system, can at once recognize, instinctually, the evoking elements of his/her archetypes if they are present in their environment.**

On the other hand, if a child is born with the calling of becoming a gifted musician, yet never attended a concert or was deprived of an instrument throughout his childhood, then the need to fulfil his call becomes frustrated. It can happen that the child would never realize that he had a calling in this direction. Jung says:

If a person is meant to be an artist, but does something else, then pretty soon this development which is blocked will produce all kinds of symptoms, and in the end he will find himself painting whether he wants to or not, or else he will be very sick (Jung, 1977, p. 211).

During Christmas 2001, I visited the most industrialized but poverty-stricken part of Romania. I stayed in one of the houses supported by social services, where the families lived in complete destitution. I saw many pale and hungry children in the dark, dirty corridors of these houses. I could help out only a few of these children with food, as I did not have the financial resources to help all of them. During this visit, I often reflected on how many children would emerge unscathed from this devastating environment. These children ate from garbage cans and warmed themselves on the cold Christmas day with fires they lit themselves beside the garbage dump. How will they find the healthy, gifted call of their acorn? "Perhaps a child living here with the gift of Mozart will pass away without having completed any piece of music." I thought about that and my heart was broken. What was found there was plenty of alcoholism, neglect and brutality. In this type of environment, an environment perhaps worse than that of the childhood of Hitler, their archetypal shadow will evolve and their personal shadow will develop.

From the corridor, I heard parents beating each other and their children. "The environmental provisions are necessary for healthy development" (Stevens & Price, 1996, p. 7). These negative experiences will permanently frustrate their system of archetype. The restriction of the environment, caused by hearing, "You can't do this!" "You can't eat." "You can't be warm." These are the experiences of many children in these surroundings.

Humanity needs proper gardeners, (that is, parents, teachers, and therapists), while society in general needs to provide the right environment for the archetypal actualization of the human being. People would also need cultural and

therapeutic aid *directions* in the mastering of their shadow side. "Psychopathology results... when the environment fails either partially or totally to meet one (or more) archetypal needs in the developing individual (Stevens & Price, 1996, p. 7).

Hillman chose two famous women, Judy Garland and Josephine Baker, as examples as to how they were called by their daimons already at an early age (Hillman, 1996, pp. 48-62). In this way they were able to fulfil their predisposition. He also introduced the lives of these two stars, who later in their lives "grow down" (Hillman, 1996, pp. 41-62). That is, many came to have serious personal problems such as drunkenness, financial setbacks, and divorces in the later years of their lives.

In my opinion, therapy perhaps could have helped these broken-down people. I believe therapy could perhaps have been successful, not by making them aware of their original calls — which they had had already — but to help them in their careful choice, taking subjects from their environment. In this way they would "build their nest" further. It means that they would fulfil their own individuation process further, which can only happen when their particular character and their environment function together. This could happen if they choose the right things in helping their healthy individuation process as these individuation processes continue as long as someone lives. If we do not plot our course and carefully select people, places and many other things, every minute of our lives, there is danger of the acorn becoming a shrub, not an oak.

I thoroughly agree with Jung and A. Stevens in this view, that if the environment fails to meet the particular archetypal needs of the individual, this can

lead to psychopathological conditions. I'd like to draw your attention to this significant matter again:

The archetypal endowment with which each of us is born prepares us for the natural life-cycle of our species in the natural world in which we evolved. A programmed sequence of stages, each mediated by a new set of archetypal imperatives, seeks fulfilment in the development of characteristic patterns of personality and behavior. Each set of imperatives makes its own demands on the environment. Should the environment fail to meet them, then the consequent 'frustration of archetypal intent' may result in psychopathology (Stevens & Price, 1996, p. 7).

Stevens and Price also state: "In the Jungian view the purpose of life is the fullest possible realization of the archetypal progression that is compatible with ethical responsibility." (1996, p. 7)

In identification with Jungian thought that the purpose of life lies in the fullest possible realization of the archetypal program — or as Hillman says in the fullest possible realization of the acorn — I believe that the archetype or acorn has a complex interweaving with their environment. In this way, I surmise that the development of someone's evil tendencies, the archetypal shadow, or "bad seed" also has a complex interweaving with their environment.

Referring back to this complex interweaving of the inherited tendencies and the environment, this process can be well expressed by Uri Bronfenbrenner's maxim.

In Bronfenbrenner's, theory of "Process-Person-Context-Model" (1992, p. 197), he made use of and transformed Kurt Lewin's classical maxim. " $B = f(PE)$ [Behaviour is a joint function of person and environment]." Bronfenbrenner transformed this statement in the following manner. " $D=f(PE)$ [Development is a

joint function of person and environment].” The letter “f” here symbolizes “function.”

He also incorporated the dimension of time and changed the formula in this way:

$$“D_t = f_{(t-p)}(PE)_{(t-p)}”$$

In this formula:

‘t’ refers to the time at which the development of the outcome is perceived. And the ‘t-p’ refers to the period, or periods, during which the joint forces, emanating both from the person and the environment, were operating to produce the outcome existing at the time of observation (1992, p. 90).

Based on my own experiments in which I used the stones as symbols, I would carry Bronfenbrenner’s idea further; I would say the development of the Personal Shadow Self equals the Vulnerable Child and the Threatening surroundings functioning together in a Time Period. (The longer this threat persists, the greater the shadow becomes.) Written down as a formula it would appear as follows:

$$\text{Development of The Personal Shadow}_t = f_{(t-p)}(\text{Vulnerable Child and Threatening Environment})_{(t-p)}$$

In my opinion, the development of the personal shadow is both biographical and biological. The more time a character spends in an unstable threatening environment, the more his/her healthy development is restricted. The development of the personal shadow can be prevented if people around the vulnerable child in his/her environment are able to perceive what the particular archetypal needs of the child are. The prevention also could take place if these people would consider the kind of social, physical and emotional environment that would be able to fulfill the needs of the vulnerable child. If their needs are not fulfilled, if they are neglected or suppressed, they will catalyze deviant forces as a reaction.

If the character is predisposed from birth to have an archetypal shadow side, similar to Hillman's expression of the "bad seed," I think its harmful effects upon the environment can be altered. These processes can happen first of all by the influence of culture, which could provide a non-violent model, as Stevens puts it:

It seems reasonable to suggest, therefore, that if we wish to inhabit a less aggressive world we should do nothing to encourage actualization of the aggressive archetypal system. Parents, teachers, and television producers would do much to help in this direction. If we can never eliminate conflict from the world, we could at any rate help to reduce inter group tensions by providing the world with non-violent models for the expression of conflict — and its resolution . . . Everything possible should be done to reverse the procedures for mobilising the archetypes of war. Instead of preparing boys for war, we should educate them for peace; instead of distributing the symbols of violence, we should celebrate the symbols of cooperation and tranquillity, encourage peace-loving art (Stevens, 1989, p. 168.).

Apart from a strong cultural influence, the prerequisite of any change is the individual becoming aware of his/her shadow parts. In the case of their projection into someone else, he/she has to become conscious of this projection and try to recapture his/her shadow. Only after these processes can the individual make ethical choices. I think this statement of von Franz is very important:

Jung often maintained that if one had in himself only 3 percent of all the evil one sees in the other fellow or projects onto him, and the other fellow possessed in fact the other 97 percent, it would still be wiser to look one's own 3 percent in the eye, because, as is well known, it is only in oneself that one can change anything, almost never in others (von Franz, 1980, pp. 27- 28).

It does not lie within our power to have or have not a certain type of archetypal shadow force, or even certain dark characteristics that we are predisposed to at birth. On the other hand, what lies within our power is that we can achieve, through hard work, motivation and reflection, the ability to become aware

of these negative characteristics and not to project them upon other people, but to accept them as part of ourselves.

CHAPTER V

A Personal or Communal Myth is Helpful in Mastering Destructive Instincts

Communities and cultures are significant factors, which help us in mastering our destructive instincts. What type of culture is capable of helping us to master these aggressive instincts? How should our culture develop in order to accomplish this task?

We have already seen that there are cultures in which this destructive urge has been mastered. This has happened because these particular nations and tribes have particular value systems (Stevens, 1989, p. 108).

A community or tribe has its value systems and ethical code laid down in its myths and folk tales. Mythologies are probably partly made for these purposes.

Myth . . . expresses, enhances, and codifies belief, it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man. Myth is thus a vital ingredient of human civilization; it is not an idle tale, but a hard-worked active force (Malinowski, as cited in Rolo May, 1991, p. 30).

It so happens that if a tribe creates and accepts a myth with the moral values and beliefs of non-violence, the whole community practices this myth in their rituals and life — which come to embody their myth. Under these circumstances the demon of aggression probably will not be evoked. It stays dormant. On the other hand, the valued archetypes through their mythology will be awakened.

Jung thought, "the deepest level of the unconscious can be discovered only through myth and rituals" (Jung, as cited in Walker, 2002, p. 22). Walker emphasizes the significant characteristics of myth when he gives his interpretation and definition of it:

. . . myths can be considered as narrative elaborations of archetypal images (the conscious representations of the unconscious instincts) makes sense, once one accepts the proposition that archetypes were originally "situations," that they are imprinted patterns of behavior left behind by untold ages of human evolution. Seen from this perspective, myths are culturally elaborated "representations of situations." They enable us to re-experience consciously the unconscious instinctual processes of the psyche (Walker, 2002, p. 18).

The idea that myths are "culturally elaborated representations of situations," is I think really important information for drama therapists since we often work with a client's real life situations as well as their metaphoric ones, using fairy tales, legends and myth. In Jung's words, "Fairy tales are only infantile forms of legends, myths" (C.W., Vol. 10, p. 33). *Mythology and thinking mythologically can help human beings not to let themselves be under the arbitrary mercy of their archetypes* as Walker has suggested based on Jung's ideas:

In the twenty-first century it may be possible, thanks to Jung, for many more people to rediscover the immense value of thinking mythologically — thinking actively about myths rather than being unconsciously driven and possessed by their archetypal energies. This recovered capacity should help foster a new respect for the *visionary nature of the arts* (italics added) (Walker, 2002, p. 172).

Jung thought by living outside of myth, not in it, people neither have links with their past nor with their contemporary society:

Hardly had I finished the manuscript when it struck me what it means to live without one . . . [The] man who thinks he can live without myth, or outside it, like one uprooted, has no true link either with the past, or with the ancestral life which continues within him, or yet with contemporary human society. This plaything of his reason never grips his vitals (Jung as cited in Rolo May, 1991, p. 63).

Rolo May in his book, *The Cry for Myth*, in the last decade of the 20th century, hoped to see a more positive vision for the survival of humanity should it acquire a new community myth:

We awake after a sleep of many centuries to find ourselves in a new and irrefutable sense of myth of humankind. We find ourselves in a new world community; we cannot destroy the parts without destroying the whole. In this bright loveliness we know now that we are truly sisters and brothers, at last in the same family (May, 1991, p. 302).

In the same book, May refers to two teenagers, involved in murder and sex, because May considered that they lived in a mythical vacuum. He says:

These two young people were, in a mythic sense, homeless. "Myth safeguards and enforces morality," as Malinowski proclaimed, and if there are no myths there will be no morality. Robert and Jennifer had no pattern of myths and ethics even to rebel against. They were homeless, obviously not in a physical or financial sense, but rather psychologically and spiritually. *It is a truism to state that they grew up in a mythic vacuum and therefore in an ethical rootlessness.* When Robert Chambers re-enacted the murder scene, there was a profound pathos in this repetition of the phrase, "I wanted to go home, I wanted to go home." But he had no home in a mythic sense. Among the "explanations" of this murder can be heard a shrill protest against the mythlessness and spiritual barrenness, indeed the *homelessness*, in our society (May, 1991, pp. 60-61).

Does really living in a mythical vacuum mean ethical rootlessness? In which way, is living according to a myth thinking in a mythological way, so important? Why does it nurture ethical values within us?

I think the "daimon," the archetype which carries values which are safeguarded by a particular society, has to be awakened by the culture, then recognized and nurtured by it.

My view is that ethics are not only the "condition for knowing" (Levinas as cited in Vandenberg, 1999, p. 33), as Levinas stated, but also the conditions for a good life. The human child cannot even survive without an ethical environment (Vandenberg, 1999, p. 41). We as a human species could not survive without a moral code. As Stevens puts it:

. . . Because of its fundamental importance for the survival of any human community, the moral code has everywhere been accorded the dignity of divine sanction. Through parental tutelage, the child acquires its own version of the moral code and builds it into an intrapsychic moral complex. Freud called this complex the SUPEREGO.

Had the superego no foundation in phylogeny, we should be condemned to live in psychopathic amorality, 'free riders' all, incapable of mutual toleration or trust, and it is likely that our species could never have come into existence, or indeed, survived.

That the moral complex formed by members of different communities should show culture-related peculiarities is not surprising: the critical factor is the way in which members of all human communities learn rapidly to distinguish between 'right' and 'wrong,' and display an impressive degree of agreement on the kinds of behavior to be included in each category (Stevens, 1998, pp. 264-65).

To live according to our mythology is also to live in an ethical way and living in a mythical vacuum means we do not have the possibility of doing so. May says: ". . . *myths undergird our moral values*. This is crucially important to members of our age, when morality has deteriorated and seems to have vanished altogether in some distraught places" (May, 1991, p. 31). In our time when criminals can become mythical heroes (May 1991, p. 100) and when self interest and corporate interest many times puts down the interest of public good, we cannot emphasize enough the ethics and myth connection in the culture and its connection to its very survival. Unfortunately, we are living in the midst of an ecological catastrophe There is a fire burning over the Earth, taking with it plants and animals, cultures, languages, ancient skills and visionary wisdom (Davis, 1998, p. 231). How much strength, myth and ritual of a culture can provide to their individuals is shown by the following writing of anthropologist Wade Davis:

In many religious societies, acolytes affirm their faith by exposing themselves to fire. In Brazil, hundreds of Japanese celebrate the

Buddha's birthday by walking across beds of burning coals. In Greece, tourists regularly watch firewalkers at the village of Ayia Eleni; these Orthodox Christians believe that the presence of St. Constantine protects them. Firewalking occurs in many traditions throughout Asia and the Far East. People have been documented walking unharmed across beds of coals that have been measured at temperatures up to 315 degrees Celsius.

What is fascinating about the phenomenon of firewalking is not its sensational character but rather what it says about human potential. That individuals remain physically unharmed when exposed to temperatures that would – and do – result in serious damage if experienced in ordinary states may potentiate certain innate yet exceptional powers of the mind” (Davis 1998, p. 156).

I believe this exceptional power of the mind which can be achieved by acting upon a ritual based upon a myth can help us to keep our personal and archetypal shadows at bay. Davis states that the goal of these myths is to achieve “balance between good and evil” (Davis, 1998, p. 156).

“It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward” (Campbell, 1949, p. 11). According to Joseph Campbell, mythology serves two purposes. In order to illustrate these two purposes, he refers first of all to the German anthropologist, Adolf Bastian — who meant a lot to him — and his ideas. Later, he showed that he could find the same two aspects in images from India.

Bastian's two ideas are: the first, which he called “elementary ideas”, being the common motives coming out of the collective unconscious, and the second “*ethnic or folk ideas*”, which are the elementary ideas always expressed in a particular time, place and social environment. According to Campbell:

Every mythology is oriented to a historical situation; it comes out of this people, this province, and that one and the other. And so there is that

local inflection. But what is inflected are the deep energies of the total id (Campbell, 1990, p. 45).

Campbell also thinks that the local environment has the power to change the unconscious. Campbell gave a second example to prove his point:

In India, . . . two aspects of images are recognized. The folk aspect, which simply has to do with people and things in stories and time and space, is called *desi*, which means local, popular. On the other hand the elementary ideas, when the deity is represented are called *marga*, the path. *Marga* is from the root word *mrg*, which refers to the footprints left by an animal. The animal that you are trying to follow is your own spiritual Self.

And the path is indicated in the mythological images. Follow the tracks of the animal and you will be led to the animal's home. Who is the animal? The animal is the human spirit. Where is its home? It's in your own heart. So following the elementary idea, you are led to your own deepest spiritual source.

So the *desi*, the folk, guide you into life, and *marga*, the elementary, guide you to your own inward life. Mythology serves those two purposes that way.

The elementary ideas do not change. Where do they come from? They come from the soul. The origin is the soul of man. *Marga*.

The problem is not to lose touch with them (Campbell, 1990, p. 46).

A myth is not exportable. One cannot really use an old myth, which was developed in a very different time, space and social environment because then it is "not operating on us" (Campbell, 1990, p. 204).

The psychodramatist, James M. Sacks, whose article entitled "Drama therapy with the acting-out patients" was published in *Drama in Therapy* (Schattner & Courtney, 1981). Sacks thought that these aforementioned different, separated conditions — which we just saw in mythology — the deep personal need, our deepest source, on one hand, and the physical reality on the other, exist together

also in children's make-believe. He thought that adults have copied children's play in their acting and drama playing. He says:

Drama is a mode of experience, which we adults have plagiarized from its inventors. Games of pretending fill the free-play time in nurseries and playgrounds whenever adult supervision is relaxed. It was children who devised the world of enacted make-believe as a protected arena in which ideas and wishes are wedded to fact and action. Their marvelous discovery has helped to free us from our confinement to the separated functions of the entirely mental on the one hand and the entirely physical on the other. At any stage of development, *the potential for dramatic acting remains as a distinct mode of behavior, which permits us to mediate between the disparate demands of internal need and the limitations of hard reality* [italics added] (Sacks, 1981, p. 35).

As in mythology, we have found in the play of children two very important conditions of the human psyche: "the environmental influence" and "the given fact of the psyche as it is born" (Jung, 1977, p. 302).

In this connection it is interesting to remark that when Jung finished his great book called the *Symbos of Transformation*, he said in connection with the book, that he "realized what it meant to live with a mythology and what it meant to live without one." Campbell tells this story:

And [Jung], asked himself by what mythology he was living and he found he didn't know. And so he said, 'I made it the task of tasks of my life to find by what mythology I was living.' How did he do it? He went back to think about what it was that most engaged him in fascinated play when he was a little boy, so that the hours would pass and pass. Now if you can find *that* point you can find an initial point for your own reconstruction. Go back and find what was the real fascination (Campbell, 1990, p. 49).

Jung actually found his own myth by going back to his memories of his play in childhood. Campbell has suggested to us that we do the same, if we wish to find our own myth; that is remembering back to what fascinated us in play to find an

"initial point." I think this initial point, along with the "call of the acorn" refers to the meaning of archetype.

Campbell further states that "the folk idea [which] guides" young people, and us is drawn from the life of society around them rather than their own reflection upon why they behave as they do. As we have seen, in play and in myth, both of these conditions are present: the "initial point" and the attraction of social life and environment. Most of us have the experience of watching children building their imaginary castles in great detail.

Jung, in order to actualize his childhood "initial points" in the hard reality of life, actually built up his little castle at Bollingen on the Lake. In this way, he found his mythological path, mediating between his inner need and the hard reality. This path is not easy to find. We need to recognize our own depth and at the same time to use things from the hard reality around us.

In my opinion, it is a very important function of drama therapy that it also include both of these elements that we have just found in mythology and in children's make-believe: the "elementary ideas" of the soul, that is the archetypes, and the place and time of the particular social environment. We must try to not lose touch with any of them!

We as drama therapists must be aware of these two conditions if we want to help our clients create their own powerful myth with ethical values, which is so indispensable for their mastering of their destructive instincts, and their own mental health.

CHAPTER VI

How Drama Therapy Can Help Clients to Connect with and Become Aware of their Archetypal and Personal Unconscious, Especially *The Shadow*

In our modern world, while we humans can undertake a journey into the cosmos, conquer new fields in science, we still have not been able to master our own soul. Jung suggests that our ancestors were able to master their destinies, because they had more connection and knowledge about their unconscious side of their psyche than we have now (Jung, 1954, Vol. X, p. 358).

The bridge leading to our unconscious consists of visions and fantasies. Apart from these symbolic images, myths and fairy tales are the means by which we can contact with the deepest level of our collective unconscious. These are stepping stones, which enable us to become aware of our important positive or destructive life forces. "The acorn needs living the personification of fantasy" (Hillman, 1992, p. 69).

While listening to somebody telling myths and fairy tales, we are able to picture their images and then personalize their figures in drama therapy. We can still play their situations revealed in myths and fairy tales, and — like a reflection in the river which mirrors ourselves — we can see and sense our own deep soul looking back at us from those common archetypes.

We — as Hillman said — have to stick to these images or figures and the situations, which reverberate within us. We need to learn about these images, consciously memorize them to know, "Aha! This is the parts of me, which I have not been aware of before!" According to Campbell, these "Aha" moments are

necessary in order to be on the road we travel to create our own myth (1990, p. 205).

Within the "protected arena" of drama therapy and its playful and trustful atmosphere, we therapists can provide the right environment to those who wish to become fully themselves. We can give the right tools for those who want to work on their processes of individuation in order to embrace their "innermost, last and incomparable uniqueness" (Stevens & Price, 1996, p. 243).

In the individuation, the *ontogenetic psyche* "those psychic attributes on which we are dependent . . . on the personal history of the individual" and the *phylogenetic psyche* — "Those psychic structures which are . . . synonymous with Jung's term *collective unconscious* (Stevens & Price, 1996, p. 244) — can become integrated as completely as the circumstances allow it to happen. In play and drama therapy there is a possibility for the interplay between ontogenetic — that is the biographical — and the deeper, archetypal part, that is the phylogenetic psyche, since we can look at both of their relationships toward the environment. Taking part in drama therapy activities provides us with the chance to evolve our own individuation process; we care and examine the ways in which our environments frustrated or frustrate now, these previous processes.

As I mentioned earlier, due to its imaginary world, drama and play can help in the mediation between the *acorn* — as Aristotle, Jung and Hillman called it — that is the archetypal layer of the human psyche and its outside environment. The experience of this mediation process is very significant because the archetypes and

our personal complexes can be realized only within our environment, as their actualization depends upon it.

Belonging to a group whose myth we have embraced can also bring about deep changes in our unconscious. *There is a reciprocal effect between the human psyche and its environment. As far as I know, the only therapeutic medium is drama therapy in which the particular life circumstances and situations of every individual, the blocking effects of the situations and their helping myths can be explored by being in these situations through the fictitious world of drama.*

There are very good drama therapists who focus more, in their therapeutic process, on healing the roots of the psyche, that is, the acorn itself. As Hillman puts it, "I believe we have been robbed of our true biography — that history written into the acorn — and we go to therapy to recover it" (1996, p. 5). The purpose of these aforementioned drama therapists is usually to help their clients to explore their archetypal layers but after this they often refer them back to their own biographical, personal life, instigating with it the client's individuation processes.

There are also excellent drama therapists and psychodramatists who would rather start their work by approaching and focusing on the ontogenetic psyche and its connection to its environmental world. They start by beginning work on the personal unconscious during their drama therapy sessions and from this starting point perhaps they penetrate later to a deeper layer of the soul.

According to Jung's ideas, the first step in therapy has to be to give more attention to the biographical personal part of the unconscious, particularly the

personal shadows, and when the client gains insight in this area, then it is possible to work on the deeper archetypal levels.

Jung believed that "without the realization of the [personal] shadow all further real psychological progress is blocked" (Jung as cited in Walker, 2002, p. 34).

The first group of drama therapists that I am going to refer to are those who consciously use symbols, myths and fairy tales in order to connect with the archetypal unconscious part of the Self. In Chapter II above, I have already introduced most of their work in detail. I will refer back to them shortly.

Professor Stephen Snow uses original fairy tales and folk tales, containing archetypal images, figures and situations. He — almost in a magical way — can help clients to express and personify their images, and then he helps replacing this newly gained conscious information by letting them assimilate this into the biographical part of their Self (Snow, 2000).

Professor Yeuhdit Silverman uses myth and mythical characters in order to reach the healthy creative life forces of her clients. She creates a space where the mythical symbols — evoked by a particular chosen myth — can be recreated, acted out, and fully experienced. In the case of the evoked personal shadow parts — during these crises — she consciously furthers the client in his/her mythical thinking.

Robert Landy mostly uses the projected method of drama therapy using puppets and symbols and embodied role-play in order to reach the archetypal figures and the roles of the psyche. He also tries to help his clients to find the

counterparts of positive roles, as well as proper guides, in order to master their archetypal negative forces. Finally, he always connects the major symbols and roles to the biographical self.

Steve Mitchell, an English Drama Therapist, in his method "Initiation Through Ritual Theatre" embraces the theories of Jung, Stevens, Campbell and Hillman. In his work, Mitchell uses symbols, monomyth and rituals. His therapy is a process to journey inward and to consciously surface the "Gods of the Unconscious" (Mitchell, 1999, p. 15). In this chapter, I am later going to introduce Mitchell's ideas and work in more detail.

According to my theory, the second group of drama therapists and psychodramatists are the ones who, in their approaches to clients, focus more on their ontogenetic psyche. In their sessions, they work more on the level of their personal unconscious, the biographical self and its mediation with its environment. They give attention to events, which happened in the childhood of their clients, what kind of traumas they have had and what is the problem in their present life situation. In this process of work, the drama therapist recreates the real life environment of the client's attempt to help them to re-experience their problematic situations, perhaps in great detail. Through this method, they can face how their shadow sides are experienced by their surroundings and effect their environments. That is the way, in which we learn about our shadows, by experiencing how other people react upon us. Jung thought only in this way we can become aware of our dark sides, that is, seeing how other people react to

our behavior. He said: "The shadow is something very evasive. I don't know mine. I study it by the reaction of those around me" (Jung in Walker, 2002, p. 35).

I agree with Sacks when he said: "The acting-out patient sadly encounters the compounding of his problems when his destructive behavior entangles him in its inevitable consequences in the real world." ... "In drama therapy the acting-out patient has a field on which he may progress toward rational control" (Sacks, 1981, p. 37-45).

Both of my adult, mentally, developmentally disabled clients, Steve and Fred, were quite often serious threats to their environments. I think after my special dramatic intervention — based on these aforementioned ideas — after they faced the results of their destructing actions in their fictitious situation, both later chose to behave differently in their real life.

I have previously introduced my ideas about processes by which the personal shadow develops through a traumatic childhood environment, where the development of the character was frustrated by his/her circumstances. In drama therapy and psychodrama, someone can replay their negative threatening and frustrating experiences, and can witness the process how; due to these events the shadow development took place in the past.

Sacks also finds significance in these possibilities: "Drama provides a vivid format for the recapturing and working through of the traumatic memories which originally produced the acting-out disorder" (Sacks, 1981, 45).

Michael Balint, the well-known Hungarian psychoanalyst, has the same opinion. Sullivan introduces his ideas:

He [Balint] describes what I would consider the universal—i.e., archetypal — human wound that fuels all analytic work. The analysand's initial environment failed in one way or another, consistently over time, adequately to meet all needs. Out of this initial failure, a pattern of adapting to an inadequate environment, which enabled the individual to cope at the cost of distorting his or her essential nature. To the extent that an analysis is successful, it will enable the patient "to go back to the pre-traumatic period ... to relive the drama ... in order that he may mobilize his 'fixated' libido and find new possibilities [for life]" (Sullivan, 1987, p. 40).

Sullivan also strongly supports the ideas of Balint when she says:

Balint's therapeutic goal is Jungian in nature. He does not hope to cure but rather to "enable the patient to experience a kind of regret of mourning about the unalterable fact of a defect or fault in [him] self which has cast its shadow over [his] whole life, and the unfortunate effects of which can never fully be made good" (1968, p.183). The goal is wholeness, not perfection (Sullivan, 1987, p. 41).

Finally, I would like to show how, through drama therapy, by looking at his/her life situations, someone could practice the making of ethical choices. In the challenging situations, in which we face these choices, we can really be struck with our dark side and then reflect upon it. Jung says:

When we observe how people behave when they are faced with a situation that has to be evaluated ethically, we become aware of a strange double effect: suddenly they see both sides. They become aware not only of their moral inferiorities but also, automatically, of their good qualities. They rightly say, "I can't be as bad as all that." To confront a person with his shadow is to show him his own light. Once one has experienced a few times what it is like to stand judgmentally between the opposites, one perceives his shadow and his light simultaneously sees himself from two sides and thus gets in the middle (Jung, CW X, pp. 462-463).

Our psychodrama professor and her student therapist Lonie had a patient named Clare, who could not control her hate and anger when she visited her husband's family in the States. On every occasion, these people pushed her buttons and evoked her shadow side. Her husband's family had just went

through a hard time. One of his nieces received a severe head injury. Her husband wanted to travel to her at once to help in every way he could. In the psychodrama session, Clare arranged the scene of the hospital, when the whole family was standing beside her husband's niece's bed. Clare herself arrived in the imagined situation and, even in this tragedy, her heart was not with them. She would not control herself. She just could not make it. She behaved in a very rude way. Nevertheless, at this point, she started to understand how her shadow works. Then, with guidance from the psychodramatist, she repeated the whole scene and this time she chose to behave in a very ethical manner, with respect and empathy to others. She was able to see her light as well as its opposite.

In my sessions, I often try to shape consciously the situations in a way that an ethical decision can be made. This way someone can become aware of his/her shadows and, without anybody preaching; he/she can choose to behave differently. For example, in the case of my developmentally disabled client, Steve, I often let him choose situations and I would usually take on roles myself and act with him. This way I can have an indirect influence upon the course of his improvisation. In a role, I also can interpret his choices and give him feedback. One time he asked me to play the role of a physically and mentally handicapped person who we called "Jim". "Jim" traveled abroad by airplane and in the security section they attempted to pull his shoes off to check if they had contained any explosive material. He did not allow the security guard to do this, for fear of losing his balance. As a result, he was taken to prison. (This whole story was Steve's suggestion and reflected his real anxieties). Then, Steve acted a role of a

prison guard. As I was a totally handicapped person, I was at his mercy. In pretence, he did terrible things with this handicapped person. He used the same cruelty that his real life caregiver had used previously on himself. He tied me to the bed and burned me with cigarettes. He wanted to punish me severely all the time. I left him facing his dark side, which was due to his extremely traumatic experiences. He lost contact with reality, then, Steve stopped the play. No longer in a pretence role, I asked him: "Steve, in reality, how do you think decent people would treat a poor soul like Jim"? The expression of his face changed after my question. Being his therapist, I had known this part of Steve, the generous, warm one with a light on his face. This time he chose to treat me differently. That is, in a very gentle and an incredible warm way. He took me to workshops where I could do physical exercises to get better. Very patiently, taught me to work with tools and gave me funding for extra curricular activities. During the play when I became sick, he looked after me in a very humane manner. Providing drama therapy, you can see these processes. In specific situational contexts, there is the possibility of facing both someone's shadow and inner light, and one can see how this can help the evolution of the ethical choices of the clients. This very important work can only take place in dramatic situations because our moral choices are always in a specific situational context.

There are two outstanding drama therapists whose work I wish to elaborate further upon. However, the two of them represent, in some ways, different modes of thought in the field of drama therapy. I have tried to point this out before. The first is René Emunah, who in my opinion, if I may say so, well

represents the second group of drama therapists and whose work trends rather towards therapeutic work on the personal, biographical aspect of the psyche. The other is Steve Mitchell, who in his therapeutic work tries to bring about the healing of his clients by the healing of their phylogenetic psyche.

Both drama therapists carry out considerable theatrical and improvisational training and they both work on their group's cohesion before they reach the culminating phase of their therapeutic process. On this occasion, I would rather omit their preliminary work and I would like to focus only on the parts when they have reached the highest points of their therapeutic endeavors.

In the case of Emunah, I will talk about a part of her "Phase IV: The Culminating Enactment" (1994, p. 41) and in the case of Mitchell, I will discuss the "Approach VI – Ritual of Transformation" (1998, p. 8).

Emunah's culminating phase uses the present and past biographical original environment of her clients. Hereafter, "uncovering the meaning of the scene" (1994, p. 117), which was chosen by the client, she gives plenty of time and attention to create their background. For example, in the case of Derik (1994, pp. 116-117), she helped him to focus on how he really felt when he was all alone at home. This work allowed him to slowly rebuild, in his imagination and through the role play, the effect of his environment upon himself and also the deep feeling of total rejection by everyone in his life. Derik usually had a kind of hopeless behavioral pattern in reaction to this kind of environment. The way I see it, these behavioral patterns are his personal shadows. These were his excessive drinking and an indiscriminate watching of TV programs. Nevertheless, at this

time, in the drama therapy session, he did not turn towards his self-destructive shadow activities, but he chose to follow his healthy life force, that is his inner urge to draw. It seems to me that through this biographical work aided by his therapist, Derik was able to find one of his healthy "initial points" (Campbell, 1980, p. 46). Emunah in her Phase V, using the unconscious images of her clients, (1994, p. 232) celebrates, with them, the very meaningful moments of their therapeutic work in the closing ritual.

Mitchell, in his drama therapy method, usually works less on the level of personal unconsciousness of his clients because his purpose is to reach the archetypal layer. He bases his theories of Ritual Theatre upon the archetypal psychology of Jung, Stevens and Hillman. According to Mitchell, Hillman presents an evolutionary scheme of Jung 'archetypes'. "He views them as 'the deepest patterns of psychic functioning'. The archetypes reveal themselves in images. The image he states is the basic unit of the psyche and he therefore believes we live in an 'imaginable world'" (Hillman as cited in Mitchell, 1999, p. 15).

In his Ritual Theatre, he also embraces Hillman's ideas of helping his clients find their original myth. Mitchell says: "He [Hillman] advocates a 'poetic basis of the psyche', and in so doing, views the purpose of therapy as the means to nurture this rather than to interpret it or reduce it to theories that he believes are themselves myths, myths of the twentieth century" (1999, p. 15).

Mitchell also believes in some of Patricia Clarkson's (an English psychotherapist) ideas when he suggests:

I agree with Clarkson (1994) when she states that this force in nature which Bergson (1965) called "elan vital" relates to the Greek concept named by Zeno as "Physis". This impulse, she writes, is "the force of Nature, which eternally strives to make things grow and to make growing things more perfect" (Clarkson, 1994, p. 102). It is my belief that the regeneration of "Physis" is the most important therapeutic factor in a client having the inner resources to face the painful process of admitting to consciousness what Alice Miller had called "banished knowledge" (1991) and the sometimes accompanying painful affect.... I do ... agree with Clarkson when she argues that it is the job of psychotherapists, and I include drama therapists, to nurture the potentiality of this possible archetype in the process of healing and change (1998, p. 4).

He interprets Clarkson's suggestion of Physis through the Jungian perspective on this matter stating that:

I would include towards a Jungian perspective and see the component of "Physis" as an "archetype" which, along with other archetypes, affects our worldview. Jung, as is well known, suggested that there is both a personal and collective unconscious and that the archetype belongs to the collective unconscious as "eternally inherited forms" and "potentials" (1998, p. 4).

Mitchell has considered that psyche is

"prepared symbolically to collaborate with the animateur [himself/herself] and surface material from the unconscious realms previously withheld. The central aspects of psychotherapy are to make the unconscious material conscious (Mitchell, 1998, p. 4).

In his Ritual Theatre, he accepts Anthony Steven's suggestion when he says:

Jung maintained that development could become arrested and distorted not only by events in the history of the maturing individual, but also by his fear of taking the next step along the path of individuation. Should that fear attain a high intensity, and then the psychic reaction is one of recoil to an earlier stage of development at which the individual may remain fixated and without some form of social or psychotherapeutic intervention, be incapable of further maturation (Stevens as cited in Mitchell, 1999, p. 20).

He has also the purpose for his animateurs to become conscious of their heroic goals, through the making of initiation plan. This consciousness of the

hero or heroine of his/her own task can be very important help in mastering the shadows. According to the opinion of Jung, “the shadow became fatal... when there is too little vitality or too little consciousness in the hero for him to complete his heroic task” (Jung, Vol. V, p. 393).

In my opinion, Mitchell’s therapeutic work in which the hero becomes more conscious of his/her heroic act can reduce the power of shadow in someone’s psyche. For the past ten years, Mitchell has studied and worked with an American named Paul Rebillot, who has presented a Theatre of Healing. Rebillot “by translating in his workshops Campbell’s notion of the hero’s adventure, turns it into a form of therapeutic initiation” (Mitchell, 1999, p. 11).

In the monomyth of Rebillot, there exists beside the positive aspects of the hero himself/herself, another psychological aspect equivalent to Campbell’s “Threshold Guardian”, which Rebillot calls ‘The Demon of Resistance’:

At one stage in the journey you construct the Demon of your own Resistance — the part of you that is continually saying ‘You can’t do it,’ ‘You’re not good enough,’ ‘You’re not smart enough.’ That is the Demon who sabotages the Hero — the one with the goal. There comes a time when the Hero and the Demon have a confrontation. The actor, so to speak, goes through his/her initiation rite as both Hero and Demon of their own drama, and does so with a supporting cast to intensify the inner theatre aspect of this relationship (Rebillot as cited in Mitchell, 1999, p 18).

Then Mitchell adds to it:

“the aim of this confrontation is, as Campbell suggested earlier, for some reconciliation between these two aspects of the psyche, rather than working against each other; in Rebillot’s terms ‘to find a new arrangement’ where both the Hero/Demon can move forward but in an integrated manner (Mitchell, 1999, p. 19).

Probably many of us know well this inner saboteur of our Hero part of our being, our negative attitudes. These attitudes can contain amongst others fear, shame and worry. In my opinion, these are our personal shadows deriving from past experiences of failure. We certainly need to integrate them, before the “new Hero moves into the place of initiation or mysterium, where further trials ... are encountered” (Mitchell, 1999, p.19).

In Mitchell’s own work, the reflection of his animateurs (participants) upon their own shadows happens in “Approach VI”. Here in his format, his plan is to clarify the intention of his animateurs (1998, p. 9). When he helps his animateurs to design their Ritual of Transformation, he uses a format. I am going to introduce part of this format to you. I am choosing only five points because these show the way in which Mitchell helps his initiators to work on their shadow’s sides. Mitchell asks:

Tests: What does your secret self (younger self?) need to express physically, emotionally or mentally to enable you to release the psychic charge this point of view has for you (to let go of guilt, blame, shame, “shoulds”, etc.)? Who is behind the injunctions that your ego ideal tries to live up to? (Here you may use symbolic conventions to represent significant figures from your past).

Ordeals: In what way do you choose to maintain this in your life in relationship to others; is this through “shadow” projections; are you willing to take back what others carry for you? You may need to dramatize the image of the shadow to fully experience its need and power. To fully own it you may need to talk, symbolically, to the most important person who carries it for you and work to clarify your position with that person. As part of this process you may need to take the part of the shadow and address yourself.

Supreme Ordeal: The “initiate” needs to confront and overcome an obstacle, which will fully engage their capacities and personal resolve

in making the transition from one state of consciousness to another altered state of awareness.

Resolution: Say “goodbye” to old patterns.

Return: Across Threshold.

Reincorporation: Celebrate with a group of witnesses the new potential you have returned with by enacting, dancing or drawing it.

(Mitchell, 1998, p. 9)

We can see, from looking at this part of this format, how the questions and thoughts of Mitchell instigate the maturation and individuation process by having an integration of the ontogenetic and phylogenetic psyche. Stevens puts it: “Individuation is about integrating ontogeny with phylogeny, uniting the personal existence with the potential existence of humanity” (1996, p. 230).

On this format of Mitchell, one question stimulates the reflection upon the biographical self of the initiator and the next one suggests that you may have to dramatize your image of the shadow.

In Mitchell’s Ritual Theatre, the process of planning the initiation and the carrying of it out, there is a reciprocal effect between the client’s private realm explored in the drama studio and his/her public area of everyday life. In my interpretation (as I referred to this topic in the previous chapters), in Mitchell’s Ritual Theatre, there is a reciprocity between the “elementary ideas” (Campbell, 1990, p. 45) or “Archetypal Gods” (Hillman as cited in Mitchell, p. 21) and the “ethnic or folk ideas”, which guide us into life (Campbell, 1990, p. 46).

I would like to remark at this point that the beliefs of Mitchell, which are based on Clarkson’s idea, (to nurture the archetype of Physis in order to help

clients to be in touch with their own healing forces) are very similar to Sullivan's beliefs that "the patient's psyche itself in the primary healer" (1998, p. 68). The direction of analytical work indicates "an attempt to attend the archetypal layer of the patient's psyche ... When therapists take an archetypal perspective on the process, they try to see the thrust of the psyche's own healing instincts" (Sullivan, 1998, p. 68).

I believe that this positive healing instinct *Physis*, which "shapes the seed into the tree", (Clarkson, 1993, p. 104) actually comes from the strength of the acorn. These beliefs of Sullivan, Clarkson, and Mitchell, echo the conclusion of the theories of Jung, Stevens, and Hillman. They see the archetypes, which have guaranteed, throughout our long evolution, the successful survival of our species (Stevens & Price, 1996, p. 11; Jung, 1977, pp. 210-211; Hillman, 1992, pp. 280-281). If the environment should suppress these prerequisites for our survival, the personal shadow will develop along with the psychological problems. This I have tried to show throughout this theoretical paper.

This is a great opportunity in therapeutic work, in the field of drama therapy, that the healing archetypal instincts of the acorn can be, through the "restoration of the patient's imaginable realities" (Hillman as cited in Mitchell, 1999, p. 16), evoked, nurtured and loved. We can also help the client to face where the environment blocks these important life forces.

Unless a person develops as an ethical human being, he/she cannot master the shadow side of his/her archetypes. This development can occur daily by making ethical choices. I have attempted to show that drama therapy, like a

“protected arena”, can help us experience and face our shadows as well as our lights. When we see ourselves from two sides, we are able to stand between them and, as a result, better understand ourselves.

CHAPTER VII

Conclusions on the Value of Drama Therapy in Shadow Work

In this final theoretical research paper, I have attempted to reflect upon the kind of cultural and psychological development the human species would need in order to master its destructive impulses and instincts. I have endeavored to write this work based on the findings of Jung's archetypal psychology, especially Jung's definition of *the shadow*.

In this chapter, I would like to summarize the various underlying theories as well as my own findings and discoveries by way of establishing a formula for effective "shadow work" in Drama Therapy.

According to Jung, there is a personal and at the same time a deeper collective unconscious side of our own psyche. Although we are not often aware of their contents, they exert powerful influence upon our lives. We are dependent on them and they even precede consciousness (Jung, 1954, CW, Vol. X, p. 358).

It is very crucial for the *individuation process*, which means "becoming complete human beings as possible, given one's circumstances..." (Stevens & Price, 1996, p. 230) — to become aware of the content of our personal and corporate unconscious. Our collective unconscious contains the archetypes, our significant life forces, with which we are predisposed at birth. In this paper, I agree with Stevens and Price when they maintain that the whole science of psychology could be built on this fundamental concept of Jung, namely the notion of archetypes.

Stevens and Price called the collective part of our unconscious the phylogenetic psyche. In contrast to this, the personal unconscious is designated as the ontogenetic psyche (Stevens & Price, 1996, p. 244). According to these experts, during the *individuation processes*, these two different parts of the psyche become integrated (1996, p, 230). In order for this integration to take place, it is important to become conscious of our collective unconscious part of our Self (Hannah, 1976, p. 320).

It is also significant in Jung's theory that, in the course of *individuation*, we have to live according to our archetypes and actualize them as long as they are compatible with ethical values (Stevens & Price, 1996, p. 7). The actualization of our archetypes, which is the preliminary condition to our *individuation processes*, can happen only to the degree that our environment allows us to do so. If our surroundings have a blocking effect upon them or if it frustrates them, it can cause problems with our mental health. According to Jung and Stevens, the environment has a very crucial evocative effect and a blocking effect on our archetypes (Jung, 1997, pp. 346-347; Jung, 1997, p. 211; Stevens, 1989, p. 108).

One of our archetypes is called *the shadow*, which contains all things we do not like in ourselves. It represents all our negative aspects with which we are also predisposed from birth. We generally do not want to confront this dark part of ourselves. We would rather repress it and often project it onto the other people. As Jung suggests, it is very difficult to become aware of and get to really know this part of ourselves. We can learn about it by seeing how other people

react to us, or coming into situations in which we have to make ethical choices. According to him, we cannot do any therapeutic work on the deeper archetypal level until we become aware of, and do healing of, the personal *shadow* part of our Self.

Reflecting further on the destructive instincts that originate from someone's *shadows* that one is unable to master, the very survival of our human species depends on how we will learn to master these instincts (Freud as cited in Bettelheim, 1979, p. 346).

After giving a summary of these theories, upon which I based my own ideas, I will now review my own line of thinking and concepts. I see the course of individuation as a perpetual movement and interplay between the deep archetypal unconscious parts of the human being, which is united with the personal biographical Self, and the outside environment. If the circumstances block the individual from living according to his/her archetypes, these permanent interactions between these three factors, that is, the *individuation process*, will be seriously obstructed. In this kind of a threatening situation; human beings react in different ways and it can even lead to psychopathology. If the people of the environment are abusive and cause pain and suffering in someone's childhood, the child often cannot express his/her anger and hate openly, because his/her life depends on his/her abusive caregivers. Nevertheless, their repressed, powerful, destructive and self-destructive forces in adulthood will not be denied and will manifest themselves on the surface. According to my theory, our defense mechanism, in a reaction to the oppressive environment, produces a reaction to

it in us and this can instigate the development of our personal *shadows*. This “internal tiger” can overwhelm the individual and lead him/her to destructive acts and even murder.

I think it is probable that Jung is correct when he maintains that all other psychological processes are blocked until someone has dealt with his/her personal *shadow*.

Walker refers to Jung when he writes: “Without the realization of the [personal] shadow, all real further psychological process is blocked and Jung, near the end of his life, castigated ‘those foolish Jungians, who ... avoid the shadow and make for the archetypes’”... (Walker, 2002, p. 34). I believe if we want our clients to be restored to their healthy *individuation processes*, they first have to know their personal *shadow* side and accept it. Then, after this successful work with the personal *shadow*, the archetypes themselves can be approached.

In advancing my beliefs which I just described, I see that the two apparently contradictory ideas of Miller and Hillman are very much like the two sides of the same coin. *Miller’s claim is that abuse suffered in childhood can lay down dynamite, which can explode in adulthood.* This shows a very intriguing path for drama therapists who attempt to help clients with the problem of acting out their frustrations and oppressions. On the other hand, *Hillman’s emphasis in his “acorn theory”, which draws our attention to the power of the “original images” we want to find.* As soon as we have dealt successfully with our personal *shadow*, the future purpose of therapy will be to find the original call of the client.

In my opinion, *I find it significant that both of these theories are complemented by one another and they are equally important. We cannot get to the deeper call of the collective unconscious of the client until these problems of the personal shadow, caused by childhood traumas, are cleared away.*

When someone returns to the hurtful events of childhood, when the personal *shadow* was born, this process can be traumatic, as I tried to show it through the ideas of Sullivan, Balint, and Sacks. At the same time, after working successfully on the personal *shadow*, we can now make our way towards the real call of the archetypes; this is what we have to strive for.

As I had stated before, I see the *individuation process* is a permanent interplay between the deep archetypal layer — which is united with personal unconscious of the psyche — with the surrounding environment. I think drama and child play holds a mirror to this *individuation process*. Sacks illustrated it well by pointing out these characteristics of drama and child play. He says that there is a continual interplay between the mental states (this mental state does not refer to the mental level, whether it is the archetypal, personal, or conscious level) and the “hard reality” (1981, p. 35). I believe, because of *this* particular nature of play and drama that it holds a mirror of this special human interplay; this is the reason why drama therapy can open the door for work on the archetypal and personal shadows in such a way, which cannot possibly be reached by other forms of therapies.

I will now enumerate why drama therapy is especially effective in dealing with the *shadow*.

1. The fact that we can recognize our *shadow* only by looking at the reaction of other people towards ourselves; this duality of the individual and the surrounding environment can also be created in the fictitious world of play and drama.
2. In the situation of ethical choices, we are confronted with our dark as well as our more positive side. This can't happen without considering how the *shadow* affects other people within our environment, as moral life in its last analysis comes down to personal relationships to other people. We are always forced to make our moral choices in a particular context. In drama therapy, we can provide for our clients the fictitious world in which moral choices can be made.
3. Inventing our own myth with ethical values can give particular moral strength in mastering someone's personal and corporate *shadow*. As the traditional myth is no longer valid in this age in which we live (because a myth is connected with a particular environment), people have to find their own myth within the condition in which they live. They have to have those "Aha!" feelings as Campbell says: "It's the Aha!" which tells you it is you, that necessary in myth" (1990, p. 205). Clients using their archetypal visions and imaginations, which are the bridges to their soul — tells them that these are coming from their "initial points". Images and imagination is the bridge, which lead to the myth. I would like to draw your attention here to the fact that in the myth, we can find these two very important conditions of the human *individuation process*, which I have pointed out previously — that we

can find in drama and child's play — the “elementary ideas”, that is, someone's deepest source emanating from the soul, and the “folk ideas” which are concerned with the particular age and social conditions. Campbell suggests to us that it is important not to lose touch with either of these two conditions (1990, pp. 45-46). It is further interesting to remark that according to Campbell, in myth we can find only the deepest soul level of the Self but he does not mention the presence of the biographical or personal, that is, the ontogenetic psyche.

4. If archetypes are frustrated by the environment and by the personal *shadow*, they are afraid to appear on the surface. In order to reach those, we need to get to the archetypal level of the unconscious. This happens through vision and fantasies because the archetypes manifest themselves in them. In drama therapy, we work through images and imaginations to awaken the client's dormant frustrated archetypes. They can be evoked and personified, then this private realm can be connected further to their public realm.
5. Becoming conscious of our valuable “heroic” task through drama therapy can be helpful in preventing the overwhelming negative influence of *the shadow* upon our clients.
6. The *shadow's* parts, which have belittled the Hero, telling him/her that he/she is not up to the task, can be revealed and overcome through drama therapy.

7. The way someone's mythology is integrated into life is by way of ritual. Ritual "brings mythological perspective into action" (Campbell, 1990, p. 201). In ritual theatre (Mitchell, 1998, p.9), clients can envision their archetypal *shadow* side, become conscious of it and act it out.
8. In drama therapy, one can go back in the very same environment which brought about one's original trauma, contributing to the development of his/her personal *shadow*. The loving and accepting atmosphere in drama therapy will help the client to cope with their *shadow* in accepting and nurturing rather than in a destructive and self-destructive way.
9. With the use of symbols in drama therapy, for example, the symbol of the stones, we can project our mental world. We can project onto these stones part of our childhood with all of its troubles and traumas. Furthermore, we can recapture the beginning moments of our personal *shadow* development in them. Based on the work with Robert Landy, I created a series of exercises in which someone's *shadow* development could be brought to light.
10. In most fairy and folk-tales, there is a struggle between good and evil and most often the evil force loses. Moral values are taught through stories. Drama therapy often makes use of fairy and folk-tales, which can encourage the acceptance of a moral code within society as Jerome Bruner says:

[Narrative] mediates between the canonical world of culture and the more idiosyncratic world of beliefs, desires, and hopes. It reads the exception comprehensible and keeps the uncanny at bay—save as the

uncanny is needed as a trope. It reiterates the norms of a society without being didactic (Bruner, 1990, p. 52).

In the *shadow* work through drama therapy, the therapist can work as a guide. In my opinion, the darkness of the *shadow* can only be exposed in an ethical environment. I think in the *shadow* work, when the therapist is a guide, it is useful to have a personal myth with moral values, in order to provide an atmosphere in which the dark side of his/her clients can become visible. If there should not be this kind of a moral atmosphere, the dark side would fail to reveal itself.

To summarize, I should like to say that to evoke archetypes in general, and to become aware in integrating the *shadow* side, in particular, by its very nature, drama therapy might have a significant role. The very fact that drama therapy uses a free flow of imagination, archetypal and personal stories, monologues and dialogue techniques, evokes images which can be embodied, and further polished with the help of costumes and masks. The use of symbols and roles can also be used, to stick to the internal image and give us a clearer vision of someone's archetypal and *shadow* side. The playful and trustful atmosphere, which drama therapy attempts to create, also helps to discover and embrace the *shadow* side. All of these are beneficial and vital to their work. The process of accepting, integrating and loving the dark side, can assist us in the process of standing in the middle between our opposite sides, and through our inner guide, make moral choices.

From the very start, I was reflecting on a cultural development that can help people to master their destructive and self-destructive instincts successfully.

In this struggle, I feel that drama therapy can play an important role in contributing to making this world a better place for us all to live in.

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