The Assisi Institute Journal

Interdisciplinary Explorations into the Archetypal Patterns of
Matter and Psyche

Articles

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The Assisi Institute Journal provides a forum for interdisciplinary investigation into the presence and working of psyche in matter, and the influence of archetypal patterns and dynamics in the personal and collective domains of culture and life. Accordingly, the Journal seeks to advance analysis of the "psychic fields of experience" present in clinical and therapeutic settings, organizations (government, business, leadership, scientific, and cultural), artistic, spiritual, and religious practices, and the natural and/or built environment. Of particular importance is the contribution toward a more profound understanding of archetypal patterns as they influence both the proliferation of violence in the world and the establishment of justice and peace in human relations in both local and international communities.

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INTIMATIONS IN THE NIGHT:
THE JOURNEY TOWARD NEW MEANING IN AGING[1]

Michael Conforti

For some of us, the calling to the second half of life comes quietly and the transition toward development of a new internal meaning is a gentle process. For others, it may be a more troubled and turbulent time. A first intimation of this process often happens when we are alone at night. Is the night a reminder that the days have now grown shorter and there is less time to accomplish all that we have hoped to do in this life? There is also a beauty and solitude that one finds in the dark. Often we find a sense of peace in the silence, when the traffic and commerce of the day have ended and homes and lives are illuminated by the glow of a gentle light. Then, too, there is the silence that allows internal voices which we may have drowned out during the day to now be heard. What questions might they be asking? What are we now called to do? Is it to reflect on our past experiences? Consider and work through missed opportunities? Or are we now being called to develop a sense of wonder and a spiritual approach to life?

In this silence, we find an intimation of another way of life, where we face our innermost thoughts, hopes, fears, and desires without illusion or distractions. We can then ask our heart and soul if this has been a good life and what we can do to deepen our relationship to psyche and Self. Our questions about this life may now be different from before, asking, for instance, if we cultivated a great love, great friends, and found a passion for life? Have we made a contribution to the human condition? Have we done what we needed to do? And, in these nocturnal moments, the time of veritas, we have to ask

if we have the courage to live into our destiny. Facing these questions and answers, we are prepared to embark on a journey of transcendence that may lead us to new meaning and a new direction for our autumn and winter years.

Awakening to the Transcendent

A core concept in the Jungian perspective on the second half of life is transcendence. This is a sense of wonder, an intimation of a grand design to our life, and an awareness of and striving to embrace what is truly spiritual. Throughout his writings, Jung speaks of transcendence as a relationship to the sacred and to that which is beyond ego and consciousness. It is this reaching beyond our self, into the domain of the ineffable, that allows for a relationship to the transcendent. This point is captured by Jung when he writes that "I do not for a moment deny that the deep emotion of a true prayer may reach transcendence."[2] Prayer, as an intentional alignment with the archetypal, is a direct call for a relationship to the transpersonal and speaks directly to this domain of the transcendent.

To live only amid the daily busyness of life is to miss an important aspect of spiritual life. While there is a beauty to finding those delicious tomatoes for the evening's meal, it is the awareness that, in the preparation and partaking of this meal, we have entered what Rabbi Heschel refers to as a sense of the sacred in time. He writes that "the highest goal of spiritual living is . . . to face sacred moments . . . a grandeur of what is eternal in time."[3] He then adds that "God is not in things in space, but in time" and continues this theme of time and sacredness by saying that "Shabbat comes with its own holiness, we enter not simply a day but an atmosphere . . . we are within the Sabbath, rather than the Sabbath being within us."[4]

In this sacred time, this experience of transcendence, we enter a domain where we are beyond space and time and have now entered a liminal world. This is the world of archetypes, of archetypal fields where, beyond space-time constraints and behind the limitations of material form, we sense the formless and experience the world of the archaic soul. Be it the midlife journey so often beautifully written about by James Hollis or the harvest of the older years, we enter a preformed realm of the psyche, whose rites of passage and initiatives suddenly grip us and shape our life.[5]

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2 C. G. Jung, "Letter to Pere Lachat," in *Collected Works of C. G. Jung*, vol. 18, ed. and trans. Gerhard Adler and R. F. C. Hull (Princeton, NJ: Princeton University Press, 1950), § 1536.

3 Abraham Joshua Heschel, *The Sabbath* (New York: Farrar, Straus and Giroux, 1951), 4.

4 Ibid., xiv-xv.

5 James Hollis, *The Middle Passage From Misery to Meaning in Midlife* (Toronto: Inner

As we age, we are compelled to learn profound lessons about life, one of which is to understand what is within our reach while having the courage to accept what is no longer graspable. Hemingway's novel *The Old Man and the Sea* poignantly captures the pull on the aging man (and woman) to linger in the glow of past accomplishments. Here, to linger means to lose the transcendence, because rather than facing the necessary surrender to this greater domain, one desperately clings to the past, to the known. Experiences of transcendence come to us through experiences of wonder, of awe, and allow us to see and feel parts of life and psyche that are excluded when we are tied to the Procrustean bed of conventionality

For Jungians, aging means approaching a threshold. This threshold is perhaps even more meaningful than others we have traversed earlier in life because we now come face to face with the reality of life as we know it. This sense of finality may be the wake-up call needed to rouse us from the slumber of ambivalence, of complacency, and from a weddedness to outdated and nongenerative complexes. What is needed more than anything else is a turning toward interiority and toward the Self which, for many of us, has been excluded and minimized in our lives.

Now that we are coupled with a greater sense of the meaning and significance of our own life and destiny, we can more fully meet the challenges of time and potential disability with a new, internal spirituality and an enhanced sense of purpose and meaning that rests on that spiritual understanding. No longer are there external standards to meet, but only the values, morality, and ethics of the Self which now beckon. Questions about a new direction for personal meaning, of our values for the second half of life, of spirituality and its meaning for us now, are the focus of our thoughts, and so much of this hangs on the understanding and coming to terms with the lived life and the options for moving forward. The task is to shift from the perspective of society (the first half of life) to a more internal orientation toward life and toward one's deepest Self.

We tend to enter our later years still responsive to those mandates that carried us to this point. There is always the need for more money, more opportunities, and more days to do more things. How do we begin to work with these interior voices and begin to silence those attitudes that linger on in outdated discussions about career, finances, success, and status? So, too, we have to acknowledge that our tendency is to brush aside any irritant slowing us down from these consciously derived, desired goals. A dramatic change is called for, and here we begin to turn toward the Self.

City Books, 1993); James Hollis, *Finding Meaning in the Second Half of Life* (New York: Gotham Books, 2005); James Hollis, *What Matters Most* (New York: Gotham Books, 2009).

The Union of Opposites

Life and death may be the ultimate image of the union of opposites. An example of this union is Philemon and Baucis, whose deepest prayer was an expression of their love and desire to never be separated, even in death. With inspiration and expiration comes a profound understanding of an underlying order of life that no one escapes. Marie-Louise von Franz, echoing the words of the great sages and dreamers who came before us, reminds us that to truly know life, we must know death.[6] It may seem a bit counterintuitive, but it portends a life which, if embraced, is truly spiritual.

Consider those moments of greatest trust and love in one's own life. When my wife and I brought our newborn child home for the first time and placed him in the bassinet next to our bed, I would watch with awe, fascination, and terror the rapid beating of his little heart. This was my child, and with each beat of his heart emerged yet another dream of our life together. So, too, with each of these rapid heartbeats, I dreaded what could be his final heartbeat, fearing that this tiny heart, which was now preparing for the life it would provide, would just eventually beat so fast that it would either fly out of his body or stop from exhaustion. I was terrified; he whom I loved with all my heart, who entered my life ever so quickly, could just as quickly vanish. This was the terror I lived with until a friend and colleague, Dr. Manisha Roy, explained that these fears expressed a profound archetypal reality which spoke to the fact that now I was experiencing a love unlike any other; that it was this hunger for life, for love, for my son, that was inexorably connected to dread and losing what I most loved. Hers was a wisdom of the ages, an understanding about the psyche and soul. These eternal twins of life and death remain united, forever. Each demands their price and their due and will not be denied. The imperative to understand and live with these twins of life and death is especially demanding as we age. Here, the cost of denial, of stagnation, will at some point exact its toll from the individual.

To fully enter the realm of the harvest of life, we need to become a time traveler and make the daily journey between past, present, and future with the clarity brought on by the new morning. When the air is clear, we can only hope that our ability to reckon with what has been while making plans for a rich and meaningful current and future life may occur. Here, the twins of past and future find a third, an archetypal triptych, which offers the promise of a wonderfully rich life. So how do we make the best of a life, become who we are meant to be, and develop that new spiritual direction and meaning for the second half of life? This is a perennial, archetypal question. And when we deal with spiritual questions, we need spiritual insights to inform us about what humanity has learned of this life process.

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6 M.-L. von Franz, *Puer Aeternus* (Salem, MA: Sigo Press, 1970), 161.

Speaking of this shift in awareness from the temporal to the eternal, Jung at age eighty-two wrote that:

old age is only half as funny as one is inclined to think. It is at all events the gradual breaking down of the bodily machine, with which foolishness identifies as ourselves. It is indeed a major effort—the magnum opus in fact—to escape in time from the narrowness of its embrace and to liberate our mind to the vision of the immensity of the world, of which we form an infinitesimal part. In spite of the enormity of our scientific cognition we are yet hardly at the bottom of the ladder, but we are at least so far that we are able to recognize the smallness of our knowledge. The older I grow the more impressed I am by the frailty and uncertainty of our understanding, and all the more I take recourse to the simplicity of immediate experience so as not to lose contact with the essentials, namely the dominants which rule human existence throughout the millenniums.[7]

With aging comes the implicit need to see our life for what it is, for what it could have been, and for what we have done with the gifts and challenges we have been given. Now we must seek an honest and meaningful reflection on these questions from the waters of eternity. With reflections come the memories of this life and, so too, from memories of what has been, begins the shaping of a future. Our hope is that this future will be shaped by all that has come before, and yet will take us to a new vista, to a new opportunity, to a way of life that brings us into contact with Self and soul.

As we age, memories become more frequent guests in our home. We may see these guests showing up as the aging man and woman sitting by the window looking at family pictures. It is this absence of what once was, of the people, of the family dinners, of a future that is now but a shadow, that is comforted even just a bit by these memories. But the images and pictures which often accompany these memories are never of the future. Perhaps the absence of precedents allows for this future, allows us the freedom to create and to engage in life in new ways. Our hope is that this future is never a static iteration of what had come before, but a creative response to what is still possible.

Clearly there is so much more to this world of memories than we have ever considered. More than a system of storage and retrieval, they have the ability to transport us to another domain, where the emotions are as fresh and stirring as the original event. And from these memories we often see the contours of a future. Memories and experiences of childhood influence

7 C. G. Jung, *Letters*, Vol. 2, 1951–1961 (Princeton, NJ: Princeton University Press, 1976), 580.

our choice of career, marriage partner, and our way of being in the world. Memory works by collapsing the space-time continuum, showing us that past, present, and future are all embedded within a moment, a singular moment, perhaps of a life that is seeking to move toward a destined goal.

From the worlds of biology and physics, we find proof of a future shaping the current life. In biology we have only to think of the concept and experience of entelechy, where the future shape of a plant is already present in the beginning stages of growth. That delicate little seed which turns into a slender seedling is guided by the form it will eventually assume. So, too, in physics we find examples of a preformed state shaping current behavior in the direction of what is to come. Whitmont address this when speaking about the chemical element cobalt (Co), which is often used for pigmentation in jewelry. He explains that:

> cobalt is aware of a future different from its past and it uses this fact in making a spatial distinction between its right and left. It is capable of making a choice between the two directions . . . . In preferring left to right, the cobalt is proving that there exists a . . . well-defined future state. The physicists do not like to admit in forming their description of nature such a "wave of the future" in the direction of the present, for this would amount to saying that a future state can in some way intervene to guide phenomena situated in the present . . . . But nevertheless, in spite of this independence, each element coordinates its activities perfectly with those of others, in such a way that the overall effect is harmonious and permits convergence toward an advanced state.[8]

Jung also sees the future as a dynamic shaper of current life and adds that:

> the symbols of wholeness frequently occur at the beginning of the individuation process . . . . This observation says much for the a priori existence of potential wholeness . . . it looks, paradoxically enough, as if something already existent were being put together.[9]

Adolf Portmann, the Swiss zoologist and a longtime collaborator of Jung, brought the concept of self-representation into the field of biology when stressing that each and every organism has the essential mandate to express what is unique about it. Diverging from the current biological

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8 E. C. Whitmont, "The Destiny Concept in Psychotherapy," *Journal of Jungian Theory and Practice* 9, no. 1 (2007): 8–9.

9 C. G. Jung, "The Psychology of the Child Archetype," in *Collected Works of C. G. Jung,* vol. 9/1, ed. and trans. Gerhard Adler and R. F. C. Hull (Princeton, NJ: Princeton University Press, 1959), § 278.

thinking of his time, which viewed form, design, and ornamentation as strengthening one's survival advantage, Portmann spoke of these as allowing the soul and innate nature of the flower or animal to be expressed. Realizing that the future state of what was to be was already existing as a preformed potentiality, Portmann also stressed the importance of the future in shaping the current form of a life.[10]

It was Jung who spoke of "the secret workshop of the daemon which shapes our fate" and who encourages us to look toward this future as potentiality waiting in abeyance for us to move into it.[11]

Memory Weaves Our Past, Present, and Future into the Tapestry of a Life

Memories can feed our illusions as well as provide a meaningful and truthful commentary on the life we are living. It is our task, perhaps one of the greatest existential and archetypal challenges of our life, to navigate the waters between Scylla and Charybdis while not being lured by the songs of the sirens into an illusion about our life. And then there are moments of utter clarity when we may finally be able to respond to what may be the most profound and vexing question of our life, namely, have we made this a good life? Can we say that the old immigrant couple who raised eleven children and was loved by family and friends lived a good life? And what of the men or women who leave their spouses and children to pursue what they believe is their greatest dream? Ultimately, the final arbiter of truth is one's own psyche and soul, and it is this profound reflection which quiets all of our opinions and beliefs about the life we have lived.

A ninety-seven-year-old relative is struggling with near crippling pain yet wants to go on living. Each day, he religiously does his prescribed exercises, undergoes many painful medical procedures, and despite it all his hope allows him to endure and move into an uncertain, yet desired future. It is his desire for life that protects that oh-so-fragile flicker of light coming from that one remaining candle that maintains a vigilance against the breath of extinction, protecting this life, this light against the wind, against anything that will bring this final darkness. There is something he still lives for. Is it a hope, a dream of redemption, wanting to make up for all the earlier transgressions? Perhaps a giant resounding yes to all of these and, most important, a yes to life itself. There must be some life force,

10 Adolf Portmann, *New Paths in Biology* (New York: Harper and Row, 1964); and A. Portmann, "Metamorphosis in Animals: The Transformation of the Individual and the Type," in *Man and Transformation: Papers from the Eranos Yearbooks* (Princeton, NJ: Princeton University Press, 1972).

11 Jung, "The Psychology of the Child Archetype," § 278.

some reason for him to endure, some gossamer dream that provides this strength to go on amid all the pain, memories, doubts, and hopes. This is all part of this grand mystery of life.

The Old Man and the Sea
Self Will Not Tread Where Ego Presides

Clearly there are many wonderful things about the aging process, one of which is the allowing for a life held in abeyance for far too long to now be freed and allowed expression. With aging come concessions, reminding us of those activities that were once part of our life and now are slowly drifting into the realm of memories. To these we can accede gracefully or cling to outdated memories of prior strengths. This issue is poignantly described in Hemingway's novel *The Old Man and the Sea*, which represents humanity's quintessential journey into the world of aging and is a stirring telling of our relationship to those contents of the depths which we can and cannot bring to fruition.

The story focuses on Santiago, an old fisherman, who for the past eighty-four days has not been able to catch fish. The symbol of the fisherman is well-known from the Bible, myths, and fairytales. It represents one whose work is to access contents from the depths. We too become fisherman as we seek to make contact with those contents of the Self and psyche residing in the deep unconscious. We drop our lines into the sea, hoping to make connection with that which will move us even further into the life we are meant to live. Our hope is to find where these fish are and then bring them to the table. It is here that the coniunctio between the conscious and the deep unconscious occurs, reminding us of the meal humanity has sought and participated in since the beginning of time, involving the assimilation of these archetypal spiritual aspects of life.

The villagers believe that Santiago is too old to fish. His nets are bare and Manolin, the young boy who had often accompanied Santiago, is now forbidden by his parents to fish with this old man. It was Hemingway's genius to name this boy Manolin, the diminutive of Manuel and Spanish for the Redeemer, to reflect that even though the boy (the redeemer) could no longer physically journey with the old man, he continued to love and care for him despite his challenges as an aging fisherman.

While Santiago's body is ravaged by age and his heart aches over these disappointments, he is not ready to give up and he decides to journey even farther out to sea in search of the great fish. Fishing alone in these remote areas, he feels a tug unlike any other on his line. This fish is different from all the others, and it refuses his attempts to pull it to the surface. Santiago realizes that he has hooked something great.

For days and nights, this great fish pulls Santiago and his little boat even farther out into the sea. This time, it was the fisherman who was at the whim of this magnificent fish, which, if it chose to, could end this battle in a moment. Santiago holds fast to this fish, to the dream, to his pride, and to the promise of regaining his acclaim as a great man, worthy of being called a fisherman. However, the sheer size and power of this fish pushes the old man's hopes and illusions to their limits.

Through hours of struggle and feeling the toll of working such a great fish, Santiago grows to deeply respect and, perhaps, even to love this fish. Despite the cuts on his hands from the fishing rope and the pressure of the line ripping into his back, he holds on. Neither opponent will give up. In this battle to the death, somehow each knows that there can be only one victor, and neither wants to concede. This was the ego's struggle with and relationship to content from the depth which may have just been beyond the old man's capacity to comprehend or "reel in." Perhaps this fish, this aspect of Self, needs to be set free, as its sheer size and strength requires more of the fisherman than he is able to handle at this point in his life.

After days of struggle, the fish gives up its epic battle. When the fish comes to the surface, the old man marvels at not only the size, but also the utter beauty of this great creature. Realizing that while catching this fish was a tremendous achievement, his work as a fisherman is only half completed, as he still has to bring this great fish to port. Now tied to the side of the boat, the fish, this aspect of Self, begins to pour its blood into the sea. A carpet of brilliant crimson, which once served as the life force for this fish, is now its final insult as it becomes an invitation to all the denizens of the depths to feed.

Santiago is indeed a wise old fisherman and knows what is to come. Knowing that he would have only to await the arrival of the great predators of the sea, Santiago grows reflective, and his once victorious mood quickly changes to a sad lament. We now hear his soul, that voice of evening truth, forcing him to admit that "you did not kill the fish only to keep alive and to sell for food . . . . You killed him for pride and because you are a fisherman. You loved him when he was alive and you loved him after."[12] Santiago then concedes that he cannot talk to the fish anymore because the fish has been ruined, and in this touching story, we hear him say, "Fish that you were. I am sorry that I went too far out. I ruined us both."[13]

The sharks, those aspects of the psyche that strive to keep unconscious contents within the domain of the unconscious, found an easy path to their prey. The once and magnificent fish, and this once and great fisherman, were now coupled in an embrace of helpless resignation, knowing that

12 Ernest Hemingway, *The Old Man and the Sea* (New York: Scribner, 1952), 13.

13 Hemingway, *The Old Man and the Sea*, 115.

there was nothing they could do to protect and preserve what was most precious. This was a painful moment of truth.

Santiago and the fish, or the fish and Santiago, finally return to port. While his hope had been to sell the meat from this treasured catch, the sharks left him with only the skeletal remains of this fish. No fish to sell, no food to eat, he is left with the reality that while he had successfully fought and landed this great fish, there is now nothing for him or the villagers to do but admire the remains. His work as a great fisherman, as an individual who worked in the depths, was yet again frustrated. But this has been different from all the other days and other experiences. Like so many of us in the aging process, he now has to admit that there are aspects of life and psyche that we know of, can see and even touch, but cannot bring to fruition. Perhaps this is one of our greatest challenges. To walk in the brilliantly clear light of these autumn days knowing what could have been, and what exists as potential, while realizing that there is a piece of life, an aspect of psyche, that will not be ours. Kaufmann speaks to this when writing that "the Greeks . . . knew that the essence of being human is living with limitations. Which only the Gods and sometimes not even they, could overcome. We have to bow to certain inevitability."[14]

Santiago now realizes this only too well. He returns to his home, feeling an exhaustion he has never before known so fully and takes a much needed rest. However, his young friend Manolin, who had been terribly worried about the old man since he left the village days before, now sees his tiny boat in the port and runs to see him. He loves Santiago and allows him to rest and prepares a meal to nurture his body and soul once he awakes. Manolin, the young boy, the redeemer, never stopped loving the old man and never cared if he brought this great fish to the village. His is a love reserved for those sacred moments and relationships. It is the love of a parent for his or her child, for a spouse, for a god, for a redeemer who never fails to reach out a hand to us, reminding us that despite it all, we are loved and that redemption remains more than a possibility. Perhaps if Hemingway had understood this aspect of aging and redemption, he would not have taken his own life and could have continued to see himself as a great man, even with the limitations of aging and recognizing that certain aspects of life would not be brought to fruition. Perhaps it was this challenge facing Santiago that proved too much for Hemingway, and for many of us going through this process, to accept.

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14 Yoram Kaufmann, *The Way of the Image: The Orientational Approach to the Psyche* (New York: Zahav Books, 2009), 21.

Aged Wine or Simply a Wine That Is Old?

While we may want to see aging men and women as wise, this is often far from the truth. As in the case with wine, some age gracefully and deliciously like a robust and full-bodied Barolo, while others simply become foul tasting. How has this old man of the sea fared in the process? Contrast his actions with the appearance of the wise old man or wise old woman in myths and fairy tales. Jung addresses this issue:

> The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea—in other words, a spiritual function . . . of some kind can extricate him . . . . Often the old man induces self-reflection and mobilizing the moral forces.[15]

Jung then adds that "the intervention of the old man—the spontaneous objectivation of the archetype—would seem to be equally indispensable, since the conscious will by itself is hardly ever capable of uniting the personality to the point where it acquires the extraordinary power to succeed."[16]

With the publication of *The Old Man and the Sea* in 1951, Hemingway's brilliance as a writer was once again recognized, and he received the Nobel Prize in Literature in 1954. However, amid this success, something deeply troubling remained in his heart and soul. This book was his last piece of fiction to be published; in 1961, Hemingway took his own life. His battle with greatness, with fatigue, with obscurity, and with life came to an end. Santiago, like Hemingway, returned home from his epic battle depleted and with the awareness of having participated in the loss of something truly magnificent.

Even before knowing the timing of Hemingway's death, I sensed that this story was a foreshadowing of his eventual suicide. Through this story, he tells what it must be like to connect to such powerful content within the depths and the consequences of not being able to know one's limitations. Santiago/Hemingway needed to set this creature free, to allow it to live once again as a vital and dynamic aspect of Self and psyche. But he could not let go and admit that this process was bigger than him and that he was unable to bring these contents to fruition as a conscious aspect of his life and destiny. Some aspect of potential magnificence was now wasted and, in some intrinsic way, he knew it.

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15 Jung, "The Psychology of the Child Archetype," § 404.

16 Ibid.

This is as much humanity's story as it is Hemingway's, because it speaks to our individual and collective struggles with aging, letting go, and sacrificing breadth for depth. The call to be Santiago is present at every corner and experienced as we desperately cling to outdated behaviors and attitudes. As sanctity and spirituality are eclipsed by the promise of temporal gains, we share in Santiago's long and fruitless journey home.

No one wants to see the decline in his or her ability to function in the world. However, this too is a universal reality and inevitability. So what is to be done to make life as meaningful and rich as possible as we age? Perhaps we can ask the seventy-three-year-old woman what it was like to dream of finding so many dried up and ruined tomatoes still on the vine. Or we can ask the newly retired professional what he now sees as the life unfolding within and around him when he dreams of having found a cache of wood that has been curing for more than fifty years underwater and is now ready to be brought to the surface.

This gift of a life may be likened to a richly grained piece of wood. Left untreated and unattended, the beauty of its grains and depth of color remains in potentia, unseen by all around it. However, it is the working with the wood, of sanding it with ever finer grades of material and then using the finest of oils, that allows for its innate nature and beauty to emerge. What was existing as potential has now burst forth with a vibrancy of texture and depth. So, too, does a life well lived bring out the richness of one's nature and soul, and this vibrancy and twinkle in the eye is an expression of a life lived in accord with one's destiny.

Somehow this journey of life and aging all boils down to a relationship to Eros and destiny. The creative muse and daemon allows us to cultivate a rich and deeply satisfying career. Here, our talents find a place to flourish and contribute to our personal development and to the collective. With Eros, we come to know something of love and tenderness, and one hopes and prays that as the sun sets ever earlier in the evening sky, we have truly known love. In its absence, one struggles, as did Tantalus, seeing that which is most desired remaining just out of reach. So, too, without the kiss of Eros, one joins in Orpheus's lamentation over the loss of his beloved Eurydice.

With a meaningful relationship to psyche, Eros, and the muses, one approaches the aging process with a sense of purpose, peace, hope, and acceptance. With an awareness that life is more than good enough, we can begin to accept all that comes with aging. While not inviting infirmity or death to the table, we understand that one day, and hopefully many days from now, this journey will come to an end.

We all falter, yet there is a benevolence within the psyche that continues to welcome home its prodigal sons and daughters. There is an honesty and compassion for a life that has gone astray, and often we are given yet

another opportunity to do some of what we were meant to do and have some of what we were meant to have in this life. Then, if there is grace, we will return home to welcoming arms and embraces. There is a sense of urgency and permanence to this homecoming, because this time, we are facing the final act of going home. We nod to the elders, those wise ones who came before us, who realized something profound not just about life but also how one could live a spiritual life. If we put our ear to the ground and listen carefully, we may just hear Rabbi Heschel's gentle homage to spirit when he wrote: "Never once in my life did I ask God for success or wisdom of power or fame. I asked for wonder and he gave it to me."[17]

Perhaps this is the spiritual attitude we need in order to make this journey into the later stages of life and, ultimately, an attitude that is needed to take us home.

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17 Abraham Joshua Heschel, *I Asked for Wonder*, ed. Samuel Dresner (New York: Crossroad, 2001), ii.

TAKING THE ARCHETYPES TO SCHOOL

Karen Basquez

Introduction

The purpose of this paper is to examine the use of the archetypes in the education of children with learning disabilities as a means of improving self-efficacy, encouraging self-determination, and fostering positive engagement with "deep educational processes." This paper will include sections on Background and Identifying Characteristics, Methodology, Analysis of Problems and Solutions, and Conclusions.

Background and Identifying Characteristics

The number of children who suffer from Learning Disabilities (LD) and Attention Deficit Hyperactivity Disorder (ADHD) continues to increase at an alarming rate. According to Boyle et al. (2011) nearly 8% of all school children in the United States are currently diagnosed with a LD, and another nearly 7% with ADHD.[1] The United States Congress reauthorized the Individuals with Disabilities Act (IDEA) in 2004. This federal law secures special education services for children with learning disabilities. It defines a Learning Disability as the condition when a child's academic achievement is substantially below what one might expect for that child. Learning disabilities do not include problems that are primarily the result of visual or hearing impairment or emotional and intellectual disability. Attention Deficit

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1 Centers for Disease Control and Prevention, 2011, www.cdc.gov/features/dsdev_disabilities/

Hyperactivity Disorder is defined as a "persistent pattern of inattention and/ or hyperactivity-impulsivity that interferes with functioning or development."[2]

Children who are diagnosed with a learning disability are often exposed to a number of risk factors including reduced self-esteem, academic difficulty, loneliness, depression, and the desire for social acceptance. The confluence of these factors may predispose the children to leave school prematurely and later suffer from severe substance misuse disorders.[3] The Learning Disabilities Association of America (LDA), established in 1963, is a leading resource for information on Learning Disabilities. The LDA notes that 15% of the population experiences a learning disability and that the profound effects can be lifelong and observed in poorly developed social skills, low self-esteem, and impulsivity. These effects take a toll on the individual but also have a profound effect on family members. Kathleen Ross-Kidder noted that LD students are significantly less likely to graduate from high school and more likely to be placed in juvenile detention facilities. It is estimated that 50% of incarcerated youth have identified special education needs. Ross-Kidder addressed the concern that when teachers implore LD students to "do better," their self-esteem and positive peer relationships decrease and a pattern of academic and social withdrawal follows. It is suggested that these factors increase the likelihood of delinquency, drug use, and emotional problems. The LDA strongly encourages uncovering children's hidden aptitudes and gifts as one means of overcoming the obstacles learning disabled students face.[4]

As an elementary special education teacher, I was aware that students within my classroom had average or above average intelligence and had been identified learning disabled due to deficits in processing and attention. They received special education services in my classroom, both one-on-one and in small groups, for one to three years. When not receiving remediation and compensatory services in the areas of their identified deficit, they participated in their general education classroom. Many of the students struggled to adapt to a system that often placed them in a marginalized, "less-than" position due to their LD diagnosis.

Through a confluence of seemingly unrelated events I came upon the work of C. G. Jung and a program of study dedicated to exploring his work at the Assisi Institute, which suggested an approach for working with my students. As a result of my involvement in these areas, I was able to adapt a

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2 *Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition* (Arlington, Virginia: American Psychiatric Association, 2013), 61.

3 The National Center on Addiction and Substance Abuse at Columbia University, 2000, www.casacolumbia.org/addiction-research/reports/substance-abuse-learning-disabilities

4 Kathleen Ross-Kidder, "Learning Disabilities, ADHD and Delinquency: Is There a Link? An Introduction," LD online, http://www.ldonline.org/article/5729/

number of Jungian concepts and introduce them as teaching strategies and learning activities with the children. Within the teacher-student relationship, the children were given an opportunity to work with and apply the concepts of the Archetypes of the Collective Unconscious,[5] Archetypal Patterning,[6] and the Hero's Journey.[7] The introduction of these concepts became useful in modifying and reducing some of the burdens many of these children experience on a daily basis. The following offers a brief summary of these key concepts.

Archetypes of the Collective Unconscious

Archetypes (from the Greek word, archetypos, archai, meaning ground principle, or old, and typos, meaning to strike) are the deepest patterns of psychic functioning, the primordial elements from which patterns emerge. They are thought to exist within the human unconscious, and through repeated actions, take on characteristic patterns of human behavior. C. G. Jung, who reintroduced the ancient idea of archetype into modern psychology (Augustine wrote of them as "ideas in the mind of God"), describes them as metaphors.[8] As metaphors (but also living potential energies) rather than things, archetypes are best described and understood as the source of images. We are thus able to see their manifestation through images and symbols that lead us from the conscious image to the unknown archetypal energy.

Each archetype exemplifies a way of being on the journey of life. They reside as energy, the life drive of the unconscious, and are subsequently full of potential. Their energy is always available. For an archetype to have an impact, some external experience of the pattern must take place. It could be an actual event or introduced through stories or myths. The resulting interplay between the inner and outer awakens the energy of an archetype and its expression.

Archetypal Patterning

Incorporating some of the concepts of dynamical systems theory, quantum physics, and Jungian psychology, Michael Conforti has examined

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5 Carl Jung, *The Archetypes and the Collective Unconscious*, Vol. 9, Pt. 1 in *Collected Works of C. G. Jung*, trans. R. F. C. Hull (Princeton: Bollingen Foundation, Inc., 1959).

6 Michael Conforti, *Field, Form, and Fate: Patterns in Mind, Nature, and Psyche* (New Orleans, Spring Journal Books, 1999).

7 Joseph Campbell, *The Power of Myth* (New York: Doubleday, 1988), 122-163.

8 Jung, *The Archetypes and the Collective Unconscious*, 4.

the role of the archetypes and their capacity to organize and shape living systems, including human behavior, at both the individual and collective level. Identifying and understanding the alignment a person or group has to a particular archetype can inform how behavior will continue to unfold according to the mandates or "rules" of that aspect of the archetype, and how changes in thinking, self-awareness, and action can create new relationships and possibilities. This change is the result of forming a different alignment to an archetype's energy, which then allows it to be expressed within the person's or group's life. Patterns of behavior are thought to emerge from the archetypal field and carry the potential for the expression of form.[9]

The relationship between archetypes and the specific patterns they generate becomes recognizable. Each of us, as a unique manifestation of this creative hologram (where the whole is reflected in the tiniest part), is thus connected to the origin. Patterns give us a vocabulary by which images can be understood, and provide a road map that assists in becoming aware of meaningful coincidences, the symbolic structure of events, and resonance.

Hero's Journey

The hero's journey represents a fundamental motif or theme in the human experience, and stories of heroic journeys abound across time among all peoples and in all places. The hero responds to a call that needs to be answered, and the journey represents a process of finding one's identity, a path that is true to the individual. Heroes embark on a journey of transformation, leaving one condition, often a weakness or wound, in order to bring forth a sense of balance and wholeness. Mythologist Joseph Campbell found that all myths deal with the transformation of consciousness because they require individuals to change the way they have been thinking. Campbell laid out three elements of the hero's journey:

1. Separation: the initiate experiences a call to face the unknown.
2. Initiation: the initiate is required to face challenges, experiencing test, trials and ordeals.
3. Return: the initiate returns with a boon, a new awareness or insight that can be passed on to others.[10]

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9 Conforti, *Field, Form, and Fate.*

10 Joseph Campbell, *Hero with a Thousand Faces.* (Novato, CA: New World Library, 2008), 23.

Methodology

In order to translate these complex ideas into practical classroom applications, I entered the two-year program of intensive study at the Assisi Institute in Brattleboro, Vermont. The program was organized around an in-depth exploration of Jung's key concepts of the Archetypes, and Conforti's further elaboration of these concepts in application to a variety of settings including psychotherapy and education. Through ongoing mentorship with senior faculty and participation at conferences, I began to slowly and carefully modify established assessment and teaching strategies used in the special education classroom setting. Modifications included the introduction of the hero and the following related archetypal roles: Seeker, Creator, Innocent, Sage, Warrior, and Orphan. This placed the learning disabled students' struggles within a larger context. The modifications included creating a field for self-expression and the development of supplemental learning activities. The implementation began as I combined my teaching experience with the complex ideas, adapting them in a way that would be useful to the students. I introduced these ideas with a cohort of 12 children. Since these teaching strategies appeared to be understood, I added another group of children, and eventually a total of 30 students were introduced to these ideas.

In order to be open to the children's responses to the introduction of these concepts, a grounded theory approach was utilized. Patton notes that "grounded theory focuses on the process of generating theory rather than a particular theoretical content."[11] This approach would permit openness to the data that allowed the children to suggest how these modified teaching activities were of use to them.

Analysis of the Problem: The Plight of the Children

Elementary age children who have been identified as having deficits in learning and who have been introduced to the theory of Archetypal Pattern Analysis have demonstrated the ability to reformulate their lives. They have redefined the stigma of their experience by identifying and aligning with archetypal patterns that awakened their potential and which lessened the negative effects of feeling marginalized and inferior, thus moving them out of the field of "disability." Prior to the introduction of this method, students often mentioned feeling left out, belittled, and shamed. By the time a child has qualified for special education services, the education system (the collective) has labeled and segregated them due to a significant discrepancy between

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11 Michael Quinn Patton, *Qualitative research and evaluation methods.* (Thousand Oaks, CA: Sage Publications, 2002), 125.

academic achievement and intellectual ability. They are not viewed as whole but as diminished, partial, or incomplete.

Often teachers believe they are encouraging students when they suggest that the students "should try harder or do your best"; however the students are already trying hard to keep up and are working to the best of their ability. To compound the stigma, some teachers resort to shaming (calling them lazy, unmotivated, or disorganized), while classmates call them stupid. As a result, they internalize many of the labels, and these "You are" statements become "I am" statements. McAdams has noted that insecure attachments create less hopeful attitudes.[12] It appears that having repeated negative attitudes directed toward students by teachers and classmates is a factor in their withdrawal and the decrease in school engagement. Academic effort begins to seem futile and these students develop self-defeating strategies. The resulting learned helplessness response operates to stop thinking processes. Their sense of self becomes limited and they are living by other's definitions of them in a field of inferiority and disability. These feelings negatively impact their school experience at the time when it is anticipated they will be building competency.

Erik Erikson's childhood developmental stage of Industry vs. Inferiority informs us that grade school children's tasks revolve around imagination, competence, work, and fun.[13] Learning disabled students' difficulty feeling competent in academics and/or social skills promotes feeling inferior and wounded. The sense of inferiority and shame may lay a foundation and be the trajectory for later issues regarding dropping out, addiction, and incarceration. Shame brings feelings of unworthiness and the students' daily desire "to hide" implies a sense of feeling inferior and a lack of self-esteem. Erikson believed that self-esteem resulted from having a sense of self-control. Learning disabled students experience minimal control over their learning or social relationships. Consequently, these are likely factors in the risks listed above and motivation for relying on learned helplessness as a coping mechanism.

More recent research on childhood development by Allen[14] and Fonagy, Gergely, Jurist, and Target[15] regarding the concept of "mentalizing" (the process of making sense of mental states in oneself and others) indicates that trauma promotes a defensive withdrawal from the mental world. Again, learning disabled students' persistent desire to hide themselves, their work, and their grades suggests that they experience some degree of trauma from

12 Dan P. McAdams, *The Stories We Live By: Personal Myths and the Making of Self* (New York: Guilford Press, 1993), 47.

13 Erik Erikson, *Identity and the Life Cycle* (New York: Norton, 1959), 70-71.

14 Jon G. Allen, "Mentalizing," *Bulletin of the Menninger Clinic*, Vol.67, No. 2 (Spring 2003): 91-112.

15 Peter Fonagy, Gyorgy Gergely, Elliot Jurist, and Mary Target, *Affect Regulation, Mentalization, and the Development of Self* (New York: Other Press, 2002), 3.

their school experience. Allen notes that if a child avoids mentalizing (the students would describe it as "shutting down") the child's capacity to cope with frightening relationships is undermined.[16] Mentalizing is a core way of regulating stress as one makes sense of their experience. The children's desire to make sense of their experience was always obvious but had not been attainable. As they aligned with the energy of the archetypes and reframed their disability as a challenge, which could be lived heroically, they began to experience a greater sense of control. Defining their experience within a larger context would promote understanding and perhaps free them to reengage mentally in the school experience.

Students entering my classroom frequently had a history of behavior problems, excessive visits to the nurse's office for stomach aches and headaches, and absenteeism that reached the level of truancy. Since research has shown the increased likelihood of learning disabled students to actively engage in the development of maladaptive behaviors, finding an intervention to change this trajectory seemed crucial. It seemed imperative to shift their behavior out of pathology into adaptive forms of expression. As students became aware of the potential inherent in reading archetypal patterns, including the hero's journey, their ability to organize, envision, and reorient their understanding of their experience became evident. In addition, their personal transformation was observable to their parents and school personnel.

The Frame

The development of this project occurred during class time with students aged eight to eleven years, and evolved out of classroom discussions, story analysis, and individual student projects. Their desire to understand their experience, their capacity to be reflective and their openness to seeing their lives in a broader perspective was obvious. It seemed clear they were Seekers, searching for a way to be seen as more than their label. Their search for self-knowledge and knowledge of a wider self seemed to have similarity to the analytical process. Within this process they could experience the interplay between the individual, the psyche, and the collective. Thus, individual patterns are revealed within the larger, collective patterns.

This process opens one to the integration of the personality and to individuation, the ability to see oneself separate from others while finding a new sense of identity. Self-knowledge is essential to finding the truth within, which yearns for expression. Touching the truth of our true nature leads to the awareness/action requirement of the individuation process. Setting a frame to increase self-knowledge opened the children to learning more about themselves and placed their experience within universal patterns.

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16 Allen, "Mentalizing," 100.

Introducing the students to archetypal patterns and archetypes within the hero's journey gave them a way to address the challenges they faced and provided a frame for understanding their dilemma. Reading archetypal patterns was a way of bringing the eternal into the temporal, and allowed the recognition that patterns inform our lives. This allowed students to recognize that their experiences were "their own" and part of the eternal. The elements within this frame permitted the children to actively engage with the archetypal hero's journey. Consequently the children's capacity for increased self-awareness aided them in the integration of the elements within the constellating field (the initial condition of being labeled/marginalized) into their consciousness. As a result, they learned that when faced with a challenge there are internal resources available for meeting and overcoming it.

Solution: The Self-Awareness Profile and the Discovery of the Self

The purpose of this section is to describe how bringing the archetypes and the hero's journey into the special education classroom facilitated the shift from disability to ability and encouraged children to recast their experience generatively. The Self, the central organizing principle of the collective unconscious, is constantly striving for expression. Consequently, it was important to set a frame that allowed for secure attachments and self-expression. In a system of support, one based on difference rather than deviance, the children could freely explore, tap into their potential, and discover new ways to approach experiences. The research of Allen[17] and Fonagy et al.[18] indicates that when being observed nonjudgmentally, distressing states change for the better and that secure attachments facilitate mentalizing. Within a safe environment it seemed possible to begin moving them out of their limited frame of reference, thus allowing them to express their intrinsic nature and travel their individual path. Examining the archetypal pattern within the hero's journey provided the potential for students to see themselves on a hero's path. It would introduce them to the journey of discovery where they would find experiences that encouraged the expression of their uniqueness, thus touching their own depth. There, they could discover a sense of self, that their potential lies within these undiscovered depths, and that their destiny is waiting to be revealed. This was important because being labeled had diminished the uniqueness of their personal story. Within their own story they recognized archetypal patterns, began to see themselves as separate from others, and learned to stand on their own. They began to display their individuality, which allowed them to recognize and reveal their true self and opened them to the process of individuation.

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17 Allen, "Mentalizing," 104.

18 Fonagy et al., *Affect Regulation*, 16.

The project began with the development of an assessment tool, the Self-Awareness Profile, which set a frame for them to begin to explore a relationship with the Self. They had no difficulty identifying their strengths, challenges, concerns, learning styles and preferences, goals, personal style, accomplishments, and motivation style. One section of the profile asked students to identify what they valued. They quickly named what was "true" for them and eliminated what was "untrue." When given the opportunity to act from their identified values, they responded comfortably and with confidence. By recognizing and allowing the "leader within to lead," rather than just being led, a child's life is enhanced by their own values. It makes a vital difference for the "teacher within the child to teach" rather than just be taught. The potential for this expression arose while sorting the Values Cards within the frame of the Self-Awareness Profile. It seemed that naming what they valued presented a self-organizing system from which they could make decisions and set priorities. Perhaps the assuredness with which the students could identify what they valued was reflective of a continued closeness to the Self, and its availability to them.[19] In naming what they valued, part of their individual pattern was being revealed and they had accessed a place of inner knowing. Additionally it allowed them to glimpse the hidden order, invited a reverence for what inside "knows," placed emphasis on their abilities, tapped the potential for a new alignment (what was waiting to be expressed), articulated their gifts, and placed the process of education within their control. Through this process they could begin to "know" themselves rather than "knowing about" themselves and what they "are" instead of what they do. Perhaps through the children's ability to recognize their values, their daimon (carrier of unique destiny) was observable.

All of this information reflects how capable children are of self-definition. Unfortunately, their definitions are often over-imposed by adults (parents and educators) who "know." This prevents children from generating self-stories, as is true of the restitution story identified by Frank.[20] Within a restitution story the learning disabled child is not telling their story; it is told by the system. Beyond children's ability to give self-definition they desire to grow in self-knowledge and discover the presence of their true self. Perhaps the children "sensed" Jung's understanding that the Self is an archetype that provides order and meaning and urges one to become what one is.

When asked how they felt about having something inside to guide them, they answered:

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19 Marie-Louise von Franz, *Archetypal Patterns in Fairy Tales* (Toronto: Inner City Books, 1997), 149.

20 Arthur Frank, *The Wounded Storyteller* (Chicago: University of Chicago Press, 1995), 92.

"It gives you something to follow"
"Glad something inside tells you"
"Makes you feel special"
"It's your true identity"
"Potential will help you"
"Keep listening to your heart"

Allowing children to follow this inner guidance encourages the individuation process, which June Singer[21] has stated is a path of self-knowledge.

Introducing the archetypes

The intention of introducing archetypes and their patterns was to offer students a different way to relate to their experience and open them to the potential they have within to cope with current and future challenges. It was necessary to meet them where they were, and to gain an understanding of their ability to grasp archetypal language and patterns. The students appeared to have access to ideas and feelings about archetypes within the psyche. This may suggest that children are already equipped to tap these "invisible" patterns, and are open to gaining the wisdom that can be gleaned from recognizing and naming archetypal expressions within a pattern.

Using an Archetype Awareness Assessment developed by this author, the students were asked about the archetypes to determine the level of their understanding and their ability to interpret patterns. Prior to introducing and working with an archetype, they were asked to:

Define the following: Orphan, Innocent, Seeker, Warrior
Consider if their expression is positive, negative, or both
Name how each might be experienced
List skills required to negotiate the experience
Name character traits that could be evoked
Reflect on what they learned
(Prompts were given during the assessment if they were unsure of an archetype's definition)

Once they were aware of the meaning of the archetype, they had little difficulty completing the other parts of the assessment. Within the four archetypes initially discussed (Orphan, Innocent, Seeker, and Warrior), students could name positive and negative attributes for most, but not all.

21 June Singer, *Boundaries of the Soul: The Practice of Jung's Psychology* (New York: Random House, 1994), 92.

They were able to sort their own ideas to answer specific questions on each archetype and could give examples for the answers they stated.

Third, fourth and fifth grade students were able to answer specific questions on each achetype and defined them as:

Orphan

not sure how to get things you want
feel left out
don't know where to turn
feel different; will not get to do some things
disappointed
no one taking care of you
uncertain why things happen

Innocent

wants somebody to help
confused
don't notice things
no one to trust
get in trouble being led
do what supposed to do
will help no matter what

Seeker

never know what's next
stays true to self
follows their own path
doesn't go with the flow
solving something
feels that something is lost
realize need something new

Warrior

savior (saves things)
challenged
protects
stands up for self
going forward (charging)
knows success in fighting with all
    their strength

Third, fourth and fifth grade students identified skills to negotiate archetypal experiences:

Orphan

get to know others
make friends
tell someone your feelings
do something fun
think happy thoughts
wait to see what happens
meet people

Innocent

ask for meaning
listen
pay attention; notice
get tools
copy others
tell someone you need help
ask questions

Seeker

learn skills needed
ask questions
listen
look carefully
keep looking (not give up)

Warrior

fight through hard times
be careful
believe in yourself
even if scared, you do it
learn skills that are needed

Archetypal Patterning

Archetypal patterns, both conscious and unconscious, shape our character and behavior. In learning to be aware of these patterns, we can adjust and act from our authentic self. Archetypes, being pure potential, contain endless possibilities within the psyche. Because of the depth of the student's inner awareness, we began observing archetypal patterns in stories. Students were able to recognize patterns within the content of the story, the associated growth of the characters, and relate the details of the story to their own lives. In discussing these patterns, they began to see how archetypal energy is present and active in their lives. One fifth grade girl stated that she was a mixture of the archetypes and was able to name and illustrate the specific way she saw herself as an Innocent (unsure), Orphan (feeling left out), and Sage (thinking and studying hard to become smarter). Once they saw that an experience shares a common theme, they became aware that there are strategies available for dealing with problems. A fifth grade boy noted that the development of strategies was a quality of the Sage and illustrated it as being similar to using strategies in chess. Reading stories and myths became a model for noticing that a larger story can be broken down into subplots that are more approachable. In addition, stories provide neutral ground for confronting problems, making choices, and finding solutions. When asked to draw about the archetypes, a third grade student drew our classroom. He stated "we talk about characters in our stories and how they can be like a Sage or an Orphan. We study characters to find out the true meaning of their self. By studying we understand what they are feeling."

Identifying archetypal patterns was a means for children to tap into and enhance self-knowledge. As students read literature and stories, and came to understand the experiences of the characters, they began to interpret patterns and to notice which archetypes were being expressed. The ability to recognize archetypal patterns within stories allowed the students to note that an Orphan's "feeling left out" is one of many expressions within the pattern. Thus they began to see that archetypes shape experience, and that within a pattern there is an array of possibilities for expression.

Recognition of the vast range of possibilities opened them to choice. Knowing there could be "another way" allowed new forms of expression and self-awareness. Since observation and reflection are key factors in self-awareness, reading archetypal patterns plays a role in personal growth. Integration requires awareness and action, so reading patterns and identifying choices increases the likelihood of taking more informed action. As the children learned to recognize archetypal patterns in their own lives and take action derived from a variety of available choices they began to engage in the process of individuation.

The Hero's Journey

Individuation requires us to enter into uncertainty and affords the opportunity to discover what is operating within us. Utilizing the hero's journey was a means for that exploration. The students' ability to touch their inner knowing and their desire to understand their challenge led to the introduction of archetypes within the hero's journey. Heroes are faced with what seems like an impossible task and embark on the journey against their will. They are asked to face challenges that are beyond what feels safe and comfortable. Students who have been identified as learning disabled share that experience. The task of learning did seem impossible to many of the students, and they had not chosen the challenges they would face due to their disability. Choice comes from being able to recognize a pattern rather than having behavior confined to a complex. Learning to read archetypal patterns opened them to becoming empowered as they learned that there are skills and strategies that could help them negotiate their experiences. Within a field there are many alignments; becoming aware that there are multiple ways to approach decisions opened them to a wide range of possibilities. As a result, they felt more comfortable about making decisions and negotiating their unique path. They discovered that by making the journey and living the stages, heroes develop the skills and self-confidence to confront their challenges and take appropriate action. In the process they recognized that one can only be the hero of one's own story.

Joseph Campbell discovered that hero myths, no matter what their origin, told basically the same story. These stories dealt with the pattern of experiencing life and facing its challenges. The hero's journey provides a "map" for finding our way when we are lost or confused. The call to begin the journey may be a response to feeling something has been taken, that there is something lacking in their life, or that something is not permitted to a group. Learning disabled students may be called to respond to any or all of these. Thus their call may be about reclaiming what is taken, finding what is missing, or achieving rights for their group. Campbell described three stages within the journey: Separation, Trials and Return.[22]

Campbell's first stage, Separation, deals with leaving what is known, which can contain the hopefulness and openness of innocence, for what is unknown. The students described their innocence about starting school in some of the following ways: belief that school would be fun, that they would have friends, and that they would learn like other kids. However, they found their school experience to be challenging, and understanding why they learned and were treated differently was a Mystery. It did not take long before their deviations were seen as deviant. So it was in naming experiences within the pattern of the Orphan, feeling left out, lonely, or not feeling cared for, that initiated their

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22 Campbell, *Hero with a Thousand Faces*, 23.

journey further into the unknown. For most of them crossing the threshold into the unknown was about asking "what is wrong with me?" A fourth grade girl described her Orphan experience and drew a picture of what it feels like to be left out, and stated that it made her feel invisible. This relates to the hero's responding to the call that there is something lacking.

Such experiences begin the trajectory of living with life-long academic and emotional challenges. The emotional challenges of learning disabled students are rarely addressed by the school system and this compounds the pattern of inferiority, helplessness, depression, and despair. Deegan has suggested that despair and anguish are significant factors in giving up, as giving up numbs the pain of despair and anguish paralyzes the will because it seems there is no hope.[23] Within the pattern of learned helplessness children begin building a highly practiced response system and are quick to say "it's too hard, I can't do it." Seligman's explanatory style is the process by which you habitually explain to yourself why events happen. It suggests that an unremediated negative style leads to depression.[24] Seligman's work suggests that whether or not a child learns in school is a direct consequence of their explanatory style. Students who give up easily believe the causes of their failure are permanent. As noted earlier, believing that one has control is essential to learning. To begin overcoming negative beliefs requires believing that one can change their distorted thinking. Feeling separate and entering the unknown is the beginning of the individuation process, where one's self-knowledge reaches new understanding. This increased self-knowledge can potentially alter distortions in thinking.

It was easy for students to describe experiences within the second stage of Campbell's model. They had no difficulty listing the tests, trials, and ordeals they faced daily. They easily named: their mind being distracted, hiding their work, being teased, fear of being called on or going to the board to do work, frustration, embarrassment, and hearing they are lazy and dumb. Clearly these experiences create a sense of feeling inferior, marginalized, and wounded. Consequently, the students could enter the hero's journey by responding to the call that something, their self-esteem, had been taken away. Thus making the journey for these disenfranchised students could be about reclaiming what had been taken.

Interestingly, adventure and disability share a curious relationship, both taking the individual in a new direction. After embarking on the journey, they needed to find a way through their ordeals. From reading stories and myths they had already begun to recognize archetypal patterns and that energy for growth is available within the archetypes. By using a number of classroom activities,

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23 Patricia E. Deegan, "Recovery: The Lived Experience of Rehabilitation," *Psychosocial Rehabilitation Journal*, Vol. 11, No. 4 (April 1988): 11-19.

24 Martin E. P. Seligman, *Learned Optimism* (New York: Pocket Books, 1990), 15, 137.

the children began to recognize there is an interplay between inner and outer, and saw how outer events awaken archetypal energy within. In an activity called "The Inner/Outer Wheel," they demonstrated the correspondence of inner and outer in their own lives, noting that outer events precipitated inner development and growth. Completing homework was especially challenging for students identified with learning disabilities. Two fifth grade boys noted how this outer experience awakened different archetypal energies (Seeker, Sage), each finding solutions that were unique to them. Their different responses are a reminder that archetypal patterns contain the capacity for unique expression and provide stability within a form. Thus the children began to recognize that potential is available and waiting for expression in individual and unique ways, and that developing their potential aids in self-formation and taking action (a mandate of the hero).

Within the journey there is a movement toward transformation with shifts occurring between the journey's stages. In an activity titled "Awakening to Our Dignity," they approached the journey through six stages: preparation, risk, intention, ordeal, bringing forth, and insight. Students looked at the significant events in stories, myths, and their own lives and noted what had been learned from the experiences. They used the stages of the journey to find the implicit meaning of the story. We then added two more elements, allies and enemies, in an activity titled "Movement Toward Transformation." Recognizing where help came from and in what form it arrives suggested the possibility of guides and mentors appearing: the wise advisors who could help them find their way. The transformation activity allowed them to begin to see their own experiences more objectively, thus introducing them to a larger, more generative world. Learning that heroes inherently face mystery, and that trials and tests have been experienced universally throughout time, allowed the students to attend to a broader perspective. Completing this activity with their subjective experience and then comparing it with descriptors of collective moved them further into the process of integration. A fourth grader noted that a Cinderella-type character finds her true self and that the wicked step-mother could be seen as an ally in that search. As students addressed these areas, they participated in the movement within the individuation process, one in which there is a coming into oneself. Additionally, examining the dynamics of choice points within the journey, including the wide range of available archetypes, led to informed decision-making. After completing the "Fork in the Road" worksheet, they recognized that by traveling a new path their life would be different and that they would have experienced a transformation.

Tapping into the reservoir of archetypal energy provided a way through the challenges they faced. Students began looking at the patterns of four archetypes: Seeker, Creator, Warrior, and Sage. Interestingly, the children had no difficulty naming how they could tap into the pattern's potential. Below are examples of how they believed they could tap archetypal energy:

Seeker: find a way to learn; seek ways to help people understand; find ways to know about what I can do; find a way to show I am capable; try to make new friends

Warrior: stand up for yourself; express your feelings; fight for respect; try as hard as I can; fight through the difficult times

Creator: know that some ideas work and some don't; use your imagination; wait for inspiration; try different ways

Sage: let others know they have company; don't count me out; know you can learn but that its harder; tell others you have potential; ask questions; help others understand; do the best you can

Clearly the archetypes had given them a language for looking at life, and they had become aware that an awakened archetype is needed for an appropriate response. They had seen the value of recognizing archetypal patterns, come to understand that archetypal energy helped them negotiate their experiences, and that hope was possible by being more creative about their choices. By being creative and exploring options within a pattern, they could increase the number of choices available. The fifth grader who talked about feeling invisible as an Orphan, went on to say "when you stand up for yourself, like a Warrior, people know you're not going to take it. And that by standing up for yourself you feel more determined to believe in yourself." She added "when you are true to yourself you will have more friends and people will like being around you; if someone treats you badly again you can let it pass by." This illustrates Deegan's belief that hope is the turning point after which one has the willingness and courage to act.[25]

Now having experienced trials, tests, and transformation, the students could begin the third stage of Campbell's hero's journey, the Return. The imbalance that initiated their journey was becoming balanced and they had new skills and awareness. Consequently, they did return with a boon, a gift that can be placed in service to others. Some believe initiates return with an informed innocence, and a fourth grader noted that returning to innocence shows people "who I am." This insight reflects this student's ability to observe that by responding to the call he was not the same as when he departed. Students began displaying an increased sense of confidence and self-knowledge, thus their ability to be self-reflective had increased. They recognized that through their experiences they had become uniquely qualified to share with their community (others who have been disenfranchised) and the community at large, thus answering the hero's call to take action for their group. They believed that it was important to help others recognize that they are not the only ones, that they understand how other people feel, and that they are becoming role models. By being role models they can offer the gift of hope, strength, and experience. They also wanted to encourage

25 Deegan, "Recovery," 14.

others to know that their allies are there for them. Students who at one time had built a negative response system were now willing to educate others by reading to them, writing a book about their heroic journey, and speaking at conferences and community groups.

Joseph Campbell's work with the hero's journey is an invitation to grasp an unfolding life with integrity. He reminded us that to make the journey takes us past all categories of definition, going from the known to the unknown. For him, the life quest was the work of each individual to bring into existence what has never been seen.

Undertaking such a quest allows the individual to tell his or her own story. Frank identified three stories that can be told around illness/wounding.[26] Two of these stories, the restitution and chaos stories, produce anxiety. In the restitution story, the teller's voice is in the background and the chaos story lacks a coherent narrative with the teller having no sense of control. Once there is a sense of purpose, the story cannot remain a chaos story. The quest story and the hero's journey have common characteristics that address wounding and becoming the teller of your own story. They include: meeting suffering head on; accepting challenges and seeking to use them; seeing difficulty as a journey that becomes a quest; searching for alternative ways; believing that something is gained by the experience; gradually realizing a sense of purpose; becoming one who rises to the occasion.

Self is born in story. Recognizing that only in the quest does the individual develop a coherent story and knowing that meaningful stories contribute in generative ways invites the examination of archetypal patterns within the story. Archetypes, understood and applied, deepen story. An appreciation, understanding, and respect for the transformative power of archetypes and our alignment to them deepens understanding of our story and the potential contained within it. By examining timeless patterns in stories and myths, we can learn to honor our individual experiences within the collective. Having one's own message heard has a healing effect and gifts the listener. Through autobiography a series of present moments is joined, the relationship of "when and then" is clarified and a unified view can be seen.

It is in gathering memories that stories take on meaning and reveal their uniqueness. Two activities completed by the children reflect Robert Langs' belief that we can take advantage of the mind's capacity to tell a story.[27] The students created timelines for an activity called "My Life Will Be A Story." In addition to naming events in chronological order, they identified and reflected on significant events or marker events. These events were seen as turning points or choice points. Such recurring events and the decision about

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26 Frank, *The Wounded Storyteller*, 75, 136.

27 Robert Langs, "Spirituality in Clinical Practice: Explorations of Unconscious Dynamics," Assisi Conference and Seminars, Brattleboro, Vermont, Sept. 16-18, 2005.

which direction to choose are symbolic of the eternal story of free will. By second grade, children could name events that had impacted their lives and/or changed its course. They began to see that circumstances and decisions shaped them and enriched their story. Noting the events and significance of their perception allowed new meaning to emerge. This was possible through an activity titled "The Present of Things Present" which was based on this author's Temporality Triad.

The Temporality Triad reflects a dynamic system that is closed with interactive components, and aids the recognition that only the present exists. Students were able to see that the present holds the past and the future as different manifestations of the same reality. The interactive parts of a dynamic system allow for many possibilities and can bring a new order as the parts directly and indirectly affect each other. The students could name events that had led to some of their choices and decisions and how they had impacted their future; this laid the groundwork for envisioning new possibilities, informed decision-making, and a new self-definition. Mark Griffin, former LDA Board member, has stated that the way children define themselves greatly impacts their motivation, attitude, and behavior.[28] Recognizing the effect of dynamic systems was a pivotal moment because re-definition occurred; what they had believed about themselves and their challenges were framed in a completely new way. Additionally, the children started to recognize that events in their story were within a larger dimension, part of the Great Story, and that the invisible stands behind the visible. Thus being labeled learning disabled was seen in a broader perspective. Memory, which gives form and informs, became a reservoir from which they could continue to learn. By being observant and learning to review events in their life, they were becoming increasingly more self-aware, thus becoming familiar with the uniqueness of their own identity. The interplay between the individual and the collective aids the search for self-knowledge. Becoming reflective holds the possibility that as we define our self, aspects of our Self are revealed.

Archetypal pattern recognition, making the hero's journey, and noticing how a story unfolds enabled a broader understanding and was preparation for living a life of meaning. For the students there was a reconfiguring of the initial condition (being labeled learning disabled) to a more complete sense of themselves and an increased awareness that they were living a personal story as well as one of great universal narratives within the collective. The value of seeing life as a story is limitless. Bolen has called what we do with our life our magnum opus, or a great work of personal creativity.[29] Believing they were creating a "great work" was empowering, and contributed to the

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28 Mark Griffin, "Self-Esteem," presentation at the Learning Disabilities Association Conference, Reno, Nevada, 2005.

29 Jean Shinoda Bolen, *Crones Don't Whine: Concentrated Wisdom for Juicy Women* (New York: Conari Press, 2003), 7.

movement away from the field of helplessness and inferiority. Living life as a quest opened them to seeing that they had a voice and that they were in charge of what was being created. Knowing one's story requires that you see yourself in your story, trust yourself, and take responsibility for the events of your life. Developing time lines chronologically, including the meaning of significant events, enabled them to see "themselves" within a developing story.

Hillman has suggested that in order to grasp the biography of the daimon from the chronology of a life, we must read life backward, by means of intuition.[30] The children were capable of life review, and a sense of identity and wholeness began to emerge as they reflected on their experiences and took meaning from them. Experiences teach and reveal how the past is related to the present and lays a foundation for the future. They saw that events were connected and the spaces "between" held key information for organizing their life. Since the student's lives had often seemed fragmented and chaotic, it was valuable for them to see an emerging pattern and that the events of their life had a place in their story and contributed to a sense of wholeness. As noted earlier, the chaos story cannot be told because there is no sense of control; additionally, one is too close to the problem and needs time and reflection. Thus the developing story can hold the overwhelming events until the person can integrate their meaning. By observing the emerging patterns in their life and by making the quest, they became the tellers of their own story, which answered the hero's call to find what was missing, their voice.

For lasting change to occur, individuals need to be engaged in deep educational processes, the movement from knowledge to knowing, and later, from the known to the unknown. This holds the process of discovery and growth. This movement into knowing arises out of direct, lived, personal, but archetypally derived, experience. As a result of the students' ability to grasp archetypal language and recognize archetypal patterns operating in their lives, they were introduced and encouraged to enter this deeper process of discovery and growth. Because their experiences had set them apart, they sought understanding. Their capacity for self-reflection led them to increased self-awareness. Interestingly, these children may have been asked to face one of life's ultimate questions: how do I live within the tension of the opposites? Too often people choose one side of the polarity over another.

In Bohm's work on relevance and non-relevance he noted that there is not a hard and fast division between opposing categories, but rather an expression of ever-changing perception.[31] Working to resolve the tension of the opposites involves perception, assimilation, and integration. A former student stated how he felt while trying to resolve this tension. The student stated "it was not

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30 James Hillman, *The Soul's Code* (New York: Warner Books, 1997), 225.

31 David Bohm, *Wholeness and the Implicate Order* (New York: Routledge & Kegan Paul, 1980), 43.

about being smart or dumb; it's about who I am." As Seekers, they will learn to respond to such questions over time. In the process of responding to the tension they will learn to trust their archetypal potential, their call, and their wisdom. Their wisdom may be reflective of spiritual intelligence which Zohar has described as the ability to address and solve problems of meaning and value, the intelligence with which we can place our action and lives in a wider meaning-giving context.[32] The children's work with archetypal patterning and the hero's journey has provided the opportunity to enter that domain.

Conclusion

Children as young as eight years old have demonstrated the ability to grasp archetypal language and to begin applying the concepts to their own lives. In Seligman's work on helplessness he pointed out that changing beliefs is not just about learning to say positive things about oneself; it is about changing the destructive things we say when we experience setbacks.[33] Learning disabled students' ability to view their disability archetypally allowed for the normalization of what had been considered deviant. Tapping into archetypal powers that have not been wounded can restore what has been negatively affected. By responding to the call and making the hero's journey, the children were introduced to archetypal energies and patterns which support transformation. Living their quest allowed them to make sense of their experience which Allen[34] and Seligman[35] suggested effects learning. Making the quest also gave them a sense of control which Erikson[36] believed positively affected identity. Reframing their experience, which previously had eluded them, became attainable.

In this study, the sample size was limited, but I believe we can draw from this work that by introducing the archetypes, archetypal pattern recognition, and the hero's journey there was a reconfiguring of the children's identity. We can conclude from the children's work that a transformation from seeing themselves "disabled" to becoming "able" occurred. This project can be viewed as a first step in measuring the impact of these procedures not only with learning disabled students but with any "at risk" children. Additional research could determine further applications including teacher training, parent education, social policy, character education, or depth psychology.

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32 Danah Zohar and Ian Marshall, *SQ: Connecting with our Spiritual Intelligence* (New York: Bloomsbury Publishing, 2000), 4.

33 Seligman, *Learned Optimism*, 15, 143.

34 Allen, "Mentalizing," 91.

35 Seligman, *Learned Optimism*, 138.

36 Erikson, *Identity*, 70.

Resilient children demonstrate the ability to make decisions, think creatively, and solve problems. Deegan[37] reminded us that recovery is a process, an attitude, a way of approaching challenge and rising to a new life. The children's ability to move from "what's wrong with me" to actively and courageously making a quest to become heroic allows resilience to emerge.[38]

37 Deegan, "Recovery," 15.

"ROSELIL AND HER MOTHER": AN ARCHETYPAL INTERPRETATION OF A DANISH FOLK SONG

Flemming Behrend

The ground shook under my feet as the huge horses thundered by, each with a young lad on its back. In his right hand, each rider held a long spear that he raised just before attempting to catch a ring suspended over his head with its tip. I was only a child visiting my cousins in the countryside, but I remember the event vividly, and later on I would realize that I was witnessing an ancient tradition upheld through generations since the early Middle Ages. The one rider who could catch the ring would proudly give it to the girl in town he fancied. This was a symbolic gesture, as the ring symbolizes the unbreakable wholeness of a relationship between two people.

What I did not understand at the time was that there were archetypal patterns to human existence, templates of how we are to live our lives, offering insight into what happens at certain times and what needs to happen at other times. Thus, when I started studying to become an Archetypal Pattern Analyst, I began by reading four works by Marie-Louise von Franz, *The Cat, The Interpretation of Fairy Tales, Archetypal Patterns in Fairy Tales*, and *The Feminine in Fairy Tales*.[1]

Those books inspired me to look at old Danish folk songs in a new perspective. In this paper, I propose to explore the Danish folk song tradition through the lens of deep cultural and archetypal patterns; in other words, as though the songs were fairy tales. In this study, I will focus upon "Roselil and Her Mother," a folk song which immediately came to mind, as this was a song of great popularity in Denmark.

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1 Marie-Louise von Franz, *The Cat: A Tale of Feminine Redemption* (Toronto: Inner City Books, 1999); *The Interpretation of Fairy Tales* (Boston: Shambhala, 1996); *Archetypal Patterns in Fairy Tales* (Toronto: Inner City Books, 1997); *The Feminine in Fairy Tales* (Boston: Shambhala, 2001).

Folk songs, or ballads, as some scholars prefer to call them, were originally shared by the common people who would pass them on orally from generation to generation. They were often kept alive among the very wealthy who would entertain themselves and contract performances from traveling or local troubadours. These wandering musicians had much the same function as the storytellers in that they were the ones who kept the shared conscious myth alive and well. Folk songs only became commonplace and shared among the masses in the 16th and 17th centuries through the invention of the printing press. From then on they became available in songbook format and found their way to a broader audience. The first Danish folk song book was a handwritten collection from 1550 and was called *The Heart Book* because the book was shaped like a heart. Indeed, it could be said that they contained the heart of the collective wisdom, universal truths of the time, spoken in the poetic and symbolic language of music and lyrics. The Danish historian Anders Sørensen Weddel (1542-1616) printed the first folk song book in Europe in 1591 and entitled it *One hundred Danish (folk) songs*, published by Hans Bruun in the same year. While more widely available to the populace, as these folk songs were now accessible in print, it was not until the renewed search for historic identity in the late 18th and early 19th century in Denmark that the popularity of the traditional folk song really found resonance in the population. Since the early thirteen hundreds, traditional folk songs have been categorized according to their themes. For example, there are songs about knights, historical songs, magic and demonic songs, and songs about bravery. The Roselil ballad would fall under the first category, songs about knights. It is interesting that the songs were originally not only sung by the Bard or Troubadour, but also circle danced by the people who listened and participated in song, repeating the chorus which often followed each verse. This dancing and chanting in a circle is a powerful way to experience a folk song and it is still practiced in the very northern part of Scandinavia as well as on the Faroe Islands.

Singing and dancing entrain the participants into the field of the story itself. When all participants join hands and step in the same rhythm while singing the words of the tale, they enter another realm. Similar to the Shamanic journey, there are other realities and rules governing the transformative space of such experiences. When everyone is in alignment, it opens up the space for the numinous to be experienced as a psychic reality.

The song about Roselil was written by the Danish poet Christian Knud Frederik Molbech (1821-1888) in 1845, which was a time of great social change in Europe. In Denmark, it marked a period of a national search for identity after the devastating Napoleonic wars, which almost destroyed the capital, Copenhagen, and left the Danish economy in ruins. Knud's father was a professor of literature and a historian at the University of Copenhagen, and it is likely that his father's work inspired him to write the folk song in the traditional medieval style.

These are the lyrics which I have translated from the original Danish text[2] by C. K. F. Molbech:

> Roselil and her mother sat at the table
> And they talked, made merry and laughed
> Ha ha ha, så så så
> Roselil said "Every tree in the garden must bloom
> With golden flowers before I shall marry!"
> Ha ha ha, så så så
> But Sir Peder stood under the roof and listened
> And said "he who laughs last laughs best!"
> Ha ha ha, så så så
> And when they entered the herb garden
> Golden rings hung on every tree branch
> Ha ha ha, så så så
> Roselil blushed and her cheeks turned red like blood
> She lowered her gaze to the ground
> Ha ha ha, så så så
> Then Sir Peder kissed her on the lips with passion
> And said "he who laughs last laughs best."
> Ha ha ha, så så så

This medieval-style folk song opens with the introduction of two females, Roselil, a young maiden, and her unnamed mother. With this opening, we are already oriented to the fact that this is the maternal world, where the feminine holds sway and the masculine aspect is either absent or needs renewal.

The two women have time on their hands to sit and play games while chatting away and entertaining themselves. We surmise that they are of the nobility because only the rich could possibly have had time for sitting around and playing games in medieval Denmark. Linguistically, the line "Roselil and her mother sat at the table" indicates that they were not just sitting but they were doing something, playing a game, or engaging in a pastime that did not require a lot of attention. It could be that they were doing some kind of handiwork. Clearly, they are living the life of leisure. This indicates that we are looking at a "kingdom"—that is, we are oriented to the ruling collective realm. While not clearly described as the seat of the town, it is clear that it is no mere peasant's home, but a home of some kind of nobility. The story is about the need for renewal of a central power in the town.

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2 "Roselil og hendes moder," *Folkehøjskolens sangbog* (Odense, Denmark: Foreningens Forlag, 1989).

This is an archetypal motif. Since there is no mention of a father, we are oriented to the fact that the masculine is missing. It could be inferred that he was on a pilgrimage to the Holy Land or fighting the Moors in Spain, but whatever the reality, what is going to take place in the song is based on the fact that the ruling masculine power needs to be redeemed. The mother is in a sense replacing the masculine or the "King" motif and in doing so there is an imbalance. Marie-Louise von Franz writes, "In general, ruling persons in fairy tales represent dominants of collective consciousness."[3] I suggest that this applies to folk songs as well. Thus, we surmise that the masculine is that element which must be re-introduced into the realm, a new energy needs to enter, otherwise the feminine will stay one-sided and eventually the home will die off.

Then we hear that as Roselil and her mother are chatting away, the daughter exclaims: "Every tree in the garden must bloom/With golden flowers before I shall marry." Roselil is clearly at the age when a suitor is expected. She is at the adolescent or young adult age where it would be appropriate for her to be getting married. In addition, without a new union between the young feminine with a young masculine, there will be no future for the continuation of the family tree.

In declaring to her mother that she will not marry until every branch in the garden is decked with golden flowers, Roselil is setting a challenge for any suitor who is thinking of winning her heart. She sets up the conditions by which the masculine can enter the realm and renew the family, but she does this through the lens of the magical thinking of a young child. It both sets the obstacle to the masculine which needs to be overcome as well as points to her own expectations of wanting someone who is special and with magical powers.

The song continues "But Sir Peder stood under the roof and listened/ and said 'he who laughs last laughs best!' Ha ha ha, så så så."

When Sir Peder hears this challenge, he is standing in Svalegangen. This is literally translated as a "covered roof," which most often runs around a house to shelter it from the wind or rain. The word Svale is old Norse for "wooden beam." It is of some importance that he is not inside the house. He cannot be inside that space because only the women are sitting in the room and women and men of nobility were separated in medieval times. He has not yet crossed the threshold into the family, and he does not yet have the authority to enter into that space. He is also not standing outside the building, but occupies an "in between" or liminal space, which in psychological language means to be in a place between the conscious and the unconscious. In that space, messages can emerge, solutions happen, and this is where Sir Peder gets the idea to win over the maiden, Roselil.

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3 von Franz, *Interpretation of Fairy Tales*, 165.

"And when they entered the herb garden/Golden rings hung on every tree branch/Ha ha ha, så så så"

It is striking that the encounter between the lovers will take place not in a rose garden, which is the more common setting, but rather in an herb garden. This is where medicinal remedies are grown, where spices mature and poisonous plants grow. The herb garden is essential to medieval society. Although a few hospitals had been established by the monasteries from the beginning of the thirteenth century, in Scandinavia, people were accustomed to grow their own medicinal herb gardens. Before Christianity became the established religion, it was the village medicine woman who knew about the healing arts. Healing was kept in the maternal realm. However, in fourteenth-century Scandinavia, care for the sick shifted to being organized and administered by the Christian monks who brought a more systematic approach to herbal medicine. In Denmark alone, there were a total of one hundred and fifty monasteries, which offered healthcare for the population and which had well-organized herb gardens. In the song, then, the herb garden most probably alludes to this kind of medicinal garden which would be connected to a castle or large estate.

Thus, when the song says that the rings were hanging from the trees, it is because certain trees were cultured in the herb garden to enhance their medicinal effect. Since there were specific plants grown in the herb garden, which either promoted or discouraged the business of love, it makes a lot of sense that Sir Peder brought Roselil down to this garden. The story is coherent.

When Roselil walks into the garden, she sees the gold rings hanging from the branches of the trees. If it had been gold flowers it would have been a miracle, but because they are rings, and they are golden objects, they bind Roselil forever to Sir Peder. As an archetypal symbol, the ring is also the image of the sun. From a much older folk song in the Norse language, the sun was called "Ring" and the moon, "Manno." The names appear in an old children's song game ("Bro Bro Brille," or in English, "London Bridge is falling down"), which is thought to be more than two thousand years old. In the children's song, the symbols of the sun and the moon are opposite entities because the participants have to decide if they want to belong to the positive force of the sun (Ring) or to its opposite, the moon (Manno). In this much later folk song of Roselil, we see how the ring binds and brings to completeness the two characters. Von Franz says that the Ring expresses an eternal connection through the Self. It represents, not the ego connection, but the deeper eternal connection between two people. It is a sacred space, a temenos, which sets one apart.[4] By wearing a ring on one's finger, one is "set apart," devoted to something bigger than the casual relatedness to others.

The song continues, "And when they entered the herb garden," which includes both mother and daughter. This tells us that Roselil is still in the maternal realm. She has not yet separated out from the mother; she has not yet become her own

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4 von Franz, *Interpretation of Fairy Tales*, 81-82.

woman. It is archetypally coherent that she still be accompanied by the mother who is to look after her and make sure that she is safe. She will also be witness to the union that is to come, lending legitimacy to the event.

"Roselil blushed and her cheeks turned red like blood/She lowered her gaze to the ground/Ha ha ha, så så så." Roselil is both surprised and taken aback when what she thought was impossible was actually carried out. What had been a seemingly innocent desire is suddenly exposed as her true desire, to be united to the Other, to become a woman by being joined to a man. Her face turns red as blood. Blood is actually blue and only turns red when exposed to air, but everyone knows the feeling of being caught and how the blood rushes to the face and the skin changes into a deeper color. Her inner instinctual nature and the life force cannot be hidden, and it reveals her deepest desires, hidden even from herself.

The song also mentions that she lowered her gaze to the ground. We look down when we are faced with something bigger than ourselves, with the numinous. When caught in an act of wickedness or spite, we are caught, so to speak, "red handed" and we look down. We also use the form "to look down [upon]" to express disapproval of someone. There is the bowed head when someone submits to a domineering person or to the numinous. In the song, Sir Peder's actions have revealed Roselil's own desires to herself, and she submits, not to him alone, but to the power of that which constelled this union. This is the appropriate gesture of the human who is in relationship to the numinous. The head, which is the seat of human consciousness, bows to the Source of that consciousness. It is a beautiful act of acknowledgement that the ego is not the prime mover of one's destiny. Roselil is in alignment with her destiny and "Then Sir Peder kissed her on the lips with passion/And said "he who laughs last laughs best."/Ha ha ha, så så så"

Sir Peder has met the challenge presented by Roselil. He steps forward and kisses the maiden, signifying the union of the opposites, and by that intimate act, the two have become one. He has stepped into the role of the generative masculine in relationship to the feminine; the archetypal balance is restored between the maiden, Roselil, and the knight, Sir Peder. The "kingdom" has been renewed. Not only has the kingdom been renewed, but through the daughter's separation from the mother into the arms of Sir Peder, she can begin her own individuation process. This allows her to remain positively related to the mother, and from then on, the young maiden will have to find new ways to identify with the masculine as opposed to her tight relationship with the maternal. One could say that the separation from the mother and the beginning of the daughter's individuation process is just as important as the renewal of the kingdom. Without Roselil beginning her own journey separate from the constant domain of the mother, there will be no balanced kingdom, as the king would be stuck with a child and not

an individuated mature woman (Queen). In the children's folk song based on the original fairy tale, "Thorn Rose," the song tells us how Rose was a beautiful girl who lived in a castle. The evil stepmother puts a spell on the girl and she sleeps for a hundred years behind a wall of thorny rose bushes. When the prince arrives and kisses her, she wakes up and is a beautiful woman. The arrival of the masculine has released the spell and transformed the child from a little beautiful girl to a mature woman. In the folk song about Roselil one could draw the parallel that Roselil is in a state of sleep in her childhood until the moment when Sir Peder kisses her and she has to face reality as a woman and no longer as a child.

With the kingdom restored and the maiden Roselil transformed, the folk song ends on a positive note, as fairy tales are wont to do. And yet, we know that the story does not end here, that the time will come when even Sir Peder and Roselil's reign will require renewal. In fact, we could even say that this ending is the beginning of the next constellation, a new song to be sung.

DESTRUCTION OR TRANSFORMATION?
LEADERSHIP AND THE ARCHETYPAL FIELD

Silvia Behrend

When I was preparing for the ministry almost twenty-five years ago, I worked full-time as director of religious education in a church, raised three children through their teenage years, and managed to stay married to my current husband. My life was turbulent and chaotic, as it was for so many of us who sacrificed much to follow our call wherever it led. And like all things that are not necessarily what we think they ought to be, divinity school was not always divine, and there were challenges in the school and in the church I served. It was confusing and difficult to be in organizations that were supposed to be grounded in lofty ideals but which caused so much pain and suffering. One of the faculty at the seminary, however, provided a key that allowed me not only to survive, but has helped me frame what it means to be a leader and a human being ever since.

In a Ministerial Leadership Class, the Rev. Dr. Kendyll Gibbons said "God doesn't lead us to destruction, but to transformation; the unfortunate part for us is that it feels the same." Those words kept me going when I was brought to my knees by tsunamis I could not anticipate because I was too young or inexperienced, when the weight of the church was on my shoulders, when my children were suffering from my commitments to serving others, or when the Board was out for my head. I kept remembering that I was not being called to destruction but to transformation.

Thus, when the Director of Programs at the Assisi Institute, Loralee Scott-Conforti, invited me to be one of the speakers in the Transformational Leadership for Turbulent Times series, we agreed that I would explore the spiritual mandates of transformational leadership. This was based on our combined experience as educators and leaders in both church and leadership

studies.   We knew that very few programs, classes, workshops, or textbooks addressed the existential reality that leadership entails suffering. In addition, there is little recognition that suffering is a spiritual and conversion experience which can lead us into conscious relationship with the highest and best values that leaders serve, God, which we also understand as Psyche/Self/Source of Being. It was this understanding of God that Carl Jung spoke about in the interview "Face to Face" with John Freeman in 1969. He was asked whether he believed in God. He replied, "I know. I don't need to believe. I know."[1] What he knew and what I allude to in this paper is the lived psychological reality of Being beyond all human endeavor and understanding, which we call God. To be clear, I am not attempting to read theological formulations as though they were the accurate rendering of the mystery that is the transcendence of the numinous itself. Instead, I understand that the word "God" points to the lived human experience of connection to that essential mystery which we, in our finite awareness, call "God" and which can be also described by the word "Psyche."

What I experienced in seminary, in the church, and in my life made more sense when I heard Harry Hutson and Martha Johnson's presentation on rogue waves in the second session of the Transformational Leadership series. They spoke from their experiences as leaders in the field and reminded us that even when a leader is prepared to serve the highest and best, even when she or he has the requisite skills, compassion, and foresight, there are times when a rogue wave will come and knock them off their feet.

As Hutson explained, a rogue wave cannot be foreseen or predicted; it is unlike a tsunami, as there are no warnings and no way to prepare for the destruction that will come. Leaders need to know that they will get hit by these waves and that the consequences of the wave are not personal, nor are they avoidable. Martha Johnson brought the experience of a leader hit by a rogue wave to life as she described having to resign her position as head of the General Services Administration over a scandal in Las Vegas in 2012. She spoke of the painful and lonely process of coming to accept the fact that as a leader, her job was to protect her people and to take the consequences for acts that she was in no way able to avert or change.

I was inspired by their talk and decided to call the Rev. Dr. Gibbons, first of all to make sure that I was attributing the quote correctly, and more importantly, to tell her how grateful I was for how her words over 25 years ago have held and contained me when I was in the very throes of the transformational process and felt as though I were being destroyed.

When I hung up, I realized that she expressed the archetypal field of leadership in a very loving and subtle way. In the class, she shared her own painful experiences of being a leader at church and of the personal cost to her

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1 William McGuire and R. F. C. Hull, eds., *C. G. Jung Speaking; Interviews and Encounters* (Princeton: Princeton University Press, 1987), 428.

and her family. What she said to us came out of her own struggle with the God who called her to serve. She had been brought to her knees in profound ways and had come to accept the mantle of leadership because she knew what she was being asked to pay. Her response to the demands of leadership was a resounding and carefully considered "Yes." Dr. Gibbons carried her authentic power lightly, having earned the right to be heard and believed because she had gone through the valley of the shadow of death and come out. And, because she was somehow all right, I had hope that I would be too. All of this is to say, that it is not merely in movies or stories or great people that we see the field of leadership lived out, but also in those close to us, mentors, teachers, and supervisors, who carry their suffering in dignity and lead us into our destinies through the turbulent waters of life.

This call to Dr. Gibbons was important for both of us. For her, it came as a surprise and a delight that without knowing it, she had made a lasting difference in someone's life. For me, it brought the insight that the field of leadership is alive, dynamic and fully real at all times. When articulated generatively, it continues to affect those led through space and time. And, just as importantly to remember, when articulated non-generatively, it continues to affect those led through time and space. When we undergo the process of transformation and come out with dignity, grace, and character, we serve others. Even when the rogue waves hit, even when, like Martha Johnson shared, we lose the leadership role, how we exit and what we do with our lives continues to affect the field of leadership.

Being able to listen to my colleagues as part of this series brought me to another insight, which includes the power of repetition and leads to incarnation. In the first session, Dr. Michael Conforti described leadership as an archetypal constant, as the expression of a dynamic field, which, once constellated, will constrain the behavior of the leader and the environment, either in a generative or non-generative way. According to Conforti, a field is an a-priori, pre-existent, non-spatial, non-temporal energetic pattern with its own particular characteristics, proclivities, and trajectories that can be recognized by their incarnation in matter. It is understood that there are multi-layered and complex explications of any particular field, however, any one aspect of the field illustrates the dominant nature of the field. We recognize the field when we see the pattern revealed in behavior; a partial expression reveals the whole pattern. This pre-formed field exists *in potentia*; when certain conditions are met, it will be lived into and brought to material expression in the individual and the collective. Whether the field is expressed generatively or not depends on the human's alignment to that field. This alignment, in turn, is contingent on the ego's relationship to the field, whether it can be aligned to the more generative aspects or if it will be constrained to behave in a certain way by the field itself. This requires consciousness and effort on the part of the ego to recognize that it is, in fact, aligned with and in service to the mandates of

a field. Consciousness and awareness, then, are the means by which the ego can align to the generative aspects inherent in the field. When the ego is not related in awareness, the field will exert itself on the ego and repetition of non-generative behaviors is ensured. In either case, the field, when constellated, will express itself and we will see what is being expressed by the field through its embodiment in material form, i.e., behavior.[2]

There are mandates and characteristics of the field that will not be mutated by human experience. Conforti defined the essence of leadership as predicated on the person's innate and inborn nature to care for others, the community, the family, the organization, or the collective, and he told the story of how the First People chose future leaders. The elders of the tribe would go to the playground and observe to see which child was sensitive to the one who was left out, hurting, hungry, or being bullied. The child who went to sit with the outcast, the one who would stand up to the bullies, the one who would share their lunch with the one who did not have enough, would be chosen to become their future leader. The elders were looking for the one who was attuned to the least among them and acted, not in the service of their own popularity and self-interest, but to make life better for someone else. They knew that at the heart of the archetypal field of leadership is the willingness, the ability, and the ego strength necessary to serve the very best interests of the community, and they also knew that there would always be a price to pay for the individual.

As the series continued, I heard Dr. Carol Pearson articulate the growing complexity of an interdependent world, the requirements of increased resilience, flexibility, collaboration, and the necessity of living with greater ambiguity. In *The Transforming Leader*, Dr. Pearson details the formation of the Fetzer Institute Leadership for Transformation Project as growing out of an urgent sense from graduate students that anachronistic models of leadership that were being taught were unrealistic and unachievable in the situations they faced. Along with her colleagues in the fields of education and leadership development, they engaged in a three-year project with transformational leaders in many fields. The result of those conversations was to recognize that leadership that truly served the needs of those led was based on leaders' exquisite attunement to both their inner life and outer life. Leadership is "the dynamic interrelationship between a leader's inner life, which affects behaviors; the effects of those behaviors on the outer world of people, events, and structures; the impact of experiences in the outer world on the leader's attitudes and emotions…."[3] In other words, leadership that can emerge in our

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2 Michael Conforti, *Field, Form, and Fate: Patterns in Mind, Nature, and Psyche* (New Orleans: Spring Journal Books, 1999).

3 Carol S. Pearson, "Introduction: The Transforming Leader: New Needs for New Times," in *The Transforming Leader: New Approaches to Leadership for the Twenty-First Century*, ed. Carol S. Pearson (San Francisco: Berrett-Koehler Publishers, Inc., 2012), 8.

increasingly complex world requires whole human beings who lead with their heads, "hearts, souls, and spirits."[4] This spoke powerfully of the generative leader who is related to his or her own highest values and who engages in the work of self-knowledge and understanding.

I listened closely as Dr. Letizia Amadini-Lane shared images given to her as Vice-President of Employee Value Proposition at GlaxoSmithKlein. In that position, Dr. Amadini-Lane had requested that leaders, managers, and workers send her images of how they perceived themselves as leaders and how the workers perceived leadership, and she used those images to further leadership development across the company. The images provided us deep insight into how people articulate the entire field of leadership, from the vantage point of those who lead as well as of those who follow. She showed the images of the pilot who saved everyone on the plane when it would have crashed into the Hudson River, depicting the leader as one who assumes responsibility for saving others from disasters or leading them through a crisis. There were images of lone mountain climbers, those who carry the mantle and the burden of leadership, illuminating the great personal cost to the leader. From those who were considered followers, she shared an image of a lighthouse, illustrating the need and desire for guidance that leaders are supposed to provide if the system and organization is to thrive. She also displayed an image of a hand holding a small tree, whose roots were encased in soil, the leaves green and branches flourishing. That spoke of the need for safety, containment, nurture and care.

These images poignantly showed how followers need guidance, care, and nurture. And I suddenly understood the essential archetypal constancy of a field in a more profound way. The field of leadership is really always the same; the new articulations are a result of all the ways that the field has been constellated and expressed because they have informed the field, added to the complex possibilities, or diminished them. The essential mandates remained and will always remain, and that is crucial for our work in the world, because it matters not only to the humans affected but also to field itself.

That new insight took me back to my own work on the field of leadership as part of my training in Archetypal Pattern Analysis. In this work, I had defined the field of leadership as that which calls into being someone or something with the ability to exercise power and authority in the service of and in relationship with the Self/Psyche.

Leadership is a field that will constellate when the need from the collective arises. For example, when the Hebrews were enslaved in Egypt, they needed someone with the strength and ability to exercise tremendous power to get them out. When there is oppression, suffering, collective angst, turbulence, or chaos, the field sets into motion the one who can respond to this and lead the collective out of the crisis. Another way to say this is that transformational

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4 Ibid.

leadership always emerges out of turbulence—it must. Whether or not it emerges generatively is up to the human who is called to enter and carry that field, as well as on the collective's own orientation and ability to change. As we know from dynamical systems theory, sometimes the individual or the collective is refractory to change; no matter how strong the perturbation, the system cannot change.

When something gets constellated in the collective, when there is some turbulence, it will constellate in the individual as well. Marie-Louise von Franz explains this epiphenomenon of the field in *The Interpretation of Fairy Tales.* When an archetype gets constellated, it will spark a corresponding response in the archetypal totality of the Psyche because "An archetype is a specific psychic impulse, producing its effect like a single ray or radiation, and at the same time a whole magnetic field expanding in all directions."[5] In S*hadow and Evil in Fairy Tales,* von Franz more clearly states the nature of the relationship between the need for renewal in the collective and the function of the individual to bring new life to a dying and outmoded collective value. She asserts that the king (or the CEO or any other person in the role of leadership) is the carrier of the "mystical life power of the nation or the tribe and guarantees the physical and psychological well-being of the people."[6] Inevitably, "every symbol which has taken shape and form in collective human consciousness wears out after a certain time and resists renewal owing to a certain inertia of consciousness."[7] For example, when the ruling collective values have lost their power, when they have become rigid and lifeless, a hero, prince, or dummling is activated to renew and rejuvenate the ailing land and people. Sometimes the renewal comes from within the same dominant, i.e., a prince, and sometimes, it comes from the unexpected place, from the farthest reaches and corners of the land. But come it must because the need for renewal will activate the energy necessary to bring new life into a land where the ruling collective values have lost their numinosity, power, and efficacy.[8] Regardless of from whence the renewal will emerge, the individual will have to do the work, overcome the obstacles, and bring back the treasure that will bring new life to the collective.

This is evident in the Exodus story, as we can trace how Moses went through an internal transformation and was thus able to lead the people through the desert, because he had gone through the desert experience himself. The inner personal journey is the template for the outer journey of the collective. This Exodus journey, then, is firmly embedded in the field of leadership as

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5 Marie-Louise von Franz, *The Interpretation of Fairy Tales* (Boston: Shambhala Press, 1996), 3.

6 Marie-Louise von Franz, *Shadow and Evil in Fairy Tales* (Boston: Shambhala Press, 1995), 26.

7 Ibid., 27.

8 von Franz, *The Interpretation of Fairy Tales,* 51-54.

a template that carries energy and power. The field of leadership emerged again in our American history in the fight for civil rights, with Martin Luther King, Jr. as the leader of the exodus from slavery to freedom. When the people stood shoulder to shoulder against the fierce power of the water cannons, they were resisting the enslavement of their souls. They cried out to the oppressors, as Moses cried out to Pharaoh, "Let my people go…."[9]

There is a particular moment during Dr. King's famous speech at the Lincoln Memorial, which clearly elucidates the moment he is brought into the field, when he moves from the man into the field of the leader who will lead the people through the Red Sea of violence and oppression into a land of milk and honey. That moment comes when Mahalia Jackson, the singer, who is standing behind him, says to him quietly, "Tell them about the dream, Martin!"[10] That is the moment that propels him into the impassioned, inspired, unscripted "I have a Dream" speech. That moment galvanized the country and set into motion, not only his eventual assassination, but also the spark of liberation ignited by Rosa Parks.

That moment in history added to the field of leadership another possible response to oppression. In other countries, we see this field articulated by people such as Lech Walesa, Vaclav Havel, Indira Gandhi, and Benazir Bhutto. These are generative examples of leadership, and yet we cannot remain blind to the many holocausts perpetrated on the people by their chosen or emergent leaders. Idi Amin, Pol Pot, and François Duvalier are but some of the many leaders who have taken people from freedom to slavery, or from oppression to greater oppression. It is crucial to understand that any articulation of the field is important to the entire field; what gets articulated becomes assimilated into the field as a future possibility. It will either strengthen or diminish the power of the field to constrain the behavior in a generative way.

Returning to the story of Moses, when the people groaned to God about their enslavement, the field was constellated. The groaning set into motion the journey of the one who was destined to renew and save the people. Moses would have to go through the whole painful process of coming to relationship with God in order to serve the mandates to save the people. This process would be fraught with resistance and reluctance, and Moses would pay the price. From the Nile in which he was rescued from death, to the mountain where he received the commandments twice, Moses would have to develop the strength to carry the mandate of leadership. He would have to argue even with God on behalf of the people who consistently turned on Moses. This story from a religious tradition also illuminates what happens in organizations, both secular and religious, and in families of origin or of choice, where the

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9 Exodus 5:1 ff. (all biblical citations are from the *Revised Standard Version*).

10 Taylor Branch, *Parting the Waters: America in the King Years 1954-63* (New York: Simon & Schuster, 1988), 882.

same dynamics emerge, and where the one who would serve the best interest of the collective gets attacked.

In the Hebrew Scriptures, we hear the people who have been led out of slavery complain bitterly. They protest: "O that we had meat to eat! We remember the fish we ate in Egypt for nothing, the cucumbers, the melons, the leeks, the onions, and the garlic…."[11] And later they lament: "Why have you brought us up out of Egypt to die in the wilderness? For there is no food and no water, and we loathe this worthless food."[12] When the people would act as stubborn and stiff-necked as two-year olds, and God wanted to destroy them, Moses would argue with God and win reprieve and life for the thankless people. In the narrative, Moses goes up the mountain to receive the laws, the people despair, and ask Aaron to create a golden calf to worship. God tells Moses: "I have seen this people, and behold, it is a stiff-necked people; now therefore let me alone, that my wrath may burn hot against them and I may consume them…."[13] Moses intervenes, speaking directly to God: "Turn from thy fierce wrath, and repent of this evil against thy people."[14] Throughout the Biblical account, Moses intervenes directly with God and pays the price. The Book of Deuteronomy chronicles the countless times the people turned away from God and were saved by Moses's intervention. No one who talks and walks with God can live as one of the collective. "Moses did not know that the skin of his face shone because he had been talking with God. And when Aaron and all the people of Israel saw Moses, behold, the skin of his face shone, and they were afraid to come near him…. And when Moses had finished speaking with them, he put a veil on his face…."[15] Moses not only lived apart from the people, he did not enter the Promised Land among them. That was the price he paid for leading the people out of slavery, and serving the God who had called him to be the leader to this stiff-necked people.

In *The Archetypal Field of Leadership*,[16] I wrote about Moses as the paradigmatic ego coming into conscious relationship with God as the process of individuation, which we know includes separation, alienation, and suffering, and requires going back to the God to get to the creative energy and destiny. But in this second visitation, I started to go backwards. Why did the people groan? Because they were enslaved. Why were they in

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11 Numbers 11: 4-5.

12 Numbers 21: 5.

13 Exodus 32: 9-10.

14 Exodus 32: 12.

15 Exodus 34: 29-33.

16 Silvia Behrend, "The Archetypal Field of Leadership," *Depth Insights: Seeing the World with Soul* 4 (Spring 2013), http://www.depthinsights.com/Depth-Insights-scholarly-ezine/e-zine-issue-4-spring-2013/the-archetypal-field-of-leadership-by-silvia-behrend/.

Egypt? I went back to the very beginning of the Hebrew Scriptures and saw that at every juncture in the development of the relationship between God and humans, the field of leadership was constelled. There is a narrative coherence, which begins with Adam and Eve, who left the garden and initiated the movement towards a new mode of human consciousness. They had tasted the fruit of the tree of the knowledge of good and evil and "knew that they were naked,"[17] that is, that they were frail, and would face of life of struggle and strife. It continues with Noah who saved a righteous remnant from the violent and ungodly and became the progenitor of a new race. It follows with Abraham who peregrinated from place to place, slowly becoming the father of a newly made people, and then to Joseph who brought the people into Egypt, saving them from famine. We then come to Moses, who led the Hebrews out of slavery into a new land. Eventually, the Hebrew people would have kings who ruled over them, the greatest of whom was David. A millennium later, a small number of Jews would come to believe that Jesus of Nazareth, a new David, would arrive as the final biblical liberator from oppression, triumphing even over death.

This history of biblical leadership could not have been accomplished without the help of many heroic women, including Shiph'rah and Pu'ah, who, through subterfuge, saved the male Hebrew babies condemned to death by Pharoah;[18] Miriam, Moses' sister, whose dancing gave the Hebrews the courage to cross the Red Sea;[19] Deborah, the judge, and Ja'el,[20] and Judith,[21] who cut off the heads of their enemies to save the people from destruction. At each pivotal moment, there was collective need for movement into a new life, a new way of being, either to rebel against oppression or to create a new regime.

At each of the moments cited above, when the people faced danger, oppression, or extinction, the field of leadership was constelled and a leader emerged. What emerges from the field is constant, immutable, and, at the same time, the new iterations are based on what has come before. None of the biblical leaders could have done what they did without the work of their ancestors. Without the expulsion from the garden, there is no Abraham, no Noah, and no Joseph. Without Shiph'rah and Pu'ah, there is no Moses. Each time the field constellates and the leadership that emerges is generative, it adds to the field, and conversely, when the archetypal mandates are not navigated generatively, it adds destruction.

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17 Genesis 3: 7.

18 Exodus 1: 15-22.

19 Exodus 15: 19-21.

20 Judges 4: 1-23.

21 Judith 10-13.

The field of leadership does not mutate over time, but the mandate to navigate it generatively is increasingly crucial as our world becomes more and more complex. This is a deeply spiritual message, because the impetus to serve humanity comes from God/Psyche/Source of Being, who set the whole enterprise into motion for a very specific purpose and meaning. From the very beginning, God created humanity in order to be known, as Jung so clearly articulates in Answer to Job: "Existence is only real when it is conscious to somebody, that is why the Creator needs conscious man even though, from sheer unconsciousness, he would like to prevent him from becoming conscious."[22] At the heart of the human experience in relationship to the divine is the necessity for an increase in consciousness, both for the sake of the human and for the sake of the God as well.

There is a deeply moral imperative embedded in the field of leadership that is at the core of human experience. The crucible of transformational leadership is the human, the man or woman who is born into the possibility of doing the necessary work to come into conscious relationship with God in order to do God's work in the world. And what is this work besides what we have been talking about? Not just service to the people, but service on behalf of the relationship between the human and the divine. I mean specifically the raising of consciousness for the sake of consciousness. This is foundational; leadership requires that the person align to the archetypal core of service to others. The process of coming to conscious relationship with the archetypal is at its core a deeply spiritual experience—it brings one to the direct experience of God.

In *Memories, Dreams, Reflections*, Jung writes "Man's task is to become conscious of the contents that press upwards from the unconscious. Neither should he persist in his unconsciousness, nor remain identical with the unconscious elements of his being, thus evading his destiny, which is to create more and more consciousness. As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being. It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious."[23] In other words, what we do when we become conscious and aware of our relationship to the unconscious adds to the consciousness available in the unconscious. We transform the consciousness of the God from a less conscious to a more conscious state of Being. Conversely, a fall into more unconsciousness has the same effect of increasing unconsciousness.

This is a supremely moral issue and task, not only to live out one's own destiny, which requires character, but also to do so in order to benefit both

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22 Carl G. Jung, *Psychology and Religion: West and East*, vol. 11 in *Collected Works of C. G. Jung*, trans. R. F. C. Hull (New York: Bollingen Foundation, 1975), 575.

23 C. G. Jung, *Memories, Dreams, Reflections* (New York: Vintage Books, 1963), 326.

humanity and the God from which we spring. This is the spiritual dimension of what the ego has to endure in order to lead and carry the mandates of the field generatively.

The concept of "transformation" can be explored in still greater depth. The word, with etymological roots in Greek and Latin, appears in English in the *Wycliffite Bible* (1382) in connection with the "conversion" of the human person into a more perfect image of the divine, on the analogy of the glorious transformation of Moses' face.[24] Thus transformation is not simply about change from one place to another, like going from the state of Washington to Washington, D.C. Rather, it is a profound conversion, from one form to another, from which there is no return. Transformation is the process of overthrowing and overcoming rigid internal and external systems of oppression and slavery, and becoming conscious and aware of who we are, what we must do, and how we must live in alignment with our destiny and with the source of our being.

Sometimes this process of transformation is undertaken by the individual as part of his or her psychic development. It is experienced as the dark night of the soul and sometimes it comes from God because the conditions demand it. A striking expression of this transformation is Saul on his way to Damascus, who was struck by an experience that completely changed him—from Saul to Paul, from a persecutor of the new initiative to one of the founding fathers of the encoded experience of encounter with the God in its specifically Christian mode of consciousness. This transformation changed him and he changed the face of Christianity.

There is another element to be added to the understanding of transformation, which is the difference between transformation and possession. Transformation is the process by which the ego comes into contact with the contents of the unconscious, i.e., God, and the ego is changed in its desire to serve God. When the ego does not submit itself, when there is not enough strength or humility to withstand the power of the God, the ego becomes possessed. Then the mantle of leadership is worn by those who serve the dark God, the disordered passions, and such persons attempt to exercise the power of God as though it were their own. History is replete with such possessed people, from Caligula to modern day dictators and perpetrators of genocides around the globe, as well as in small groups and families.

The stories encoded in sacred texts, such as the Hebrew Scriptures, express archetypal fields of how human life has been navigated both generatively and non-generatively. These stories can serve as guides and templates of

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24 "And we all, with unveiled face, beholding the glory of the Lord, are being changed [transformed] into his likeness from one degree of glory to another; for this comes from the Lord who is the Spirit." (2 Corinthians 3: 18). See entry for "transform, v." in the online *Oxford English Dictionary*.

how to live in and through turbulent times. The moral imperative is not just for the individual to have meaning and change; rather, the imperative is for each person's journey to add to the ability of the collective to achieve greater consciousness. Without undergoing pain and suffering there is no transformation, and without awareness or compassion for the pain and suffering of others, we lose sight of the moral imperative to change the conditions that stultify and destroy the souls of others, individuals and peoples alike.

Our culture denies pain and suffering; it denies the life giving and meaning-making function of becoming conscious. It is vitally important to suffer our own pain, and to allow it to transform us willingly, so that we can become the leaders that the world, our families, friends, and colleagues need us to be. Not all are called to be leaders, but all are called to live through the pain and suffering of being human. When we engage consciously with that supreme task of becoming conscious in relationship to the unconscious, we incarnate the holy. In allowing ourselves to be transformed, rather than destroyed, we may transform not only humanity, but our consciousness of God as well.

SUICIDE: AN ARCHETYPAL PERSPECTIVE

Katherine Best

INTRODUCTION

"The secret is that only that which can destroy itself is truly alive."[1]

The following is a brief excerpt from a larger study on the analysis of the archetypal patterns of suicide.[2] My intention with this sensitive work is to explore the complexities of suicide, not as a form of tourism, but as a pilgrimage, with respect for those who have chosen this path and the loved ones that remained as witnesses. A review of mythological accounts of suicide, ancient and current histories of suicide, the patterns in specific populations where growth of suicide is currently unfolding, and the mechanisms and chosen places of suicide are presented.

The depth and breadth of the knowledge base of past suicides that is currently accessible suggests that suicide symbolizes different things for different people. Nevertheless, it remains the most private act of independence one could choose. The various paths into and out of suicide are laden with symbols and images that are as dense and sticky as a silken spider web, suggesting a core archetypal nature of suicide that indeed is a threshold where one chooses to leave life on one side and enter the field of death on the other.

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1 Carl G. Jung, *Psychology and Alchemy*, Vol. 12 of *Collected Works of C. G. Jung*, trans. R. F. C. Hull (Princeton NJ: Princeton University Press, 1993), 74.

2 Katherine A. Best, *The Archetype of Suicide* (Sarasota, FL: Runaway Press, 2013, in revision).

The Epidemiology of Suicide

In spite of the fact that there are established guidelines for the prevention of suicide, rates have increased by 60% worldwide in the past 45 years with nearly one million people dying each year of suicide, or one suicide every 40 seconds.[3] These figures do not include suicide attempts, which are 20 times more frequent than completed suicide. Historically, rates have been highest among older males, yet rates among young people have increased, placing suicide as the second leading cause of death in the 10-24 years age group.[4] Across the globe, it is estimated that a child dies from suicide every six hours.[5]

Suicide has grown to epidemic proportions in the United States. Within one year in the United States, 8.3 million people seriously considered suicide, 2.2 million have made a plan for suicide, 1 million attempted suicide, and every 15 minutes a person completes suicide.[6] Overall, males complete suicide at a greater rate due to lethality of method; however, females attempt suicide three times more often.[7]

The highest levels of suicides are found amongst Native Americans; 27 percent of Native American adolescents have attempted suicide.[8] According to the United States Department of Veterans Affairs, each day 22 veterans commit suicide, one veteran every 65 minutes.[9] Shootings that involve police officers where an individual intentionally escalates the potential for a lethal encounter, threatening officers or civilians, are classified as suicide by cop, and have risen to 36% of all lethal shootings.[10] Suicide with hostile intent is the term used to describe instances where either an individual uses self-

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3 *The World Health Report 2013, Mental Health: Evidence and Research*, http://www.who.int/mentalhealth/prevention/suicide/suicideprevent/en/index.html (accessed 10/12/2013).

4 Ibid.

5 Children's Defense Fund, http://www.childrensdefense.org/child-research-data-publications/moments-in-america-for-children.html#sthash.Alz6ej7u.dpuf (accessed 10/12/2013).

6 United States Department of Health and Human Services, *National Strategy for Suicide Prevention: Goals and Objectives for Action* (Rockville, MD: US Public Health Service, 2012).

7 Institute of Medicine, *Reducing Suicide: A National Imperative*, ed. S. K. Goldsmith, T. C. Pellmar, A. M. Kleinman, and W. E. Bunney (Washington, D. C.: National Academies Press, 2002), http://www.nap.edu/books/0309083214 /html/ (accessed 2/10/2004).

8 Ibid.

9 J. Kemp and R. Bossarte, *Suicide Data Report, Department of Veterans Affairs. Mental Health Services: Suicide Prevention Program*, https://www.va.gov/opa/docs/Suicide-Data-Report-2012-final.pdf

10 K. Mohandie, J. R. Meloy, and P. I. Collins, "Suicide by Cop among Officer-Involved Shooting Cases," *Journal of Forensic Sciences* 54 (2008): 456-462.

killing methods that harm others in the process (bra bombs/car bombs), or instances where an individual commits suicide after a killing spree. Soldiers in ancient Mediterranean cultures demonstrated the earliest manifestation of killing sprees, known as the devotio.[11] Two conditions are generally present for devotio: (1) an individual issues a message to their fellows, which may include their reasons for committing this act; and (2) the individual then stages their assault/killing raid, where they aim to take out either as many as they can before they are either killed or they commit suicide. Last year in the United States there were 316 mass shooting sprees, many ending in suicide.[12]

Shame-Motivated Suicides

Like a wound made from the inside by an unseen hand, shame disrupts the natural function of the self…the inner experience of shame is a… sickness of the soul. To experience shame is to experience the very essence or heart of the self as wanting. The excruciating observation of the self…this torment of self-consciousness, becomes so acute as to create a binding, almost paralyzing effect.[13]

The following are descriptions of deep shame: wound, searing pain, mortifying, sense of degradation, total loneliness, terrifying, soul murder, horror, cursedness, torment, dread, and despair.[14] Shame has been part of the human drama since the beginning of recorded history. For the Greeks, the goddess of shame and respect, Adios, represented a sense of duty and honor and served as the handmaiden to Athena. In the Iliad, the battle cry was Adios! History is filled with examples of shaming strategies used to ensure social agreements. Subsequently, breaking social agreements has frequently meant isolation from the collective, death, or suicide.[15]

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11 A. Preti, "School shooting as a culturally enforced way of expressing suicidal hostile intentions," *Journal of the American Academy of Psychiatry and the Law Online* 36/4 (2008): 544-550.

12 N. Wing, "We've Had So Many Mass Shootings in the U.S., We've Had to Redefine the Term," *Huffington Post.* http://www.huffingtonpost.com/2013/09/17/mass-shootings-us_n_3935978.html)

13 Gershen Kaufman, *The Psychology of Shame* (New York: Springer Publishing Co., 1989), 5-18.

14 Sandra Edelman, *Turning the Gorgon: A Meditation on Shame* (Woodstock, CT: Spring Publications, 1998), 34.

15 Ibid., 40.

Recent research is suggesting that there is a direct relationship between shame and suicide. Children wounded by abuse, incest, or exploitation report a sense of worthlessness permeating and branding them with shame. They are frequently belittled until compliant. Shame is also found in military personnel, one of our highest groups of suicides, where social shaming is dominant in the initial conditioning of boot camps. In addition, shame is the most salient factor when determining suicidality in prisons or a first arrest. The profile of the most likely to commit suicide is a white male, under age 22, non-serious offender. Typically, this individual normally is a law-abiding citizen and it is their first offense.[16] Nevertheless, due to the level of shame incurred by the arrest they frequently demonstrate confrontational behavior patterns such as belligerence or attempting to physically assault an officer. The timeframe for suicide is usually within 3 hours after a booking, and the method is typically by hanging.

Bullycide is a term coined from youth suicides due to bullying. This is a phenomenon that is increasing, with as many as 160,000 students missing from school each day due to fear of being bullied. Cyber-bullying, which can include chat rooms, Facebook, and text messaging, is a contributing factor. A recent study reports that 14% of high school students have considered committing suicide due to bullying. Of students bullied, 40% have disabilities.[17]

Familicide is the act of a parent killing their child or children and then killing themselves and their spouse. Over half, 61%, of the children murdered in the United States are murdered by one of their parents, with approximately 35% ending in parental suicide.[18]

Carrying shame causes an individual to question the measure of their worth to society and to family. For many, suicide is seen as the only way of ending the shame and the experience of the internal battle with failure. For many honor and shame are blood brothers. "The stain on honor is washed clean in blood," says a Spanish proverb.[19] This proverb implies a sense of redemption is gained with the shedding of blood.

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16 David Lester, "The Role of Shame in Suicide," *Suicide and Life-Threatening Behavior, The American Association of Suicidology* 27/4 (Winter 1997): 352-361.

17 Bullying Statistics.org (accessed 11/12/2013): 1.

18 Susan Hatters Friedman, Sarah McCue Horwitz, and Phillip J. Resnick, "Child Murder by Mothers: A Critical Analysis of the Current State of Knowledge and a Research Agenda," *American Journal of Psychiatry* 162 (2005): 1578.

19 James C. Whitehead and Evelyn E. Whitehead, *Shadows of the Heart: A spirituality of the painful emotions* (New York, NY: Crossroad Publishing Co, 1996), 147.

Suicide Prevention Efforts

Contemporary efforts at preventing suicide stem from the historic approaches of public health. This approach implements interventions at three points in time: pre-event, event, and post-event. Examples include suicide public awareness campaigns, hotlines, medical interventions of prescribed medications or hospitalizations, restriction of guns, and warning signs on dangerous substances. Environmental interventions include railings on highways and nettings around high bridges with signage and emergency phones to call if thinking of suicide.

The Adverse Childhood Experiences (ACE) study, one of the largest and longest studies ever conducted (now over a decade), is a collaborative effort of a number of scholars participating with the Centers for Disease Control to assess the cumulative impact of deleterious traumas on health outcomes including suicide.[20] This type of empirical evidence, reflective of the pragmatism of today's social and behavioral scientists, allows for the classifications of suicides and the ability to determine correlations and therefore address populations most at risk. Nevertheless, the complexity and mystery of self-destruction across social groups, ethnicities, and ages suggests that a critical undercurrent of unseen factors still remain.

The Need for the Study

If we want to move towards self-knowledge and the experience of reality, then an inquiry into suicide becomes the first step.[21]

Despite efforts of suicide prevention by the medical and public health communities through engaging in restrictive medicalization to help ensure safety of the suicidal, the death toll grows. Treatments are often surrounded by fear and a pervasive sense of helplessness. Historical efforts of criminalization of the act of suicide, as well as financially stripping the families of suicides of all property as methods of shaming have failed; if anything this has driven the topic of suicide further into the shadows. This paper speaks to the epidemic of suicide, to the survivors of loved ones who have committed suicide, and also it serves as a lament for those who have chosen to commit suicide.

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20 Shanta Dube, Robert Anda, Vincent Felitti, Daniel Chapman, David Williamson, and Wayne Giles, "Childhood abuse, household dysfunction, and the risk of attempted suicide throughout the lifespan: Findings from the adverse childhood experiences study," *Journal of the American Medical Association,* 286/24 (2001): 3089.

21 James Hillman, *Suicide and the Soul* (Woodstock, CT: Spring Publications, 1997), 15.

SUICIDOLOGY: FOUNDATIONAL THEORIES

> Human awareness fails, according to a psychology based on soul, because the soul's metaphorical nature has a suicidal necessity…, an underworld affiliation…, a 'morbidism'…, a destiny—different from day world claims.[22]

The word "suicide" is Latin in its origins, a compound noun: sui (of oneself/one's own) and cuidium (killing/slaying). The ancient Greek language used a more comprehensive term, autocheir, or to act with one's "own hand." This implies choice, planning, and self-determination. Other terms used for self-killing included "seize death," "grasp death," and "break up life." By the 19th century, phrases like "death by choice," "self-deliverance," "mercy death," and "euthanasia" began to legitimize types of voluntary death.[23] From ancient times, political, religious, and philosophical beliefs have determined whether suicide was considered appropriate, or whether it was criminalized or medicalized.

Emile Durkheim's Taxonomy of Suicide

Considered the father of systematic approaches to the study of social problems, Durkheim claims that suicide is a social phenomenon that results from a breakdown of the vital bonds of social life. The psychiatric literature insists that the majority of people who take their own life are in a pathological state, but Durkheim emphasizes that the force which determines the suicide is not psychological but social.[24]

In his classical study, *Le Suicide*, which was published in 1897, Durkheim demonstrates that neither psychopathic factors, nor heredity, nor climate, nor poverty, nor unhappy love, nor other personal factors offer a sufficient explanation of suicide; rather, he proposes that suicide is caused by some power which is over and above the individual, a super-individual power.[25] Durkheim classified suicides on the basis of the relationship between the actor and society, according to four categories:

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22 James Hillman, *Archetypal Psychology* (Woodstock, CT: Spring Publications, 2004), 33.

23 Thomas Szasz, *Fatal Freedom: The Ethics and Politics of Suicide* (Westport CT: Praeger Publishers, 1999).

24 Emile Durkheim, *Le Suicide* (1897), http://www.preservearticles.com/201101173440/types-of-suicide-given-by-durkheim.html (accessed 10/10/2013).

25 Ibid.

(1) Egoistic suicide: results from social isolation or the feeling that one has no place in society.

(2) Altruistic suicide: results from over-integration or enmeshment of the individual into a society, as in the case of warriors.

(3) Anomic suicide: results from certain breakdowns of social equilibrium which have cropped up suddenly, such as bankruptcy or extreme wealth after winning a lottery.

(4) Fatalistic suicide: results from overregulation in society and are associated with shame and despair, such as a servant, slave, or barren woman.

James Hillman's Taxonomy of Suicide

"Suicide is the attempt to move from one realm to another by force though death."[26]

Almost one hundred years later, James Hillman brought us his profound and thoughtful book, *Suicide and the Soul.* He proposed that suicides are "A cry for help, but not to live. Rather it is a cry for help to die, to go through the death experience with meaning."[27] His taxonomy generates four categories:

(1) Collective suicide: for others, such as soldiers, Kamikaze pilots, Hara-Kiri, Seppuku, and political deaths and assassins.

(2) Symbolic suicide: aimed at public reaction, exhibitionistic and voyeuristic, such as the immolation of the body as protest, in which the individual finds his own symbolic death.

(3) Emotional suicide: Occurs under the influence of passionate emotions, such as desire to seek revenge against one's enemy, guilt and the avoidance of punishment, shame over financial ruin or public exposure, grief, abandonment, and the subsequent loneliness as in old age; also, includes suicide as a desire to be rescued, to kill or be killed.

(4) Intellectual suicide: adheres to a higher principle or cause, such as the deaths of Socrates and Seneca, the martyrs of the early church, and hunger strikes.

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26 Hillman, *Suicide and the Soul*, 68.

27 Ibid., 91.

Suicide as a Complex

The concept of "complexes" denotes associations, images, ideas, and memories that are the vehicles that create a path transporting instinctual and raw archetypal material from the great unconscious and give shape to the archetypal patterns and blueprints of potentiality.[28] The complex of suicide is particularly evident in family histories of suicide where the complex as a vehicle of suicide is teaming with associations in survivors of parental, sibling, or child suicides. National and racial complexes of shame and honor also provide a path or vehicle for political suicides.

Jacobi sums up complexes as having (1) two roots, either infantile or actual events; (2) two natures, either morbid or healthy; and (3) two modes of expression, either negative or positive.[29] More succinctly, a complex has bipolar features or two opposing manifestations.

Michael Conforti describes complexes as highly charged quanta of energy organized around an archetypal core that tune into a specific facet of a universal archetypal field and then begin to take shape in matter eventually presenting an image or concretization of the archetypal alignment.[30] The application of this theory suggests that there are complexes present within individuals that provide a sense of radar allowing one to tune into and align with a specific frequency of the archetype.

It is argued by some Jungian theorists that suicide is simply a complex with the core archetype being death.[31] This notion stems back to the work of Freud and his theory of the death instinct or death drive. Hillman argues that the suicide impulse is instinctively a transformation drive.[32] Rosen argues that self-destruction, or suicide, is not instinctive.[33] The justification Rosen offers is that there are relatively few fairy tales that have emerged from the collective unconscious that we can rely on to guide us in the amplification of the behavior of suicide.[34] Rosen further argues that "myth doesn't represent

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28 Erel Shalit, *The Complex: Path of Transformation from Archetype to Ego* (Toronto: Inner City Books, 2002), 25.

29 Jolande Jacobi, *Complex, Archetype, Symbol in the Psychology of C. G. Jung* (New York: Bollingen Foundation, Princeton University Press, 1959), 25.

30 Michael Conforti, *Field, Form, and Fate: Patterns in Mind, Nature, amd Psyche* (New Orleans: Spring Journal Books, Inc., 2003), 128.

31 John Betts, "Towards a Jungian Theory of Suicide: Questions," *Dissertation for Diploma in Analytical Psychology* (Zurich: C.G. Jung Institute, 2003).

32 Hillman, *Suicide and the Soul*, 68.

33 David Rosen, *Transforming Depression: Healing the Soul through Creativity* (York Beach, Maine: Nicholas Hays, Inc., 2002), 31.

34 Ibid., 32.

grounds for archetypal amplification because it is not universal but is embedded in specific cultures that endorse suicide as did the Greeks and the Japanese, thus we find no shortage of mythological accounts from these two cultures."[35] I find this particular statement disturbing, curious, a bit Eurocentric, and dismissive of original myths or sacred texts as archetypally rich. The first use of the term "fairy tales" was not until the 1600's by a Parisian woman named Marie Catherine d'Aulony, in her book *Les Contes des Fées*. The Grimm brothers followed 150 years later. One could argue that these early books of fairy tales were also culturally embedded, subjective storytelling. Furthermore, all myths, legends, poetry, music, and any form of art carries the soul-signature of the author; thus we can readily differentiate between the work of Shakespeare or Rumi. So, I propose that all forms of art and storytelling are subjective experiences (the individual artist bringing forth their experience) of the collective unconsciousness.

The requisite for a fairy tale is that there are fairies, elves, dwarfs, or talking animals. There is no reason to leave out fairy tales from India, Indigenous North American tribes, Latin groups, Islanders, China, nor Africa, where all of our ancestral roots find their origin. During my research, Kwame Scruggs, founder of Alchemy, Inc. in Chicago, brought to my attention the African fairy tale, "Killing Virtue," which meets the criteria for a fairy tale, as it has as one of the main characters a talking lion.[36] Interestingly, this story also contains two suicides with very different motivations. The first is of a young man that did not heed the lion's guidance, his childhood companion and protector. The lion is killed by the order of a woman of wealth and power. The young man takes the arrow from the lion and kills himself seeking redemption through his own bloodshed after he has betrayed and disobeyed the instinctive wisdom of his lifelong friend, the lion. The second suicide is by the young man's wife; grieving after finding both the lion and her husband dead, she hangs herself. This legendary tale offers amplification for two very different types of suicide.

Often, the ancient myths and folk lore from the borderlands were codified and distilled into fairy tales for the European children, as Max Muller suggested: "The gods of ancient mythology were changed into the demi-gods and heroes of ancient poetry, and these demi-gods again became, at a later age, the principal characters of our nursery tales."[37] According to Mircea Eliade, the first manifestation of initiations and rituals developed during a mythical time, a sacred time, pointing to the very 'once upon a time'

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35 Ibid., 32

36 Roger D. Abrahams, *African Folktales* (New York: Pantheon Books, 1983), 120-122.

37 Jack Zipes, *Fairy Tale as Myth, Myth as Fairy Tale* (Lexington, KY: University Press of Kentucky, 1994).

utilized in fairy tales but not original to fairy tales.[38] Myths and folklore are found in every culture, and within every culture are the faces of suicide: suicide as sacrifice for a perceived higher good, the suicide of lovers, the suicide of the aging, and the suicide of those who carry stigma and shame.

Suicide as an Archetype

> No archetype can be reduced to a simple formula. It is a vessel that we can never empty, and never fill. It has a potential existence only, and when it takes shape in matter it is no longer what it was. It persists throughout the ages and requires interpreting ever anew. The archetypes are the imperishable elements of the unconscious, but they change their shape continually.[39]

Hillman juxtaposes the archetype of the soul with that of the individual choice of death, and proposes that we view the matter from a mythopoeic perspective: The archetype of death is first found in Greek literature in the poem of Hesiod where he describes Thanatos as the god of death. Death in this understanding can be non-violent, often depicted as an angel, gentle, like that of his twin brother Hypnos (sleep). Alternately, death can be violent, belonging to the domain of their sister, Keres. Hillman suggests the archetype of death represented by the gods of Thanatos or Keres are tricked out of a victory. Who is the opponent? The archetype of suicide is summoned by the ego complex and one enters into death's field on one's own terms, choosing to walk directly into the death field. Hillman states:

> It is the thought that my soul is mine, and so my death belongs only to me. I can do with my death what I choose. Because I can end my life when and how and where I please, I am wholly my own being, utterly self-determined, free of the fundamental constraint that oppresses each human's being—the uncertain certitude of death. No longer am I Death's subject, waiting on its will to pick the when and how and where of its arrival. I have taken my death out of the hands of Death. Suicide becomes the ultimate empowerment. I am my own redeemer—'Death where is thy victory.'[40]

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38 Mircea Eliade, *Myth and Reality* (San Francisco, CA: Harper & Row, 1969).

39 Carl G. Jung, *The Archetypes and the Collective Unconscious,* Vol. 9, Pt. 1 of *Collected Works of C. G. Jung,* trans. R. F. C. Hull (Princeton NJ: Princeton University Press, 1989), 179.

40 Hillman, *Suicide and the Soul*, 197.

To further the argument that suicide is archetypal let us consider what Jung and others frequently spoke of as the bipolarity of an archetype. It seems that Jung's understanding of the dynamics occurring in the tension of the opposites, and the compensatory function of maintaining the tension and taking the middle ground, is why he insisted on the container of rites and rituals to hold the chaos ensuing from an archetypal possession.[41] The opposing pole of self-destruction is self-preservation. Marie-Louise von Franz refers to Jung's idea of an archetypal constellation having a corresponding instinct.[42] She references the "instinct of self-preservation as an automation of the body to run or defend," what we typically refer to as the "fight or flight" response. This automatic response is also seen in those who immediately commit suicide after the death or perceived death of a loved one. There is little reflection, just an automatic destruction of the body. This automatic response is illustrated in an adolescent boy who jumped in front of a train, thinking he had killed his father after pushing him in an argument when his father had fallen down but was simply stunned.[43] Tragically, this confirms Jung's description of archetypes as "systems of readiness for action."[44] Hillman advocates that suicide is an instinctive drive of transformation.[45] The "dark night of the soul" is the death experience of an old pattern, or lifestyle, as the new way of living is gasping to be born, the soul crawling towards transformation like a butterfly emerging from a cocoon.

Conclusions

Death typically arrives by disease, accident, or by murder. However, suicide is always a possibility. The time, place, and method can be chosen by an individual, rather than being killed by a mosquito that carries a deadly disease or someone running a red light. Hillman suggests that the one who commits suicide does not fear the hereafter but is heeding the call of the soul for transformation. He proposes that "as individuality grows so does the possibility of suicide."[46] The multiple faces of suicide further justify the position that suicide is not only a complex, but has at its core an archetypal

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41 Ibid.

42 Marie-Louise Von Franz, *The Problem of the Puer Aeternus* (Toronto: Inner City Books, 2000), 144.

43 M. Lewis, *Shame, the Exposed Self* (New York: Free Press, 1992).

44 Carl G. Jung, *Civilization in Transition,* Vol. 10 of *Collected Works of C. G. Jung,* trans. R. F. C. Hull (Princeton NJ: Princeton University Press, 1970), 31.

45 Hillman, *Suicide and the Soul*, 68.

46 Ibid., 63.

energy crouching, a ready alternative, a threshold through which to exit life and enter into the field of death. This archetypal instinctive response is also seen within the animal kingdom. We have documentation of elephants, chimpanzees, dogs, swans, lions, whales, and dolphins self-destructing from mourning the loss of a mate or family member via starvation, drowning, or beaching themselves. Animals and humans will self-sacrifice to protect their loved ones as a way of genetic self-preservation. When a pea aphid is threatened by a ladybug it will explode itself, scattering and protecting its brethren and sometimes even killing the ladybug. Joiner notes that they function as tiny suicide bombers, just as we see within human groups.[47]

SUICIDES FROM MYTHOLOGY TO THE PRESENT DAY

Myths, folklore, fables, fairy tales, religion, and literature depict suicide as a story of moral significance from ancient civilizations to current times. These examples provide the reader with various archetypal motifs surrounding suicide.

The legendary Sphinx is said to have guarded the entrance to the Greek city of Thebes, devouring anyone unable to answer her riddle: "Which creature has one voice and yet becomes four-footed and two-footed and three-footed?" Oedipus solved the riddle by answering "Man—who crawls on all fours as a baby, then walks on two feet as an adult, and then uses a walking stick in old age." Outsmarted by Oedipus, the Sphinx threw herself from her high rock and died. An alternative version tells us that she devoured herself in rage.

In the related Greek tragedy written by Sophocles, *King Oedipus*, we see the dark thread of suicidality running between the above figure of the Sphinx and Queen Jocasta. Oedipus was sent to death at birth by his father Laius, who was trying to escape the prophecies of the Oracle about a curse for abducting and raping his student Chrysippus, after which he was instructed never to produce a child. At the birth of Oedipus, Laius pierces his son's foot and has him placed in a field to die. Fleeing from the prophecies of the Oracle as well, Oedipus encounters King Laius and unknowingly fulfills the first half of the prophecy by killing his father. After solving the Sphinx's famous riddle, the grateful city elected Oedipus as their new king. Oedipus accepted the throne and married Laius' widowed queen Jocasta (his own mother). Later King Oedipus learns of his patricide and incest. Upon discovering the truth, Jocasta hangs herself. In an alternative version, Jocasta commits suicide by stabbing herself.

Canace and Macarues, from the *Heroides*, written by Ovid c. 25 B.C., each commit suicide, Canace by her father's instruction and Macaures in response

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47 Thomas Joiner, *Myths about Suicide* (Boston: Harvard University Press, 2011).

to his sister/lover's suicide (this may have been added in a later retelling of the story). In Ovid's *Metamorphoses*, Myrrha, the daughter of Cinyras and Cenchreis, attempts to hang herself because of her lustful thoughts for her father, but is saved by her nursemaid. Later discovered by her father, Myrrha flees as the gods turn her into a myrrh tree. Her father kills himself in shame. Adonis was later born from the tree. A number of versions of the suicide of Narcissus exist as a moral myth concerning pride and vanity. The notion of a narcissistic wounding and the rage and deep sense of shame that follows are correlated with suicide in our present day literature as well.[48]

The above legends and myths speak of suicides from shame of incest and wounded pride. A different archetypal motif is that of self-sacrifice for transformation, as seen in the famous Norse myth, later written into Wagner's opera, *The Ring of the Nibelungs*, a story of an authoritarian Father/King, Wotan, and the suicide of his daughter Brünnhilde. The intention of her sacrificial offering is for transformation in the alchemical fires as she seeks an end to the old order of power and greed of her father. Before riding her horse into the funeral pyre of her husband, Brünnhilde sings to the Rhine maidens who were the guardians of the Ring of Power: "What you desire I will give you: from my ashes take it to yourselves. The fire...will cleanse the curse from the ring."[49] Considering the story as a transformational sacrifice (sacrifice meaning "to make sacred"), we can see a similar motif throughout the history of Christianity and within the Buddhists traditions of self-immolation for political reasons.

Fairy Tales, Märchen, and Folk Tales

The following list, though in no way exhaustive, of fairy tales, folk tales, and Märchen (German for story or folk tale, from mari, meaning "news, famous, illustrious") provides a sample of suicide themes and motifs from various cultures: *The Master Thief* (Norwegian); *The Little Match Girl*, *The Little Mermaid* (Danish); *Rumplestiltskin*, *How Children Played Butcher with Each Other* (German); *Princess Finola and the Dwarf* (Irish); *A Killing Virtue* (African); *The Dwarf with the Long Beard* (Slavic); *The Haunted Mill*, *Rogers's Slide* (North American); *The Tragedy Of The Yin Family*, *The Sentinel*, *The Mysterious Buddhist Robe* (Chinese); *Good Luck to the Lucky One*; Or, *Shall I Fall Down?*, *A Royal Thief-Catcher*, *How Greed for a Trifling Thing Led a Man to Lose a Great One*, *The Adventures of Maya the Bee*, *The Talkative Tortoise* (Indian); *The Whirlwind* (Polish).

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48 Lester, "The Role of Shame in Suicide."

49 Jean Shinoda Bolen, *Ring of Power: Symbols and Themes, Love vs. Power in Wagner's Ring Cycle and in Us: A Jungian Feminist Perspective* (York Beach, Maine: Nicholas-Hayes, Inc., 1992).

Historical Suicides

Plato and Aristotle believed that suicide was a means of escaping an unbearable life and with permission from either the state or God, a means of escaping dishonor. Socrates taught that humans were possessions of the gods, and by killing ourselves we defied divine law. When sentenced to death in a public trial, he perceived this as a divine message and drank hemlock. Practices in 200 B.C. incorporated suicide in the legal code as compulsory for prosecutions of the Roman elite; avoiding public trials and imprisonment, they could return to their families if they committed suicide within a day. Within Roman colonies, individuals expressing suicidal intent applied to the Senate and, upon evaluation, were given hemlock free of charge, with three exceptions: no one convicted of capital crimes, soldiers, or slaves could apply. The reason for rejecting them was not moralistic but economic. However, soldiers were allowed to commit suicide if they experienced irrevocable loss of honor on the battlefield. This attitude was also used as political persuasion, as a rival would infer loss of honor by suggesting suicide. As an example, Emperor Nero sent daggers to his political rivals.

Famous examples of Roman suicide were Cato the Younger and Marc Antony. Cato the Younger first attempted suicide after his defeat by Julius Caesar in 46 B.C. To avoid capture, he escaped to Africa and tried to kill himself with a sword. Only succeeding in gravely injuring himself, he ripped at his wound until he died. When the Senate declared war on his lover Cleopatra, Marc Antony deserted the Roman army and fought alongside her. Cleopatra took refuge in her Mausoleum and sent messengers reporting her intent to commit suicide. Distraught, Marc Antony plunged himself upon a sword. Before he died, Antony had himself carried to Cleopatra's retreat, where he died after bidding her to make peace with Octavian. Rather than fall under Octavian's domination Cleopatra committed suicide.

Political and Religious Suicides

Throughout the Old Testament there are a number of examples of suicide including the Warrior-King of Israel, Abimelech, who did not want to die at the hand of a woman, and Saul who chose to fall on a sword after losing the war to the Philistines.[50] Samson's act of suicide, by pulling down the temple of Dagon upon himself and the Philistines, along with his declaration, "let my soul die," was interpreted in the rabbinic tradition as an act of heroism, martyrdom, and self-sacrifice for God.[51] Death by choice is an example of

50 Suicide in the Hebrew Scriptures, retrieved 2014: http://www.religioustolerance.org/sui_hscr.htm

51 R. Harri, "Samson's Suicide: Death and the Hebrew Literary Canon," *Israel Studies*

supreme sacrifice common among members of the world's military forces, and exemplifies an archetypally rich symbol of self-sacrifice for the greater good. Still a death by suicide, it would be considered altruistic suicide by Durkheim and collective or intellectual suicide by Hillman's taxonomy.

Perhaps the most well known Christian account of suicide is the story of Judas. He became his own judge and executioner driven by the emotions of shame, despair, and guilt: "When Judas, his betrayer, saw that he was condemned, he repented and brought again the thirty pieces of silver to the chief priests and elders, saying, 'I have sinned in betraying innocent blood.' They said, 'what is that to us? See thou to that.' And throwing down the pieces of silver in the temple, he departed; and he went and hanged himself."[52]

For the early Christians, exposures to horrific persecution increased the incidents of suicide and martyrdom to epidemic proportion. Burdened with the savage slaughters in gladiator circus-like shows of the Roman coliseum, the appeal from St. Augustine to cease the killing catapulted the idea of suicide as a 'sin' in the early 4th century with his monumental book, *The City of God*.[53] The morality in the choice of suicide as an act to protect chastity is seen throughout history and across cultures; examples within the Catholic Church[54] include the patron saints of suicide, the 15 year old girl, Saint Pelagia from Antioch, who jumped from a roof top fearing sexual assault when threatened to be taken captive by a group of soldiers,[55] and Saint Appoliana, who was tortured by having her teeth pulled or bashed out, and ultimately threw herself into the fire rather than renounce her Christian faith.

Within Hinduism, a dominant motif of suicide is seen in the case of uselessness. Prayopavesa (non-violent fasting to death) is accepted for old-age monks who have no more responsibilities left in life. The Sati tradition, demanding a widow throw herself onto the funeral pyre of her husband, has gone on for centuries. It was not until 1987 that the Prevention Act against Sati was passed.

In Japan, shame is used to socialize children, a culture where ritual suicide is normalized to preserve honor. Tragically, Japan has one of the highest rates of adolescent suicides in the world, suggesting the morphic resonance and cultural memory of shame working in tandem with honor. Honor suicides such as Seppuku (also known as hari-kari in spoken language)

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52 Matthew 27:3-6, *Revised Standard Version* (Nashville, Tennessee: Thomas Nelson, Inc., 1972).

53 A. Alvarez, *The Savage God: A Study of Suicide* (New York: Norton & Company, 1990).

54 Simon Wessely, "Preventing suicide: are the best barriers physical or philosophical?," *The Lancet*, Vol. 383, Issue 9920 (8 March 2014): 861-862.

55 Edwin S. Shneidman, *Autopsy of a Suicidal Mind* (New York: Oxford University Press, 2004).

were originally reserved only for samurai. Part of the samurai bushido honor code, seppuku was used voluntarily by samurai to die with honor rather than fall into the hands of their enemies. The ceremony is performed in front of spectators. Females belonging to samurai families were carefully taught Jigaki as children, which is female ritual suicide by cutting the arteries of the neck. Before committing suicide, a woman would often tie her knees together so her body would be found in a dignified pose when the invaders arrived. The main purpose was to achieve a quick and certain death in order to avoid capture and to prevent rape thereby preserving chastity as also seen within the Christian cultures. Kamikaze, or "Divine wind," were suicide attacks by the Empire of Japan against naval vessels in the closing stages of World War II. It is believed that during World War II, nearly 4,000 kamikaze pilots were sacrificed.

Within the Buddhist community there have been 120 public suicides by self-immolation since 2009. Monks are not encouraged to commit suicide, but are praised for their courageousness and inherent selflessness and sacrifice by self-immolation for political change. One very famous example is Thich Quang Duc, a Vietnamese Buddhist monk, who protested the South Vietnamese Government's harassment of Buddhists in the early 1960s. The demonstration was effective in pressuring the United States to encourage the South Vietnamese government to sign the Joint Communiqué, listing concessions to Buddhists. This archetypal motif of suicide as sacrifice dominates across cultures when transformation of corruption and power is needed.

Contemporary Faces of Suicide

"To look life in the face, always, to look life in the face, and to know it for what it is...at last, to love it for what it is, and then to put it away."[56]

Since the romantic era, writers and artists have dominated the lists of suicides: Van Gogh, Kafka (dying of tuberculosis, he wanted all his writings destroyed as an artistic suicide), Bruno Bettelheim, Hart Crane, Dylan Thomas, Cesare Pavese, Sylvia Plath, Modigliani, Arshile Gorki, Jackson Pollock, Virginia Woolf, Earnest Hemingway, Robert Frost, and more.[57] The list of celebrity suicides is extensive as well: Marilyn Monroe, Valentino, Elvis, Michael Jackson, Heath Ledger, Greg Giraldo, and so on. It is hypothesized that perhaps the reason celebrities are more inclined to commit suicide is because they are so far disenfranchised from the norm. Celebrities seem to experience a much

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56 "Closing Scene," *The Hours*, directed by Stephen Daldry, screenplay by David Hare.

57 Alvarez, *The Savage God: A Study of Suicide*.

heavier influx of narcissistic shame, and the cost of their actions are perceived as much higher given the degree of visibility in the public eye.

The Right to Die

"Suicide is the paradigm of our independence from everyone else."[58]

Sigmund Freud, the founding father of psychoanalysis, turned to his doctor, Max Schur, after discussing the terminal stages of his cancer: "Schur, you remember our 'contract' not to leave me in the lurch when the time had come. Now it is nothing but torture and makes no sense. Talk it over with Anna, and if she thinks it's right, then make an end of it."[59] Dr. Schur convinced Anna it was pointless to postpone her father's death. An overdose in morphine resulted in Freud's death. Decades before, Freud had written about his need to keep control of his life to the end: "when thoughts fail or words will not come?...with all the resignation before destiny that suits an honest man, I have one wholly secret entreaty: no invalidism, no paralysis of one's powers through bodily misery. Let us die in harness, as King Macbeth says."[60]

The idea that we should have a right to die by choice versus an unknown death sentence is not new. "Euthanasia" is from the Greek root meaning "good death." It is the act or practice of ending the life of an individual who would otherwise experience severe, incurable suffering or disability. Historic practices range from the Romans' petition for hemlock, to the practice by elders in various cultures and tribes who choose to die by exposure to the elements.

Today, advocates of voluntary euthanasia believe there should be legal and medical provisions available so that one would be allowed to die or assisted to die with dignity. The typical guidelines for voluntary euthanasia include: suffering from a terminal illness; unlikely to benefit from the discovery of a cure during the time that remains of the life expectancy; suffering intolerable pain or impaired quality of life due to dependency on others or life support; the person has an enduring, voluntary, and competent wish to die (or has, prior to losing the competence to do so, expressed a wish to die in the event that conditions become irreversible); and lastly, the person is unable without assistance to commit suicide.

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58 Hillman, *Suicide and the Soul*, 91.

59 Peter Gay, *Freud: A Life for Our Time* (Toronto: Penguin Books, 1988).

60 Ibid.

ARCHETYPAL FIELD THEORY

To this point we have briefly reviewed suicide from the perspective of epidemiology, mythology, and history. Exploring the phenomenon of suicide through the lens of archetypal pattern analysis provides an explanatory frame utilizing symbols, images, place, and non-linear dynamical systems theory. Building a bridge from classical systems theory to the more recent development in the new sciences that includes complexity and chaos theory, archetypal field theory describes the archetypal orientation as an objective pull, like the magnetic north pole pulls the needle on a compass.[61] Thus, an archetypal field is the energetic, dynamic component of an archetype, which exerts its influence over space and time; not unlike gravitational fields, or electromagnetic fields, it functions as a pre-existent blueprint that continually dictates our plans, behaviors, and outcomes.[62]

Methods of Suicide: Dominants of the Archetype

"The emergence of a group of archetypes split off from the basic archetype, and the corresponding group of symbols is the expression of spontaneous processes in which the activity of the unconscious continues unimpaired."[63]

An objective analysis of an object or image can serve to orient us to the archetypal dominant within a field.[64] In light of the above quote by Neumann, that corresponding symbols to a basic archetype give rise to spontaneous unimpaired processes that are frequently felt in the desperation of someone contemplating suicide. The thoughts of suicide dominate their minds as plans develop. The most common methods of suicide seen today are bleeding to death through cutting or stabbing, drowning, suffocation, jumping from a height, firearms, hanging, poison, drug overdose, immolation, starvation, and explosion. These objects and images may manifest before the suicide attempt in dreams, artwork, or conversations of the contemplator. It is critical during suicide assessments and interventions to attain information on weapons or objects that may be readily available or considered as a means to ending one's

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61 Conforti, *Threshold Experiences: The Archetypes of Beginnings* (Brattleboro, Vermont: Assisi Institute Press, 2008), 6.

62 Ibid., 14.

63 Erich Neumann, *The Origins and History of Consciousness* (Princeton: Princeton University Press, 1973), 324.

64 Yoram Kaufmann, *The Way of the Image* (New York: Zahav Books, 2009).

life. Frequently, those contemplating suicide are very particular about method, objects, and place. The disciplined approach of reading an archetypal pattern or trajectory offers some ability to assess risk as well as possible points of intervention to potentially interrupt a suicidal intent.

Thresholds: The Power of Place

Finding our orientation to a particular location in time and space is a behavior we each engage in regularly as we shift from one place to the next. Reflection upon the archetypal field we are in provides in-formation, which often exists in potentia at those particular places. Many of us have had the experience of crossing the threshold of a room where active dying is occurring or death has recently happened. Most of us would have a visceral response, as our physiology and psyche reads the death field seeking clues.

During the 3rd International Global Conference on "Making Sense of Suicide," held in 2012, Sinead Roarty presented a thought provoking paper. I quote her here:

> This paper seeks to question whether the very popularity of a suicide site can influence one's suicidality. Whether a history of voluntary death narratives creates a loci memoriae—memory places that reframe a landscape or a landmark as a suicide destination, codifying and transforming a very public place into possibly the most private space of all—the environment in which someone chooses to end their life. It aims to explore the interstices between these sites of cultural memory and the lived experience of them in an attempt to understand the potency and 'pull' of a site impregnated with a history of suicide. By looking at the interplay between national identity, history and cultural representations of voluntary death, we can explore whether these sites are, as French historian Pierre Nora has described, 'inscribed in the flesh of memory.'[65]

The implications for the power of place are profound and illustrative of "attractor sites," one of the primary suppositions in archetypal field theory. This parallels the work of Pierre Nora in "Realms of Memory," where he establishes the role of physical places and events in the creation of our collective memory. Nora notes that "sites of memory" function as signs, symbols, and rituals with topographical features that serve as a magnet to attract some and repel others.[66] This magnetic pull of a place is not only evident in suicide

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65 Sinead Roarty, "Death Wishing and Cultural Memory: A Walk through Japan's 'Suicide Forest,'" http://www.inter-disciplinary.net/projects/in-hibernation/suicide/conference-programme-abstracts-and-papers/session-8-suicide-and-the-future

66 Ibid.

destinations, but apparent in religious pilgrimages to places such as Lourdes and the Wailing Wall. It is also experienced as palpable at sites of human atrocity such as war memorials, Holocaust sites, or even the Coliseum in Rome where more blood has been shed than any location on the earth.

The top five most notorious locations for suicide are now easily found on the internet as suicide destinations. Even though those locations are well marked with warning signs and suicide hotline numbers, they remain the top five choices for suicide: The Golden Gate Bridge in San Francisco, Suicide Forest at the Foot of Mount Fuji, The Gap in Australia, Beachy Head in the south of England, and Humber Bridge in England, the fifth largest suspension bridge in the world.[67]

Iterations

Even in light of the above archetypal dominants and the power of place, suicide attempts are still greater than suicide completions. People presenting behaviors of self-harming, cutting, or burning typically report wanting to stop, yet feel an obsessional pull to continue to repeat the behavior. Importantly, archetypal field theory furthers the work of Sigmund Freud on the repetition compulsion, suggesting that this repetition of a pattern is an entrainment into the psychological dominant of a particular archetypal field. This repetition of patterns of interaction, or behaviors, is referred to as an "archetypal possession" by Conforti.[68] The assumption is that the pattern exists as a constellation of an archetype via a complex, which could be developed through a number of exposures, such as: suicide of family members, the classic mother or father complexes, the dominant suicidal culture as seen in Rome, Japan, and the romantic period in France, or even stemming from religious complexes and beliefs in such behaviors as mortification of the flesh to achieve spiritual goals.

Thinking in terms of archetypal patterns and morphic resonance, the cultural memory of self-harm has been pervasive sense ancient times. During the Black Plague, flagellants were frequently depicted in 15th century art. People were taught to whip themselves as a way to purify the soul for salvation. Mortification is a ritual of self-harming to deaden 'evil desires' of the body, for the sake of the soul. This takes on many forms depending on the culture and beliefs, but includes flagellation, cutting into the flesh, laying on spikes, piercing, fasting, or genital mutilations. The goal of deadening the body's instinctive desires and preserving the soul is deeply intertwined with the archetype of self-sacrificing.

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67 Environmental Graffiti, *Five Most Notorious Suicide Spots on Earth*, http://www. environmental graffiti.com/news-5-top-suicidespots

68 Conforti, *Field, Form, and Fate*, 74.

Today, from a medical perspective, self-harming is seen as pathological, as self-harmers report a need to relieve internal pressure or anxiety, guilt, or shame. It is important to note that this dynamic and archetypal energy is deeply linked with the archetypal field of suicide. Perhaps it would be best understood from this perspective that the field of suicide functions like an attractor site with a long cultural memory. Expressive of this is a form of suicide that is gaining in popularity today: auto-erotic suicides, where there is evidence of numerous enactments and iterations of various forms of self-harming behaviors that include hanging oneself during masturbatory activities that are accidentally ending in death.

The iterative function within a chaotic deterministic system creates the repetitive development of a system of self-similarity as seen within nature: a snowflake, a coastline, or a head of broccoli. This underlying pattern is called a fractal and is applicable to the phenomenon of suicide and can be seen through charting the repetitive patterns circling around the attractor site of the archetypal field: a patient that self-harms and/or engages in multiple suicide attempts across their lifespan; copycat suicides after media reports; or multiple suicides within families. Van Eenwyk suggests that fractals are indeed symbols, like mandalas, where the inner structure and meaning is fundamentally hidden from us.[69] Many survivors often feel the meanings and intentions of a suicide are unclear and hidden; yet, with further exploration, patterns emerge that are telling. In the images of fractals one can see the meandering, but also discern the constraints and design of the underlying morphogenetic field or the core archetype that is dominant. Jung expressed this poetically and succinctly:

> Archetypes are like riverbeds that dry up when the water deserts them, but which it can find again at any time. An archetype is like an old watercourse along which the water of life has flowed for centuries, digging a deep channel for itself. The longer it has flowed in this channel the more likely it is that sooner or later the water will return to its old bed.[70]

A person suffering with suicidality is journeying over and over into the terrain of the archetypal field, until the lethality increases, or a significant perturbation occurs, bringing one to a standstill at the bifurcation point, the proverbial fork in the road. Transformation will occur, one way or the other.

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69 John Van Eenwyk, *Clinical Chaos: The Strange Attractors of Childhood Trauma* (Toronto: Inner City Books, 2013).

70 Jung, *Civilization in Transition*, 189.

Chaos and Oscillations: Wavering at the Crossroads

A major tenet of chaos theory that is relevant to suicidology is the impact of a perturbation, and the sensitivity to initial conditions at various points in a life and the subsequent patterns that emerge.[71] This is commonly described as the "butterfly effect" (e.g., weather patterns that have changed due to minor shifts in the environment). The impact is minimal at first, but dramatic over time. Suicide seems to be similarly sensitive; with minimal shifts in relationships and a sense of meaningfulness there are frequently very large changes in outcome.

An example of this was the successful intervention that was conducted at the number one site for suicides, the Golden Gate Bridge in San Francisco. This place, which serves as an attractor site for would be suicides, was used in a research project brought to light by John Bateson and presented in his writing of "The Final Leap." The executive director of the San Francisco Death Wishing and Cultural Memory Centre called for installing a protective net under the bridge, though his requests were ignored. Bateson defended his proposition by referencing a 1978 study conducted by Richard Seiden, a psychology professor from the University of California. The study tested the question "Will a person who is prevented from suicide in one location inexorably tend to attempt and commit suicide elsewhere?" The results showed that of the 515 would-be Golden Gate jumpers who were pulled back from the railing between 1937 and 1971, 94% were still alive twenty-five years later.[72]

The implications of this study and other similar interventions are tremendous when considering the possibility of disrupting the suicidal impulse of physical destruction at the very threshold. The agonizing dilemma over suicide as a means of redemption is wrought with contradictions and chaos. As the soul of the individual struggles to release the shackles of biographical history or the burden of the clay body, there seems to be a sensitivity to perturbation or intervention. Presenting individuals with another meaningful choice, a relationship for change and transformation can serve as a powerful energetic and generative attractor site. The relationship representing change, someone caring enough to say "stop, please don't jump," seems to offer the opportunity for a quantum shift versus a linear change. This notion of quantum change, though originally from complexity theory, is now being applied by public health in analyzing motivation for all sorts of behavior change that may preserve life as well as the epiphanies that individuals report at critical moments in their life.[73]

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71 James R. Rogers, "The Anatomy of Suicidology: A Psychological Science Perspective on the Status of Suicide Research," *Suicide and Life-Threatening Behavior: The American Association of Suicidology* 33/1 (Spring 2003): 9-20.

72 Ibid.

73 Kenneth Resnicow and Scott Page, "Embracing Chaos and Complexity: A Quantum Change for Public Health," *American Journal of Public Health* 198/8 (August, 2008): 1382-1389.

This type of data suggests a powerful intervention for disrupting suicides. Bonds were formed with the jumpers and the rescuers. The most critical risk factors for suicide are loss of relationship and hopelessness. Within dynamical systems theory this phenomenon is seen when relationship or connection to another system, that could insure generativity or offspring, is missing or deteriorating; the system begins to die and move into entropy. It is not surprising to note that within the literature on risk and resilience, connections or relationships are considered protective factors for suicidal adolescents exposed to cumulative adversities.[74]

Future Directions

Today, we most frequently treat suicidality with restraints, hospitalization, and medication to enforce homeostasis on the chaotic episode. Yet, we see in the many repeated attempts of suicide that without honoring the chaos the person is experiencing and suggesting a symbolic death of that which is no longer serving the individual's growth and transformation, suicidality returns. This suggests that the bifurcation, the fork in the road—"to be or not to be?"—will not be ignored for long unless there is someone to walk with during this dark state. Without a containment of relationship or a "holding arms," in Winnicottian terms, the literal death seems to be the only option. In this container, or cauldron, as it more aptly feels, insight and the third option can begin to emerge. This is the underlying premise of individuation proposed by Jung's metapsychology. The notion of holding the "tension of the opposites" involves generating psychic energy and creating psychological growth.[75]

Being able to sustain the uncertainty of wavering, and maintaining the balance and the pressure between the opposites, is the challenge. The work is to introduce alternatives to suicide and allow for suggesting symbolic death of the elements in an individual life that must be released for transformation at this juncture. Even in the cases of grave illness, teaching and allowing for deep grieving, mourning, and even celebrating the closing of a life introduces the idea of the body ensouled, and the soul embodied within its own temple of physical expression, permitting the dialogue to soften with the body by embracing the transformation that is occurring. This approach can be enough to stop the intervention of euthanasia and to let nature take its course.

Hovering over the crossroads between destruction of the physical self and the death or deconstruction of a way of being or thinking has also been suggested by Jungian analysts. Marian Woodman introduced the term

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74 Iris Wagman Borowsky, Marjorie Ireland, and Michael D. Resnick, "Adolescent Suicide Attempts: Risk and Protectors," *Pediatrics* 107 (2001): 485-493.

75 Van Eenwyk, *Clinical Chaos.*

psychic suicide,[76] and David Rosen speaks of an ego-cide, or shadow-cide.[77] Turning away from suicide calls for an active transformational experience of surrendering or sacrificing something either symbolically or real. Whatever has become a barrier or obstacle for our body and soul to engage in a sacred relationship of respect and care may have to be released.

In my work I have found it helpful to ask one contemplating suicide: What really does need to die? A relationship? A false belief? A social mask or role? Physical power? Your shame? Is it possible to have a symbolic suicide and to surrender that which needs to be released?

To be present for someone at the crossroads of choosing life or death requires deep compassion and empathic acceptance for the individual to begin again to care for their body, mind, and soul. This process can be aided through story, through creative work, and through compassionate relationship with another. In perhaps most cases we see today, suicide is the mistake of bringing an ending to something that must die within our lives and making it a literal death rather than a symbolic ritual of releasing the chains of past experiences and choices.

Utilizing archetypal field theory as an explanatory model offering both understanding and meaning-making serves us as a trans-disciplinary approach to a monumental problem. I am suggesting in this paper a further differentiation and clarification of suicidal behavior as a powerful archetypal pattern. The archetype manifests with various motifs ranging from self-sacrifice for a perceived higher good, mourning and tragic loss, disease and illness, narcissistic wounding, shame, despair, and loss of honor. The mythological accounts and records of history suggest that suicide has been with us since the beginning of time and will perhaps remain with us forever unless we find the courage, love, and honor for all that are part of the divine dance of creation. In that place of wisdom, permitting the drive of transformation to occur with grace and support would make all the difference in the world.

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76 Marian Woodman, *The Owl Was a Baker's Daughter: Obesity, Anorexia Nervosa, and the Repressed Feminine* (Toronto: Inner City Books, 1980).

77 Rosen, *Transforming Depression*, 80.

PSYCHOLOGICAL PROJECTIONS IN THE EMERGENCE OF HIVE MIND

Carolle Dalley

In the course of evolution, human transformation begins in the psyche and gradually moves out into the environment, where it becomes embodied in technology. The human psyche straddles the visible world of technology and the invisible world of the mind. Our psyche is able to engage the visible as well as the invisible aspects of our world. One means of engagement is the psychological projection. In *A Critical Dictionary of Jungian Analysis*, Andrew Samuels and co-authors define psychological projection in two main ways:

1. A defense against anxiety, where difficult emotions and parts of the personality that are unacceptable to consciousness become attributed to another person or institution or external object to provide relief and a sense of well-being.

2. A means of growth, where contents from the unconscious world are made available to the ego-consciousness. The encounter between the ego and the unconscious contents has the potential for psychological growth. The external world of persons and things serves the internal world by providing "carriers" of the projection.[1]

This study focuses on projection as a means of psychological growth, by offering the idea that a collective Hive Mind is emerging from the human

1 Andrew Samuels, Fred Plaut, and Bani Shorter, *A Critical Dictionary of Jungian Analysis* (New York: Routledge, 1986), 113-114.

psyche. That emergence can be seen through the psychological growth that comes about when projections are recognized, retracted, and integrated into consciousness. The carriers in this study are all in the external world of technology. They are technological tools, and include the printing press, the telescope, the computer, the Internet, and mobile devices. These tools serve the purpose of carriers of projections. Unconsciously, we project images onto technology. Our views of technology inflate the capabilities of tools. While the tools do have capabilities in the areas of information processing and communication, they rely on a human substrate in which information processing is a collective attribute of humanity.

Definition of Hive Mind

I propose that humans have a Hive Mind that enables us to act in concert. It has characteristics similar to those that enable bees to build a hive, fish to swim in schools, and birds to fly in formation. The Hive Mind is a collective attribute of humanity. The main characteristics of the Hive Mind are:

1. Information: Humans have access to information in a collective substrate and can access that information collectively. An example is crowdsourcing, which uses technology to connect amateurs, experts, novices, and the simply curious. They bring their variety of expertise, common sense, and idiosyncratic insights to bear on the creation of new products and the resolution of problems in the commercial world. Companies like Innocentive, NineSigma, iStockphoto, and Threadless offer their crowdsourcing services via the online marketplace. Crowdsourcing taps into people's collective information to generate innovative products and solutions.

2. Communication: Humans have the ability to communicate with each other by oral and written means, unaided by technology. When supported by technology, communication increases dramatically. For example, the introduction of e-mail enabled fast communications among individuals and organizations across all the countries that have Internet access. Technology aided communication supports both the distribution of information and the transmission of feedback in response to that information.

3. Simultaneous Action: Humans can act in concert without having established a plan or a leader. We do act in concert without technology, but when supported by technology, the simultaneity of concerted action has phenomenal effect. The use of mobile phones to overturn

political regimes in the Arab Spring of 2011 is an example of our action in concert with the aid of technology.

All of these characteristics of the Hive Mind are demonstrable without technology. However, when they are supported by technology, their effects increase exponentially. It is technology that is revealing our Hive Mind characteristics. The printing press, the telescope, the computer, the Internet, and mobile devices all give us visibility into how our Hive Mind operates. The technology gives us visibility into Hive Mind operations via psychological projections.

Projection in the Emergence of Hive Mind

While writing *The Ever-Present Origin* during the period 1949-1953, Jean Gebser commented on the role of psychological projection in the emergence of consciousness. The 1985 English translation of Gebser's work by Noel Barstead and Algis Michunas states the following:

Yet to the extent that the machine is an objectivation or an externalization of man's own capabilities, it is in psychological terms a projection. We have already spoken of the decisive role of projection in the emergence of consciousness; it is only because of these projections, which render externally visible the powers lying dormant within man, that he is able, or more precisely, that it is possible for him to become aware of this intrinsic potentiality which is capable of being comprehended and directed.

All 'making,' whether in the form of spell-casting or of the reasoned technical, construction of a machine, is an externalization of inner powers or conditions and as such their visible, outward form. Every tool, every instrument and machine, is only a practical application (that is, also a perspectival-directed use) of 'inherent' laws, laws of one's own body rediscovered externally. All basic physical and mechanical laws such as leverage, traction, bearing, adhesion, all constructions such as the labyrinth, the vault, etc., all such technical achievements or discoveries are pre-given in us. Every invention is primarily a rediscovery and an imitative construction of the organic and physiological pre-given 'symmetries' or laws in man's structure which can become consciousby being externally projected into a tool.[2]

2 Jean Gebser, *The Ever-Present Origin, Part One: Foundations of the Aperspectival World and Part Two: Manifestations of the Aperspectival World* (Athens, Ohio: Ohio University Press, 1985), 132.

In Gebser's view, psychological projection plays a decisive role in the emergence of consciousness. Projection makes externally visible the powers lying dormant within our psyche. Projection makes it possible to become aware of the intrinsic potentiality. The creation of technology is the externalization of the inner powers of the psyche. Technology has a history of tools that mirror the evolution of the human psyche.

The introduction of new technology is not just about performing activities with mechanical devices. It is also about altering cognition of those activities. A new technology can create cognitive dissonance or emotional mismatch in users because the new activities violate their frame of reference. We have frames of reference that are constructed from past experiences, present knowledge, and expectations of the future. Where the new technology fits the framework, we embrace it, but if the framework and the technology are an uneasy fit, we will ignore it or misperceive it. In *The Nature of Technology*, W. Brian Arthur quotes psychologists who portray the framework as not easily dismantled. The way that humans see the world is ultimately linked to the manner in which we define our relation to the world. We have a vested interest in maintaining consistency because, otherwise, our identity may be at risk.[3]

Humans do not evolve in quite the same way as technologies and economies. Arthur's combinatorial evolution applies readily to technologies and economies, but only in a limited way to humans. In biology, combinatorial evolution does occur. Each human has a combination of genes from just two parents. We do not select organs from different sources. Arthur's account of the creation of technology gives a sense of ancestry. The creation of the Internet drew from an ancestral repository of technologies. With a similar argument, psychologist Carl Jung uses the word "archetype" to describe human evolution with a sense of ancestry. Arthur proposes an ancestral repository of technologies that have potential use in future technologies. Jung proposes an ancestral repository of human experiences that informs future generations. Arthur's repository is a physical, tangible repository; Jung's repository is non-physical, unconscious, and intangible.

We evolve by projecting unconscious content from our psyche unto the external world. According to Analytical Psychology, there is an ancestral repository of human experience in the unconscious psyche. The content of the unconscious psyche comes to the attention of the ego in the conscious mind by means of a projection. In this article, I offer an explanation of those situations when the unconscious content is projected onto technology. The projection bypasses conscious awareness. An image is unconsciously

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3 W. Brian Arthur, *The Nature of Technology: What It Is and How It Evolves* (New York: Free Press, 2009), 139-140.

projected onto a carrier in the external world. The carrier is something with which the image finds some resonance. With reflection, the ego comes to recognize the projected content as coming from within. Psychological growth comes from deliberately withdrawing the projection and integrating it into the conscious mind. The following description of the stages of a projection draws on the works of psychologists Carl Jung and Andrew Samuels.[4]

Projection—Definitions of the Stages

Stage 1: Conviction: Humans become convinced that what we see in the external world are truly attributes of the external world.

Stage 2: Recognition: There is a gradual, dawning recognition of a difference between the external world and the attributes we ascribe to it. We recognize that the projected image is different from the external world.

Stage 3: Assessment: Humans engage in an ego-driven assessment of the discrepancy between the projected image and the external world.

Stage 4: Conclusion: There is a conclusion that the attributes ascribed to the external world do not actually belong to the external world. We come to see that appearance was an illusion. The projected image does not belong to the external world.

Stage 5: Search: There is a conscious search for the origin of the projected image. In this search, we take into account our collective awareness of the external world and realize that the projected image originates within us.

Stage 6: Retraction: We withdraw the projected image from the external world. We own and integrate the projection into our collective conscious mind. The net effect of the withdrawal of the projection is that unconscious content is integrated into conscious awareness. This expansion of consciousness is a restructuring that occurs in support of the evolution of humanity.

I will now apply the stages of a projection to the five tools that are technological milestones.

4 Carl Jung, *The Archetypes and the Collective Unconscious,* Vol. 9, Pt. 1 in *Collected Works of C. G. Jung,* trans. R. F. C. Hull (Princeton: Princeton University Press, 1981), para. 7; Samuels, *A Critical Dictionary of Jungian Analysis,* 113-114.

Projection—Printing Press (Preservation of Information)

When the printing press was invented, we held the conviction that it preserves an unlimited collection of all information ever printed. We unconsciously projected onto the tool an ability to preserve information. We believed that the knowledge and experience we acquired during our lifetime were all equally preserved for future generations by the printing press. Literacy broke the projection. As printed materials became available, more people learned to read. The literate chose reading material that appealed to us. We did not want all the information ever stored in printing presses; we were selective. Gradually, we recognized that although the printing press is instrumental in the preservation of information, it is actually humans who determine which information is preserved. After all, some printed material stays in print, while other material falls out of print.

An ego-driven assessment of the discrepancy between the projected image of information preservation and the actual preservation revealed that the printing press does not decide what stays in print; rather, we do. The printing press does have the technological capability to store, preserve, and print information, but the technology is neutral to preservation. The information that stays in print, remains in print, because it resonates with the human psyche. Sacred texts like the Koran, the Bhagavad-Gita, and the Bible have been in print for centuries. We repeatedly reference the sacred texts because they give us inspiration. Year after year, we read books, attend theatrical performances, and view movies about stories that appeal to our emotions: *Les Miserables*, *Moby Dick*, *Wuthering Heights*, etc. Over time, scientists cite those theories that resonate with their concept of the world: Newton's Laws of Motion, Einstein's Theory of Relativity, etc. The inspirational texts, the moving stories, and the cited scientific theories stay in print longer than other materials stored in printing presses. The printing press served its purpose as a carrier of the projection, but it is not wholly responsible for the preservation of information. The conclusion is that although the printing press is indeed capable of technical preservation of information, it does not choose which information is preserved.

There was a conscious search for the origin of the projected image. We took into account our collective awareness of the external world and realized that the projected image originates within our psyche. We cannot see the growth that takes place in the human substrate below our consciousness. This growth becomes known to us when we involuntarily project a new image into the external world. Upon reflection, we recognized the projection as originating in our psyche. We withdrew the projected image from the printing press. We took ownership of the projected image and we integrated the projection into our collective conscious mind. The net effect of the withdrawal of the projection is that previously unconscious content about the preservation of information was integrated into our conscious awareness. The printing press brought

about an increase in literacy. More people learned to read and write. Many took advantage of publications for the purpose of education. The increase in literacy took humanity a step toward Hive Mind. Aided by the technology of the printing press, we determine the preservation of information by selecting what resonates with our psyche.

The printing press brought about a significant shift in communication between generations. Prior to the invention of the printing press, we communicated by storytelling. Information was preserved by one generation telling stories to the next generation. Over time, the stories varied with the memories and interpretations of successive storytellers. The printing press enabled stories to be communicated consistently. The original creation of an author was printed with the same content across generations and readers got the same words with each printing. The stability of the information across generations is one of the attributes that define Hive Mind. However, the sharing of information was not immediate and could not sustain the simultaneous action essential to Hive Mind.

Projection—Telescope (Theft of Information)

When the telescope was invented, there was an assumption that it would capture forbidden information. It was initially termed a spyglass because of its potential for secretly detecting warrior ships approaching on the horizon. Later, it came to be regarded as a tool that humans use to steal information from the universe, considered to be the realm of divinity. So feared was this divinity that astronomers were loathe to make public claims which opposed the prevailing belief that God had placed humans on earth in the center of the universe. Astronomers like Galileo Galilei and Johannes Kepler rendered the telescope a scientific instrument by combining mirrors and optical lenses in configurations that brought planetary movements into view. Later, cameras were added to capture images of the planets. The telescope communicates information about the universe by feeding planetary measurements to astronomers. It extended our frame of reference beyond what the naked eye can see. It collected objective scientific data about the planets in our universe and communicated that information to scientists. Scientific experiments broke the projection. Experiments verified what astronomers had predicted before the invention of the telescope. We gradually recognized that there was no theft of information.

There followed an evaluation of the discrepancy between the image of information theft and the empirical data collection by the telescope. The technology of the telescope is morally neutral. The astronomers' prediction had been made before the invention of the telescope. There was no theft of information. Astronomers drew on the collective intuition and supplemented that with mathematical calculations to predict movements of the planets. The

telescope recorded data in scientific experiments that verified the prediction. The telescope served its purpose as a carrier of the projected image, but it is not an agent of information theft. We concluded that, although the telescope does have the technological capability to collect empirical information about the universe, there was no theft of information. Humans had intuited the nature of the heliocentric system. On the basis of that intuition, astronomers composed hypotheses and later conducted experiments to test the validity of heliocentricity. The discovery of the telescope enabled astronomers to test what astronomers intuited about heliocentricity.

There was a deliberate search for the origin of the projected image. In this search, we took into account the astronomers' prediction of heliocentricity and realized that the projected image of information theft originated within us. Dava Sobel, author of *A More Perfect Heaven*, informs us that Nicolaus Copernicus had reached his sun-centered conclusion about the universe by way of intuition and mathematics, but he did not decide to publish until near the end of his life. Why did Copernicus delay the publication of his work on heliocentricity until late in his life? Would he have risked the loss of his clerical profession, for which the Roman Church compensated him? Was he fearful of excommunication because heliocentricity conflicted with the prevailing religious beliefs? Did he hesitate to publish because of possible ridicule from fellow astronomers and the public? Or had heliocentricity become less of a priority for him? Whatever the answers may be, *On the Revolutions* was published in 1543, the year Copernicus died.[5] It was not until 1610, when Galileo Galilei built a scientific telescope, that astronomers had a tool to begin to test the hypothesis about heliocentricity. The verification of heliocentricity came much later in the wake of scientific advances in the observation of planetary movements. We withdrew the projected image of information theft from the telescope. The outcome of withdrawal of the projection is that unconscious content about our ability to see our place in the universe was integrated into conscious awareness. Following the invention of the telescope, there was a heightened interest in empirical data collection about the universe. The telescope brought humanity another step closer to the Hive Mind, by ushering humanity into the scientific revolution, where information untangled itself from religious beliefs. The telescope created images of the planets that were shared by astronomers. Mathematics, the universal scientific language, mediated the transformation of planetary images into ideas, and then transformed the ideas into shared rational concepts. The telescope contributed to the development of the scientific revolution, that is, a foundation of shared scientific rules and laws that applied globally. The scientific revolution enlarged the pool of information shared by humanity, but there was still not enough communication to support Hive Mind.

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5 Dava Sobel, *A More Perfect Heaven: How Copernicus Revolutionized the Cosmos* (New York: Walker and Company, 2011).

Projection—Computer (Processing of Information)

When the computer was invented, we believed that intelligent information processing was an attribute of the computer. The availability of the computer enabled translating human operations into machine language that can be executed by a computer. Operations that used to be performed exclusively by humans could now be coded into computer programs, which are executed without human intervention. Professionals and amateurs developed software that gave computers prominence in the information processing sciences. We offloaded cognitive operations to computers and we were in awe of the computer's ability to model complex matters such as the national economy and weather forecasting. Slowly, we came to recognize a difference between the computer's actual capabilities and those we ascribe to it. The projection was broken by the failure of Artificial Intelligence to replicate a human mind.

We pursued a deliberate assessment of the discrepancy between the projected image and the observed intelligent capabilities of the computer. The technology of the computer is neutral. It is humans who create software that embodies knowledge, instructions, searches, and the ability to make new rules based on performance of old rules. In the TV series "Jeopardy," IBM's computer Watson was invited to play the game against human players. Watson outperformed human players in areas like the retrieval of stored data and the performance of logical operations. However, Watson could not match his human counterparts in areas that involved interpretation of idiomatic expressions, metaphors, and emotional intelligence. The computer served its purpose as a carrier, but it has not replicated the human mind. We concluded that while computers are capable of intelligent information processing, they rely on a human substrate in which information processing is a collective attribute of humanity.

We then engaged in a deliberate search for the origin of the projected image. In this search, we looked into our collective awareness of the external world and realized that the projected image originated within us. A computer is capable of intelligent information processing. The computer was instrumental in helping us realize that we had projected our intelligence onto the external world. We realized that the projected image originates in our psyche. We recognized that the projected image of intelligent information processing upon the computer is really an offloading of human knowledge encoded in software that can be executed on hardware without human intervention. We withdrew the projection and integrated it into our collective consciousness. The computer brought humanity one step closer to the Hive Mind. Software embodies information processing that steered humanity into the digital revolution, where technology and humanity evolve along parallel paths.

The computer leveraged human mental ability phenomenally. It enabled us to store and retrieve information in volumes and at speeds never achieved

before. In calculations and simulations, the computer outperformed humans in accuracy, speed, and consistency. By making information available to us faster than we could comprehend or use it, the computer brought out one Hive Mind characteristic more that any previous tool: access to information. Standalone computers created the potential for the second Hive Mind characteristic: communication among humans. Networks of computers would later support the third Hive Mind characteristic of enhancing communications among humans.

Projection—Internet (Access to Information)

When the Internet was invented, we thought that it gave us access to all information. There was enormous interest in access to information: Google became a popular website where people search for information and Facebook clientele grew as more people shared information about themselves online. We are still in awe of the Internet as a limitless source of information about all aspects of life. The Internet makes accessible a growing number of websites. Anyone who has Internet access can find information about any topic in any domain. There was a dawning recognition that information does not just reside in websites connected by the Internet. The projection was broken by crowdsourcing. In the book *Crowdsourcing*, Jeff Howe defines crowdsourcing as harnessing the creative efforts of a diverse collection of people who have a common motivation. Given appropriate conditions, crowdsourcing obtains better results in problem–solving and innovation than subject matter experts.[6] Crowdsourcing revealed that we possess access to a source of collective information that goes beyond that found on the Internet.

We conducted an evaluation of the discrepancy between projected image and actual access to information. We noticed that the technology of the Internet is neutral. While the Internet may have links to most of the literary works, scientific works, and artistic works ever digitized, crowdsourcing demonstrates that collectively, we also have access to a source of information for creating innovative products and solving problems. We see that the Internet served its purpose as a carrier. It enables us to access information, but it is not a source of creativity and innovation. Our conclusion from this assessment is that while the Internet is capable of technical access to constantly growing sources of digitally stored information, it draws from a human substrate in which information access is a collective attribute of humanity. Jeff Howe informs us that the power of the crowd is driving the future of business. He provides examples of companies that call on enthusiastic amateurs to solve

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6 Jeff Howe, *Crowdsourcing: Why the Power of the Crowd Is Driving the Future of Business* (New York: Three Rivers Press, 2009), 146-169.

scientific and technical challenges. These amateurs often outperform in-house research departments. In addition, these amateur efforts yield millions of dollars in revenue annually.[7]

From a deliberate search for the origin of the projected image, we came to the realization that the projected image of information access originates within us. We withdrew the projected image from the external world. We owned and integrated the projection into our collective consciousness. The Internet brought humanity closer to the Hive Mind, because it enables simultaneous communication of information. By linking websites globally, the Internet supports two Hive Mind characteristics. These are access to information and communication. Communication involves both distribution and a feedback loop. Access, distribution, and feedback enable the simultaneity of action that is the third characteristic of Hive Mind. Although the Internet makes simultaneous action possible locally and globally, we needed to be logged on to the Internet to accomplish such action. Having to go to a desktop or laptop limited the immediacy of action. Pocket-sized mobile devices would later enhance the immediacy of action.

Projection—Mobile Devices (Simultaneous Communication of Information)

Many are convinced that mobile devices bestow on us the capability of simultaneous communication of information. The technology is constantly with us, in our hands or pockets. It enables us to tap into many sources of information, regardless of where we are located geographically. For some, that projection is still in effect. Mobile devices and platforms are viewed as the agents of simultaneous communication of information. That projection is being broken by events like the 2010 Haitian earthquake disaster recovery and the 2011 Arab Spring overturning of political regimes. The mobile device technology appears to give us the ability to act in concert. In their book *The New Digital Age*, Eric Schmidt and Jared Cohen provide a striking example of our action in concert.[8] In the aftermath of the 2010 Haitian earthquake, the Mobile Giving Foundation collected $34 million in a "text to donate" campaign where mobile users could text "HAITI" to donate $10 automatically charged to their telephone bill. Just one hour after the earthquake, volunteers in the USA had built a live crisis map to collect from people on the ground in Haiti information about locations of victims, needed medical supplies, and incidence of looting. The live crisis

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7 Ibid., 30-31, 41-46.

8 Eric Schmidt and Jared Cohen, *The New Digital Age: Reshaping the Future of People, Nations and Business* (New York: Alfred A. Knopf Publication, 2013), 232-233.

map saved lives and enabled the distribution of supplies. The speed of establishing the live crisis map and the enormous volume of the response appear to support the conviction that the connectivity experienced while using the mobile devices is an attribute of the technology.

A similar event occurred during the 2011 Arab Spring uprising. Digitally equipped citizens of several Arab countries realized, through mobile devices, that they had shared grievances. In *Democracy's Fourth Wave?*, Philip Howard and Muzammil Hussain inform us that their collective protests toppled dictators who had ruled four countries for decades: Tunisia, Libya, Yemen, and Egypt.[9] Through mobile devices, the citizens mobilized action against the dictators. The initial thought was that the Arab Spring uprisings could be attributed to the mobile devices. There is a growing recognition of a difference between the technology and the connectivity of a compelling concern shared by the citizens of a country.

Political analysts are assessing the role that mobile devices played in Arab Springs. They are noticing a discrepancy between the image projected onto the technology and the actual connectivity of compelling concerns shared by the citizens of a country. Many countries have citizens who possess mobile devices, but most of them do not use the devices for uprisings. The technology of mobile devices is neutral. A growing conclusion that the connectivity ascribed to the mobile devices does not wholly belong to technology. Mobile devices were not causal either in the Haitian disaster recovery or in the Arab Spring uprisings. Mobile devices are suitable carriers of the projected image, but they are not wholly responsible for simultaneous communication of information.

A deliberate search for the origin of the projected image is revealing the neutrality of the technology. We are realizing that the projected image originates within us. The varied uses of the mobile devices are in keeping with varied human motivations, which play out on the neutral technology. In reflecting on simultaneous communication of information, we recognize that it comes into play when there is an external or internal trigger. An earthquake was the external trigger in Haiti. Oppression was the internal trigger in the Arab Spring. I believe that we will come to recognize the connectivity of the Hive Mind in situations such as the Haitian disaster recovery and the Arab Spring uprising. Telephones became our traveling companions as mobile devices with access to any information available on the Internet. We now have information and communication available wherever we go geographically. In our pockets, we have access to information, as well as the ability to communicate and receive feedback. When we withdraw the projected image from the technology, we will recognize that technology provides a lens that brings our Hive Mind into view.

9 Philip Howard and Muzammil Hussain, *Democracy's Fourth Wave?: Digital Media and the Arab Spring* (New York: Oxford University Press, 2013), 17-31.

In the following table, I summarize projections from the human psyche onto five tools that stand out in technological history because they give us visibility into our Hive Mind capabilities.

Table: Projections from the Human Psyche unto Technology

<u>Subject of the Projection</u>

Printing Press	15th Century	We projected the preservation of information onto the printing press. The projected image was broken by the realization that the printing press is neutral to preservation of information. We determine what is preserved by repeat orders for books that resonate with our psyche. We also determine preservation by the volume of our citations of scientific works.
Telescope	17th Century	We projected the theft of information onto the spyglass, which was renamed telescope. The projected image was broken by scientific experiments that demonstrated that humans did not use the telescope to steal information from the domain of the gods. Astronomers used intuition and mathematics to predict heliocentricity before the invention of the telescope.
Computer	19th Century	We projected the processing of information (cognitive and emotional) onto computers. That projected image was broken when Artificial Intelligence failed to replicate a human mind.
Internet	20th Century	We project onto the Internet an unbounded access to information. That projection was broken by crowdsourcing, which revealed that we have access to a collective source of information that surpasses what we can find on the Internet.

Table: Projections from the Human Psyche unto Technology

<u>**Subject of the Projection**</u>

Mobile Devices	21st Century	We are now projecting simultaneous communication of information onto mobile devices. That projection is currently in vogue. That projection will be broken when the widespread and many-faceted uses of mobile devices reveal that the connectivity is really an attribute of the collective human mental activity.

These five tools (the printing press, telescope, computer, Internet, and mobile devices) have been instrumental in the trend toward Hive Mind capability in humans. The tools are all related to our use of information. Each tool has added a new dimension to the way that we use information. The tools have paved the way toward Hive Mind. My prediction is that we will act in concert more often in the future. We will function operationally, without needing a hierarchical chain of command, and without individuals needing to know a strategic plan. We have access to the collective information we need to function operationally as a coherent whole. The technology enables us to see that we can function as a Hive Mind because we now have access to information that we can share in real time and this allows us to act in concert.

STAGES, SKILLS, AND STEPS OF ARCHETYPAL PATTERN ANALYSIS

Pamela Buckle Henning

INTRODUCTION

Archetypal patterns are an unintended, unconscious presence in human life. Archetypes are primordial patterns that operate within the psyche of every individual. They also operate within groups of people. When people gather together for any purpose, they can become unwittingly entrained in archetypal dramas. Not surprisingly, organizations[1] are one rich setting for detecting archetypal dynamics—a setting only slowly beginning to be explored (by consultants such as Michael Conforti, Carol Pearson, and Margaret Mark, and by academics such as Martin Bowles, Manfred Kets de Vries, and Ian Mitroff). Decades ago, Carl Jung recognized that human systems spontaneously organize themselves into unplanned but highly intricate patterns of behavior. While this emergent process is a natural one and can be beneficial, it can also be destructive. In the workplace, archetypal patterns can siphon human energy and organizational resources away from important corporate goals and mandates. So, the spontaneous emergence of archetypes presents an important concern: people become entrained into archetypal dynamics unconsciously and behave in unreflective, sometimes unhealthy ways.

If we want healthy organizations, it is vitally important that we learn to bring ego consciousness to bear on these unconscious workplace dynamics. Fortunately, skill at detecting archetypal patterns is emerging. Today, archetypal

1 Archetypal patterns can emerge in groups of any size. In this article, I will use interchangeably terms like "organization," "work group," "department," "company," or "industry" to refer to the kinds of corporate entities where archetypal pattern analysis work can occur.

pattern analysis is informed by the psychological insights of Carl Jung, system scholars such as the late Erich Jantsch, Ervin Laszlo, and Mae-Wan Ho, and others working in the "new sciences."[2]   Management academics are also studying archetypal patterns in corporations. Since 2001, I have focused on identifying the skills involved in archetypal pattern analysis. I have interviewed and observed pattern analysts[3] who work in organizational settings in North America, South America, Europe, and Australia, and wrote my doctoral dissertation on a detailed analysis of 60 pattern analysis situations.[4]

My goal here is to discuss my academic research in a practical way. Why? Pattern analysts can become adept at using scientific language to understand archetypal dynamics in complex human systems. However, a problem often emerges when skilled pattern analysts attempt to translate the jargon of psychology and the new sciences into language that makes sense to managers and CEOs. More than one pattern analyst has a frustrating story of blank stares and scoffs when people in organizations are told about their "entrainment" in "morphological processes" indicating the presence of a "Demeter and Persephone drama" that requires an "information catastrophe" to create the possibility of a "bifurcation" that might result in a different "probabilistic future state" other than the one indicated by their current "trajectory." Many seasoned pattern analysts would find the previous sentence straightforward and informative. However, using such language to explain a pattern analysis to managers tends not to go over well—"It's like you're walking into a boardroom with a pointy hat and a wand," according to one analyst who works in Fortune 200 corporations. Others get feedback that is dismissive and blunt: "KISS— Keep it Simple, Stupid." We need to learn to speak and write about archetypal pattern analysis in ways that people can understand.

This article is written with that advice in mind. I attempt here to describe archetypal pattern detection processes that are tremendously complex, subtle, and difficult by using language that is as straightforward, unambiguous, and simple as possible. This article is far from a complete description of pattern analysis, but it does outline some basics. The process of archetypal pattern

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2 "New sciences" is a term used to refer to scientific approaches that focus on understanding the way complex phenomena are organized. These approaches differ from traditional scientific work that seeks to understand phenomena by analyzing them in isolation from their context – a strategy that can lead to over-simplified findings and an inaccurate view of how the world operates. Most "new sciences" are offshoots of general systems theory: contemporary cybernetics, complexity theory, chaos theory, and network theory are examples.

3 Some of these pattern analysts were participants in Assisi Conferences and Seminars in Portland, Oregon and Brattleboro, Vermont.

4 Pamela Marie Buckle, *Recognizing Complex Patterns in Unexpected Workplace Behaviour and Events: A Grounded Theory* (Calgary: University of Calgary Haskayne School of Business, 2005). Available from the ProQuest Dissertations & Theses Full Text database.

analysis will be divided into three main stages: (1) Trigger Encounters; (2) Discerning Archetypal Coherence; and (3) Confirmation. In each stage, the skills needed to successfully navigate through that part of the pattern analysis process will be described. In each stage, the steps that a pattern analyst can use as a guide for systematically analyzing an organizational case will be outlined. It is worth noting that few skilled pattern analysts follow this exact sequence every time, and not all steps are necessary for analyzing each case. My goal is to present an overview of the processes involved in archetypal pattern analysis in the workplace. Consider this article one starting point for aspiring pattern analysts who want to understand how to detect archetypal dynamics in corporate settings.

TRIGGER ENCOUNTERS

Often, the process of detecting archetypal patterns in a corporation begins with unexpected organizational behaviors or events. Unanticipated events can often trigger a pattern analyst's suspicion that certain undetected archetypes may be governing people's behavior. Much of the time, these triggers catch us unawares. Think of a time when you drove along a familiar road and abruptly found yourself entering a stretch being resurfaced. Just as a moment before, your hands remain on the wheel. But as the tires hit the grooves in the stripped-down pavement, your car suddenly moves unevenly, unpredictably. Your steering no longer accounts for your vehicle's direction quite like it did a minute ago. Moments of finding ourselves caught by unanticipated organizational behavior happen also in organizational life. For pattern analysts, such moments can trigger the recognition that an unrecognized archetypal pattern has emerged.

Certain feelings accompany trigger encounters. Realizing that there is a gap between what an organization wants to have happen and what actually does happen plunges people into territory that feels unfamiliar. This territory feels unsettling, destabilizing, or "out of synch." Discovering that our conscious expectations and outer reality are operating in different directions is disorienting. It interrupts our habitual ways of seeing organizational occurrences and catches our attention. A trigger signals to pattern analysts that organizational expectations are misaligned with organizational reality. Like the story of human experience in the Garden of Eden, a trigger is like a "fall into consciousness," in Edward Edinger's words,[5] inviting us to pause, reflect, and explore what archetypal patterns may be operating beneath the surface of a company's awareness. Pattern analysts who work in companies become highly attuned to their own feelings of disorientation and confusion.

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5 Edward Edinger, *Ego and Archetype* (Boston: Shambhala, 1992).

Such feelings become an important type of radar, sounding an alert to the presence of an unconscious, archetypal dynamic seeking expression.

Trigger Encounter Skills

Evidence of archetypal patterns in the workplace may be obvious or subtle. One reason why patterns can last so long is that they remain undetected or misunderstood. Archetypal dynamics do leave clues to their presence, and a pattern analyst requires two important skills to detect—to truly encounter— these clues.

First, openness to surprise is the skill of willingly acknowledging that organizational behaviors are not following plans, strategies, or managerial expectations. By definition, corporations are groups of people assembled for specific purposes and accountable to achieve specific objectives. When actual organizational behavior or events diverge from organizational plans, people typically become alarmed that a "problem" has occurred, or that something has "gone wrong." Pattern analysts must cultivate a different (and rarer) response of curiosity and interest to discover what archetypal dynamics might be causing a company's behavior to differ from its plans. One pattern analyst described her openness to surprise in this way: "There's a tremendous gift in things that don't fit, I think. When I come up against them, I have to rethink some of my assumptions."

Second, willingness to "Release the Romance" is a critical skill for navigating trigger encounters. This skill involves the ability to decide to reorient one's expectations when standard corporate explanations of a company's behavior no longer appear to explain unexpected behavioral patterns. This skill does not come easily in organizations, where people bring years of experience and educational training to their way of making sense of workplace behavior. Experience and training teach people how things should be operating. As long as pattern analysts remain committed to conventional managerial or psychological logic, their explanations for unexpected workplace behaviors almost always focus on psychological pathologies and the failure to meet accepted business performance standards. Strangely, even when an organization's behavior is clearly unhealthy, if an archetypal pattern is at the root of the behavior, it is counterproductive for pattern analysts to focus on the company's mistakes, problems, or pathologies. Pattern analysis is a kind of detective work. One pattern analyst explained the difference between seeing unexpected workplace events as unfortunate problems and seeing them as valuable clues about archetypal dynamics:

A client of mine just the other day said, "It always amazes me how you don't get all upset about something going wrong." Well, that's the issue, she thinks of it in terms of something "going wrong." Instead of speaking

that way, I ask myself, "What's the real pattern here? Have I really been honest about what's going on here? Am I really paying attention to what's actually happening or am I stuck in my romance about it?"

Archetypal dynamics have a logic and language entirely different from the logic and language of business. Archetypal dynamics reflect a primordial, symbolic aspect of human experience; business reflects a contemporary, deliberate realm of human experience. Some archetypal pattern analysts are also skilled business men and women. Corporate pattern analysts must learn when to let go of their "romance" with corporate explanations for unexpected workplace behaviour, and when to seek archetypal explanations instead.

Trigger Encounter Steps

Clues arise when archetypal dynamics emerge in a workplace. Typically, clues fall into two categories: unusual behaviors and organizational paradoxes. Unusual behaviours include any abnormal or atypical happenings in an organization. Organizational paradoxes include behaviours that seem inconsistent or illogical. Both of these categories involve occurrences other than those managers intend to see in their companies. Since archetypal patterns, too, are unintended, the unusual and the paradoxical are often good clues for pattern analysts. Unexpected events rarely make the particular identity of a pattern instantly clear, but they signal the presence of something worthy of investigation for pattern analysts. Together, unusual behaviors and organizational paradoxes comprise archetypal clues reported by corporate pattern analysts. In fact, analysts report these behaviors and paradoxes so commonly that we can consider the following checklist of questions a useful first step in the process of detecting archetypal patterns in the workplace.

1. **Unusual Behaviors**: Unusual behaviours can range from mildly odd or somewhat unexpected occurrences in an individual or group, to extreme events including dramatic crises and bizarre behaviours. Workplace pattern analysts often note unusual behaviours like the following:

A. Someone Operating Out of Context or Role Mandate: Are there organizational occurrences that seem out of context to the ways that behavior usually unfolds in a setting like this? Are there individuals (or an entire company) behaving in ways inconsistent with their history, original business mandate, or industry practice? Often, clues to archetypal patterns come in the form of specific people, departments, or companies operating outside the norm. Examples of out-of-context behaviors are many: one branch office unique amongst its peers for years of high turnover; or an experienced executive arriving for a job interview without copies of the job posting, résumé, and other standard

paperwork; or a business unit with an unusually high number of smokers in comparison with comparable business units in the same organization. Another variant of unusual behaviors involves people or companies behaving in ways inconsistent with or unrelated to their role mandate. For example, one pattern analyst has argued that companies depart from their mandates when they decide to spend millions of dollars to purchase a sports stadium. (Although this is increasingly common, it is, nonetheless, a behavior falling outside the business mandates of these companies: Allianz, for example, is a financial services company, a mandate unrelated to its multi-million dollar investments in stadiums named after it in Australia, France, and Germany; Staples is an office supplies company, a mandate unrelated to its investment in an arena in Los Angeles USA; Air Canada is an airline, with a mandate unrelated to its investment in a sporting center in Toronto Canada; etc..)

B. High-Volume Reactions: Are people responding to work situations in ways you would consider extreme or out of proportion, given the circumstances? At times, unusual behavior arises in the form of reactions that are disproportionate to the intensity of response you would expect in a given business situation. Pattern analysts use colorful language to describe high-volume reactions: "I submitted the report and the organization went berserk." Or, "Soon after the meeting began, tension was really high in the room. If these two staff members had had bazookas, they'd have been killing one another." Unusually intense surprise or anger, and unusually pervasive stress-coping mechanisms, are all examples of responses to organizational dynamics that, on the surface, do not seem capable of instigating the strong reactions they sometimes do.

C. "Fat Files": Do you find unusual difficulty in dealing with particular individuals or circumstances? Does your file on these interactions grow fatter and fatter, as you document one peculiar request or incident after another? At times, pattern analysts report that interactions with a particular person, vendor, customer, or colleague become considerably more laborious than expected. Routine communications contain much "static," as a person shows difficult or unpredictable behavior for no discernable reason. For example, one experienced event planner described the process of attempting to book a guest speaker, "There were just a lot of unusual, special needs for accommodation: changing times for the lecture, the hotel has to have these special kind of pillows.... My file on this person got thicker and thicker."

2. **Organizational Paradoxes**: If unusual behaviours represent anomalies within a workplace, paradoxes are not anomalous at all. Paradox is both common and surprising in corporate life. Pattern analysts report paradoxes like the following:

A. The Talk Not Walked: Do you notice a distinct contrast between what people say they are doing or say that they value and what actually seems to be occurring in this workplace? At times, pattern analysts note a marked difference between what members of a corporation claim is their central objective and what actually occurs. In the 1990s, for example, the Chrysler Corporation extensively advertised the quality of its vehicles. During that same time, one pattern analyst regularly travelled along an Interstate that ran behind a Chrysler plant. As years passed, he noticed that a large pile of bad metal forgings discarded behind the plant grew bigger and bigger. "Why weren't they making good parts in the first place?" he asked himself. Organizational paradoxes often involve a marked contradiction between a company's words and its actions.

B. Turnaround Over Time: Do you notice a 180° turnaround between initial plans and how people actually behave? Organizational paradoxes can also appear as a contradiction between initial plans and actual subsequent behavior. For example, one pattern analyst hired a Vice President of Exploration for an oil and gas firm. This VP entered the company with a clear and emphatic strategy to pursue a steady flow of modest drilling targets (a reasonable strategy in an era when global oil reserves are dwindling and few mother lode oil strikes are believed to exist anymore). However, within two years, this same VP reversed his position entirely, speaking constantly about hitting jackpot reserves like those in the early days of oil discovery. Such 180° turnarounds happen often in corporate life. To pattern analysts, such events can indicate the presence of competing archetypal patterns at play.

C. "Dilbert Syndromes": Do you find that people in this organization identify with Dilbert cartoon assessments of organizational life—that "people are idiots," managers are sleepwalking in a "zombie-like" state, that human nature makes absolutely no sense, and that there is nothing that can be done to change this dismal state of affairs? Popular culture has sensitized people to another form of organizational paradox. One corporate pattern analyst suspects that an unintended archetypal pattern is present when organizational behavior looks like a Dilbert cartoon. He comments:

It's the things that people are dissatisfied with and have tried to address but haven't been able to successfully—the "Dilbert Syndromes".... You can ask people in organizations about the crazy things that people see that keep going on, but either [people] don't feel like there's any way to really address them—they're too big and broad—or people feel that [these patterns are] somehow just a part of something that they can't really get to. Basic human nature sort of things…. [Patterns are] things that are recognized by people. They just don't know what to do about them.

One example of a problem often observed in corporations comes from a pattern analyst working in a multinational company. He described an initiative whereby managers in one division promised to "remove obstacles to employees' success." However, it was obvious to employees and many observers that several of the divisions' managers were the major obstacles to employees' ability to do their jobs. The well-meaning initiative failed to have a positive impact and employee cynicism increased.

A confrontation with unusual behaviors or organizational paradoxes is a confrontation with the limits of a person's standard expectations and explanations about how a workplace should behave. Trigger encounters provide a wonderful opportunity to recognize that other—archetypal—dynamics are operating. In corporations, trigger encounters present pattern analysts with the gift of confusion—a gift that knocks loose our typical understandings about what to expect in organizations. What do pattern analysts do with confusion? They seek to discern how a company's confusing behavior is, in fact, coherent—archetypally coherent (that is, patterned in a way that is not yet understood).

DISCERNING ARCHETYPAL COHERENCE

Leaders design their organizations to make sense—to be coherent. Leaders attempt to create coherence by designing strategic plans, writing company memos, and conveying instructions to members of the staff. Unexpected behaviours and organizational paradoxes are baffling because they represent a departure—sometimes a radical one—from leaders' planned coherence. People in organizations often describe confusingly unplanned behavior and paradoxes as "incoherent." We might more fruitfully say this confusion signals the meeting of two organizational coherences: the leaders' intended coherence, and an unintended archetypal coherence that emerged unbidden.

The *Oxford English Dictionary* (1971)[6] tells us that the root of the word "coherence" is the Latin verb *cohaerēre*, which means "to cleave or stick together." Coherence refers to "logical connection or relation; congruity, consistency,… harmonious connection of the several parts, so that the whole 'hangs together'." Archetypal patterns are one way that a complex system displays coherence—unintended coherence.

However, for modern leaders, it is not good enough to learn that organizational behavior is unexpectedly coherent. When an organization's behavior is aligned with some unrecognized archetype instead of the plans a leader has designed, a pattern analyst's challenge is to discern the identity of that archetype and find ways to effectively relate to it. Before leaders can try

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6 From *The Compact Edition of the Oxford English Dictionary: Complete Text Reproduced Micrographically*, copyrighted in 1971; from the twenty-third printing in the U.S., January 1984.

pre-empting or changing an archetypal dynamic, they need to know how to see or understand it. Remembering the dictionary definition mentioned above, the process of discerning archetypal coherence hinges around discovering the particular "logical connection" that makes a system's unplanned behaviors "hang together."

I will describe two approaches that organizational pattern analysts use to understand archetypal coherences that can emerge in a workplace, first, the skills needed to discern this type of coherence, and second, the steps involved in the pattern analysis.

Discerning Coherence Skills

It can be a challenge to shift one's thinking from the standard managerial ways of thinking associated with organizational life. However, a shift is necessary if we are to perceive the archetypal logic that exists beneath the surface in organizations. Archetypal pattern analysts have certain skills that help them to achieve this deeper form of perception.

1. **Noting—Then "Bracketing"—Intended Coherence**: This is the ability to acknowledge, and then set aside, managerial explanations for unexpected behaviours in the workplace. Bracketing intended coherence is a skill that enables pattern analysts to make a conscious shift from conventional workplace logic to archetypal ways of perceiving organizational behavior. Often, a pattern analyst is invited to consult to organizations finding themselves stuck in dynamics they do not understand. Part of a pattern analyst's job is to listen to the organization's explanations of why people are behaving in unusual or paradoxical ways. And importantly, a pattern analyst's job also requires temporarily setting aside—"bracketing"—the organization's version of events in order to search for deeper, archetypal explanations. The skill of listening and then setting aside organizational explanations is vitally important for people whose goal is to discern unconscious, archetypal coherence in a workplace. Yoram Kaufmann clearly describes the reason for this skill in his observation that the problem a client reports is invariably not the real problem: "As long as you're stuck in their definition of the problem, you'll get nowhere."[7]

2. **Suspending Judgment**: This is the ability to avoid focusing on the mistakes, problems, and pathologies evident in a workplace. Suspending judgment is a tremendously challenging skill for pattern analysts who have business training or professional experience. Such training and experience teaches

7 Yorum Kaufmann, "Archetypal dynamics in treatment and in life," lecture given at the conference "Way of the Image: Archetypal Dynamics in Treatment and Life," Brattleboro, Vermont, June 7-8, 2003.

a person to judge most unexpected organizational behaviors as inappropriate. Archetypal pattern analysis takes an entirely different view. Every behavior within an organization is appropriate and necessary to the expression of a particular archetypal dynamic. Every person caught in a pattern is accurately expressing a particular archetypal character or relationship belonging to that pattern. Viewing an organization's behavior as appropriate and necessary does not mean that a pattern analyst forgets that perplexing organizational behavior can be dysfunctional to a company's objectives and harmful to its employees. Rather, the choice to suspend judgment about an organization's behavior allows an analyst to perceive the deeper, unconscious aspects of an organization that are hidden or misunderstood. Successful pattern analysts suspend their urge to be critical about how pathological, counterproductive, dysfunctional, or simply "wrong" people are behaving. Suspension allows them to go about the work of figuring out exactly how it is that this behavior is doing a perfect job of expressing a particular archetypal dynamic.

3. **Neutral Description**: This is the ability to describe the function or fundamental essence of an organization's behavior, focusing on what its behavior is effectively accomplishing, rather than what it is failing to do well. Neutral description is a deceptively challenging pattern analysis skill. Pattern analysts must be able to accurately describe the workplace behaviors they see. The trick is to avoid the habit of describing behaviors in judgmental terms. Pattern analysts do not want their descriptions to focus on how "good," how "dysfunctional," how "well," or how "misguided" an organization is. Successful pattern analysts work to be as neutral and nonjudgmental as they possibly can. Searching for neutral ways to describe a case helps analysts to discern the fundamental essence of how people in an organization are interacting. Language that evaluates how well or how poorly people are interacting obscures the search for that fundamental essence.

Descriptive language is an invaluable tool for gaining insight about the essential functions underlying organizational behavior. One way to engage in neutral description is to ask the question, "What is this about?" For example, pattern analysts examining international relations have asked, "What is diplomacy about?" Analysts working in government have asked, "What is a federally-funded medical system about?" Questions like these can reveal an intimate understanding of previously unrecognized, deeply human experiences and needs being expressed in the workplace. For example, employees at a property development firm worked feverishly to obtain approvals to begin construction on an ambitious, upscale mountain retreat. The staff encountered numerous difficulties in the project. A pattern analyst asked the question, "What are vacation properties about?" The response—"Rest"—surfaced numerous ways in which the firm was overextending itself on this particular project and needed to re-examine how appropriate a venture it was for the company at this

point in time. To an outsider, questions like these and the language that pattern analysts often use sounds simplistic. Don't be fooled—neutral description is very difficult and very important.

Discerning Coherence Steps

Pattern analysts who work in organizations use different approaches to understand archetypal dynamics that emerge in the workplace. Here I describe two approaches—Archetype Translation and Identification of the Central Axis—together with the pattern analysis steps involved in both.

1. **The "Archetype Translation" Approach**: One approach to discerning coherence involves taking the characters and events unfolding in a workplace and translating them into archetypal terms. The Archetype Translation approach examines corporate people, activities, and occurrences and finds parallel people, activities, and occurrences in the universal dramas found in myths, legends, sacred texts, and fairy tales. Drawing such literary parallels appears strange to most corporate leaders. Nonetheless, this approach to pattern analysis considers universal dramas to be highly-accurate blueprints for the human experience that can help pattern analysts to understand the archetypal ways that people within a company are relating to one another (even if those people have never heard of the ancient dramas that they are enacting).

A. **Identify the Setting**: In what human activity are these people engaged? What is the purpose of this domain of human experience? If this situation were a drama, what does this drama have as its goal?

B. **Describe the Critical Incidents**: In the setting you have identified, what events are occurring? What do these events tell you about how people in this organization are relating to the context you have identified?

C. **Name the Characters**: Every drama has a cast of characters. Who are the individuals involved in this particular pattern? Rather than identifying the characters by name, it can provide important insights to name them by role—for example, "Frank" might be "a son aspiring to assume his father's leadership of the company." Translating pattern participants into generic characters helps you detect the timeless characters involved in archetypal stories.

D. **Translate Characters into Archetypal Roles**: In an archetypal story, each character has a specific role. For each character you have identified, you need to understand the archetypal mandate that character is driven to fulfill. For example, the current leader in Frank's company is, both literally

and archetypally, a father. Archetypally speaking, what does it mean to be a father? Based on the behaviors you observe, what is the archetypal mandate of this particular father? Margaret Mark and Carol Pearson have noted that questions like these help pattern analysts understand the central goals, desires, fears, stages of maturity, weaknesses and strengths that lie beneath a person's archetypal behavior in the workplace.[8]

E. **Note Relationships Among Characters**: Combining your observation of organizational events and the archetypal roles translation you have completed, how would you describe the relationships between the various archetypal roles? Are Frank and the company's leader collaborating well to transition authority? Are they engaged in an antagonistic power struggle? Questions like these help pattern analysts identify myths, legends, or ancient stories with similar characters engaged in similar relationships. Such stories can offer wise counsel about how, if possible, people can navigate such archetypal dynamics to a successful conclusion.

2. **The "Identification of the Central Axis" Approach**: Sometimes, a cast of characters is difficult to discern when trying to understand unusual workplace events. There are times when unusual occurrences in a workplace have no clearly identifiable individuals involved with them. In addition to Archetype Translation, pattern analysts have another strategy for discerning the coherence in apparently incoherent workplace happenings. I call this approach "Identifying a Central Axis." Like the axle in the center of a wheel, the central axis of a pattern holds that pattern together. Once pattern analysts detect a central axis, they can see how the organization's behavior makes sense, that is, how the behavior "orbits" around that axis. Here, I describe two kinds of central axes: a shared emotion and a unifying symbol.

A. **Identifying a Shared Emotion**: At times, an entire department, company, industry, or economy falls prey to a single, shared emotion that unifies and compels certain predictable behaviors. Do you sense a common sentiment or feeling shared by members of this workplace? For example, "The Great Depression" is aptly named for an overall despair that characterized western economies for several years. Stock markets everywhere are susceptible to shared emotions such as fear, greed, or complacency.

B. **Identifying a Unifying Symbol**: At times, an unrecognized symbol (or image[9]) acts as a center of gravity for a particular workplace. How can

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8 Margaret Mark and Carol Pearson, *The Hero and the Outlaw: Building Extraordinary Brands Through the Power of Archetypes* (New York: McGraw-Hill, 2001).

9 As reflected in the title of Yorum Kaufmann's book, *The Way of the Image* (Brattleboro, Vermont: The Assisi Foundation, 2004), refers to "images" that govern human behavior.

an analyst discover a unifying symbol? Uncovering a symbol at the heart of unplanned organizational behaviors can provide tremendous insight about an organization's past and likely future behavior.   Using the neutral description skills indicated above, one can create a bare-bones outline of observable behaviors and events occurring in this system. Each of those occurrences becomes an image—a photographic snapshot of the organization. Consider the key objects (or nouns) in your description. What fundamental function do they share for this company? Similarly, consider the activities (or verbs) in your description. What commonalities unite them? Essentially, in this approach to pattern analysis an analyst connects the dots between a collage of snapshots that may initially seem unrelated or unimportant. The focus here is a search for similarities, for patterns.

C. **Naming the Coherence**: What concise word or phrase describes the way that this particular workplace is operating, from an archetypal perspective? Examples used by pattern analysts include: "the story of King Lear" (an archetype translation), "fear" (a shared emotion around a central axis), and "undervalued resources"[10] (a unifying symbolic central axis). Both approaches to discerning coherence focus on naming the archetypal logic driving the behavior of a particular company. The name that describes an archetypal dynamic allows the corporate pattern analyst to see how a company's interrelationships, actions, reactions, emotions, and thought patterns are bound together in coherent (though generally unrecognized) ways.

D. **Fit Assessment**: At this point, a pattern analyst has two stories: (1) the organization's own explanation for its behavior, and (2) the archetypal drama or symbolic axis that the analyst has discovered. Comparing the two yields important information about the state of a particular workplace at a particular point in time. How close or distant are the organization's personally held views of reality and the impersonal, archetypal reality in which it is engaged? To what degree is there a fit or clash between the two stories? Can the two versions of reality operate harmoniously together or will there be dissonance? Is this workplace likely to be able to function well and meet its corporate objectives as long as it is engaged in the archetypal dynamic you have identified? This final step in the Discerning Archetypal Coherence process gives a pattern analyst an understanding of how deeply a company is hooked in archetypal "possession."[11] Careful fit assessments can guide a pattern analyst about how, or whether, to actively intervene in an organization caught by unintended archetypal dynamics.

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10 A. O'Brien, *Hawk Wisdom: Self-Defense for the Marketplace* (unpublished manuscript).

11 Carl Jung, *Two Essays on Analytical Psychology*, Vol. 7 in *Collected Works of C. G. Jung*, trans. R. F. C. Hull, (Princeton: Princeton University Press, 1972), para. 111.

CONFIRMATION

Usually, people are made aware of their archetypal entrainments by counsellors working within the safety and containment of therapeutic relationships. Such revelations are rare in organizational life. Not surprisingly, archetypal pattern analysis can have explosive effects in the workplace. When a pattern analyst discloses an archetypal possession that was previously unconscious to members of an organization, those employees are likely to experience such disclosure as a sudden exposure of information that feels private, embarrassing, or even humiliating. The depth of naked honesty involved in admitting how unconscious forces have dominated our behavior is a kind of revelation that people have little practice in confronting in their work lives. Devastating the illusion that our professional thoughts and behavior are consciously chosen creates a sort of catastrophe. A catastrophe can be a crisis of healing, enabling a company to regain its appropriate, conscious ability to chart its path. A catastrophe can also destroy a company's capacity to function altogether. It is entirely possible for archetypal pattern analysis to create more damage than good. Many factors can make the difference between a beneficial pattern analysis intervention and a harmful one. The factor I would like to discuss here is accuracy.

By the time pattern analysts have completed the discerning coherence stage, they have a hypothesis—a hunch—about the archetypal dynamic that is driving the behavior of a group of employees, a department, an entire company, or an industry. Skilled pattern analysts want to validate their pattern hypotheses, to confirm their hunches. Analysts want to be certain that they have an accurate understanding of the archetypal dynamic underlying an organization's behavior. They recognize that it is frighteningly easy to create their own personal interpretation of what archetypal dynamics are operating in a group and to develop allegiance to that subjective interpretation. Pattern analysts' personal interpretations can feel dangerously objective to them.

Confirmation Skill

Doubt[12] is a vital skill to help prevent pattern analysts from developing their own personalized, fanciful stories about a company's archetypal dynamics. Pattern analysis is a reflective process. When confronted with an archetypal entrainment that they do not understand, it takes time for even experienced pattern analysts to develop a sense of certainty about the identity of that particular entrainment. Spontaneous insights into the nature of a particular archetypal

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12 Jungian Analyst Martha Blake notes that doubt can only occur when someone is not possessed by an archetypal dynamic (personal communication on February 18, 2006). Doubt is good news, then, indicating that a pattern analyst is sufficiently distanced from a workplace's archetypal pattern and not entrained in it him/herself.

dynamic do occasionally emerge. However, pattern analysis is a discipline of careful, often painstaking, reflection. Rushing to premature conclusions in pattern analysis rarely yields the depth and accuracy of understanding that is possible. Pattern analysts must be willing to doubt their initial understandings about a particular archetypal dynamic in every case they investigate. They must be willing to abandon personally satisfying, but inaccurate, explanations for workplace behavior.

For example, midway through a pattern analysis, one pattern analyst commented about his initial understanding of an organization's archetypal entrainment: "I believe pretty strongly in this thing, and I'm open to the possibility that there's a different version [that might more accurately account for his company's behavior]." He called his willingness to doubt his own pattern analysis his "philosophy of fallibilism." In the confirmation stage of archetypal pattern analysis, pattern analysts put their "pretty strong" belief about a particular pattern's identity to the test, seeking to know if their belief is well-founded.

Confirmation Steps

A. *Enlist Other Pattern Analysts*: What do other experts think about your pattern analysis work on this case? The confirmation stage focuses on weeding out an analyst's own personal, subjective interpretations about the archetypal dynamic underpinning a group's behavior. One way to accomplish this is to consult other pattern analysts. As archetypal pattern analysis becomes increasingly understood, a growing number of people will develop pattern analysis skill. Experienced analysts report that discussing cases with even one other pattern analyst can help overcome the personal biases and blind spots that can color pattern analysis. Of course, even several pattern analysts working together can fall prey to groupthink. Even so, consulting with experienced others is a useful way to check one's pattern analysis work.

B. *Search for Repetition*: Has this pattern repeated itself over time? Does it operate in a similar manner in various locations within the organization? Patterns repeat themselves. The new sciences tell us that any complex system—like a department, company, or industry—slips into unplanned patterns of behavior that occur over and over throughout the organization. Jungian psychology tells us that when an archetype is activated, it shows itself through specific events, characters, emotions, thoughts, and behaviors that will continue for as long as that archetype is active within the system. We can take both of these schools of thought as advice to search for instances of our pattern hypothesis within numerous parts of a system.

By definition, archetypes are timeless. Ancient myths and fairy tales, Shakespearean epics, and contemporary dramas all revolve around timeless archetypal themes. Archetypes are blueprints for predictable human behavior in any time or setting. Even in twenty-first century corporations, archetype-driven behaviors are predictable. When certain archetypal behaviors emerge in a company, pattern analysts can expect that they have happened before in that workplace, and will happen again.

Currently, television schedules are filled with programs about crime scene investigation. Just as skilled detectives can accurately infer past events by the way evidence is configured (patterned), the archetypal behavior happening in the present enables a pattern analyst to accurately infer aspects of an organization's past. An accurate pattern hypothesis allows even an analyst with no prior knowledge of a particular company or industry to understand a great deal about that system's history. Making archetypally-informed guesses about past events in a company is one way to confirm or disconfirm an analyst's pattern hypothesis.

Looking to the future is another way to check a pattern hypothesis. Yoram Kaufmann[13] has argued that effective pattern analysis allows us to account for the behavior of a particular group of people in the past and present. He also argues that, because archetypal behavior is repetitive, an accurate pattern hypothesis should allow us to identify behaviors we are likely to observe in the future.

C. *Ask Pattern Participants for Confirmation*: Does your pattern diagnosis ring true to members of the organization? Another way that pattern analysts confirm their understanding of an archetypal pattern is to disclose that information to the people involved in the patterned behavior. If the pattern hypothesis is accurate, participants' reactions to a pattern disclosure are typically strong. One reaction is emphatic agreement—"yes, yes, yes"—often accompanied by other validating examples of the pattern dynamic that participants now recognize themselves. A vehement disagreement or rejection may indicate that a pattern analyst has exposed an archetypal entrainment that members of the organization are too embarrassed to acknowledge. Alternately, accurately naming the archetype that has governed a company can elicit a response of stunned silence—a paradoxical coupling of surprise ("What?!") and recognition ("Of course!"). Whether the reaction is "YES!," "NO!," or wordless silence, accurately naming a pattern dynamic resonates strongly with those who have been caught in it. One pattern analyst who works with executives has noticed, "When you hit something truthful, something opens up and the energy changes." The disclosure of accurate pattern diagnoses often marks a profound shift in pattern participants' understandings of their relationships to one another. Inaccurate pattern diagnoses rarely have such potent effect.

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13 Yorum Kaufmann, "Archetypal dynamics in treatment and in life," June 7-8, 2003.

PARTING THOUGHTS

In every stage of pattern analysis that I have described here—trigger encounters, discerning archetypal coherence, and confirmation—pattern analysts encounter predictable pitfalls and common mistakes. In particular, Michael Conforti has noted the particularly thorny challenges that occur when pattern analysts themselves become entrained into the archetypal dynamics they are trying to detect.[14] A pattern analyst requires extraordinary skills of self-awareness and humility. An analyst also requires considerable ethical maturity to grapple with the moral dilemmas involved in deciding how to make an effective intervention in an archetypally-entrained workplace. It takes years of practice, trial, and error to become a skilled archetypal pattern analyst. The path is largely uncharted and the challenges are many.

Even so, archetypal pattern analysts have a crucial role to play in our world. When done well, archetypal pattern analysis can make organizations healthier places for the millions of citizens who work in them. Ours is an organizational world. As management scholars David Cooperrider and Jane Dutton have said:

> More than anywhere else, the world's direction and future are being created in the context of human institutions and organizations.... The significance, in many respects, of the relatively small number of decisions made by our nation-state leaders is pale in comparison to the billions of decisions made every day by members and leaders of such organizations.[15]

How vital it is to our world that organizations be managed as consciously as possible![16]

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14 For example, in *Field, Form, and Fate: Patterns in Mind, Nature, and Psyche* (Woodstock, Connecticut: Spring Publications, Inc., 1999), Michael Conforti gives an illustration of a clinician's entrainment in the archetypal dynamics of a couple in therapy (pp. 69-70). In several of his Assisi Seminars attended during the course of this research, he offered non-clinical examples of entrainment as well.

15 E. Raufflet and C. Torre, "Strategy and the Natural Environment: Exploring the Mismatching in Complexity Perspective," paper presented at the International Society for the Systems Sciences 45th International Conference, Asilomar, California, July 8-13, 2001.

"ONCE BOTH IN AND OUT OF TIME": LANGUAGE, STORYTELLING, AND TRANSFORMATION

Monika Reis

Everything is what it is because it got that way.[1]

Our thinking and language has a deeply metaphorical structure that gradually takes its shape from the way our physical bodies interact with the environment from the earliest moments of our existence.[2]

Once both in and out of time, early man breathed and had a heartbeat, but words were not spoken. Without a "real" language, hominids could not interact except to participate alongside one another to accomplish the most basic activities of daily living—non-verbally. Make no mistake, a powerful brain was involved. The focus on "early man" is often on this increased brain size, an opposable thumb, erect status, and long infant dependency as the distinguishing factors allowing *Homo sapiens* its unique status. Of greater significance, however, is the emergence of a complex form of communication called language.

Language is one of our most defining human characteristics, which involves a series of evolutionary advantages: a wider cervical vertebra (allowing for a stronger larynx) and a new middle and outer ear for improved hearing. Neanderthal Man is often stereotyped as a "caveman who grunts." This stereotype was challenged by anthropologists in 1983, when an Israeli anthropological dig of Neanderthal skeletons uncovered a hyoid bone. The

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1 D'Arcy Wentworth Thompson, *On Growth and Form* (Cambridge: Cambridge University Press, 1942).

2 Brian Broom, *Meaning-Full Disease: How Personal Experience and Meanings Cause and Maintain Physical Illness* (London: Carnac, 2007), 42.

hyoid bone is a c-shaped structure that acts like a roof truss, tying together the tongue and the larynx and enabling them to brace off each other to produce a wider spectrum of sounds (we can only imagine back in time to those first sounds of speech and music, but there will be no record of it to help us know exactly when language began or how it sounded).

As Pattern Analysts, we recognize the presence of a wider cervical vertebra, a new middle and outer ear, and a hyoid bone as perturbations in the physical structure, allowing for a system to evolve from simple replication toward greater complexity.[3] This may be referred to as a perturbation that nonetheless forever changed the trajectory of possible sound production and reception, replicating toward the extraordinary complexity we recognize today as language, and a consciousness informed by language. In this unique and singular expression of a stronger larynx, hyoid bone, and additional ear forms, Pattern Analysts recognize that form is the expression of the field from which it emerged; indeed, it is this generative field that allowed for the transfer of information between people: And the flesh became word. Moreover, attention to the ever-increasing developments in Anthropology, including the evolution of the brain and the evolution of memory (and of storytelling itself), gives deeper insight into how language transformed what it is to be human. Early modern people had the vehicle to meet a million year challenge: "how do we use our powerful brain to transfer complex information to others?"[4]

In a history that places *Homo sapiens* first appearing 200,000 years ago, it is approximated that 150,000 years later, "about the time ancient modern man left Africa, the intellectual traits that had distinguished him from his predecessors had reached their full development."[5] *Homo sapiens sapiens* had a language which had been the vehicle for sharing experience with others, and one that supported an intrapersonal experience as well as extrapersonal experience (an experiential extension of space and time into abstract and cosmic realms), allowing for a temporal world view and an awareness of a natural world populated with "living" creatures. What *Homo sapien sapiens* could not explain was provided for by "creative fictions," e.g., "explanations," in the form of oral traditions and storytelling. Storytelling allowed organization, structure, and the meaning-making of internal memories shared by a collective experience of living. This collective wisdom enhanced and enabled survival and formed the foundation of community.

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3 Michael Conforti, *Field, Form, and Fate: Patterns in Mind, Nature, and Psyche* (New Orleans: Spring Journal Books, 1999), 122.

4 Michael S. Malone, *The Guardian of All Things: The Epic Story of Human Memory* (New York: St. Martin's, 2012), 9.

5 Ibid., 19.

Community emerged, and as it flourished came commerce and trade. It is suggested by Malone that the simultaneous variety of several early forms of writing went through complex changes to become a new kind of communication, valued for its utility and ability to organize commerce. In the "span of just 5,000 years, from the crude markings of the early proto-written languages to the exquisite Roman capitals carved onto Trajan's column (still considered some of the most…exquisite writing ever created by a human hand), this development occurred in less than ten percent of the time it took for human beings to learn to link (oral) words into sentences."[6]

As *Homo sapiens sapiens*, we are a "talking entity" with a powerful brain and a singular destiny; language is a defining characteristic of that destiny, though it is not the singular of traits specifying that destiny. This singular trait is human consciousness. The focus of my inquiry is to look into certain evolutionary aspects of human consciousness in connection with the art of Storytelling. While launching into this task, it is not without recognition that a very complex, unknown series of phenomena allowed for "consciousness (arising) at the same time and (residing) in the same realm as language."[7]

The Psychological Effect of Language and Storytelling on Humans

Three physicians are currently looking at studies of the brain and nervous system with scientific rigor. In *A General Theory of Love*, Lewis, Amini, and Lannon discuss synaptic leaps in the space "between" people and purport the plausibility of neuroplasticity through the medium of relationship. The brain (and memory) is plastic, and individuals from their earliest development are neuronally "linked" with those around them, manifest in the physical body. The authors posit that "the brain's habit of concentrating experience into Attractors… [suggests] the mind is a pliable Einsteinian fabric strewn with incurvations…wherein] the bottom of each force field well is an Attractor."[8] The "Attractor" is the complex and therefore a quanta of energy patterned around a specific theme, for example, a "mother complex." Thus, the complex, like the Attractor, functions as a magnetic epicenter creating the convergence of archetypal potentiality into a singularity.[9] During communication, human minds attune through limbic resonance. As such, the brain is part of a network that shares information, including Attractors. Mammals are the only brains to have this legacy of neural and emotional bonding (limbic brain) and the ability of

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6 Ibid., 36.

7 Ibid., 15.

8 Thomas Lewis, Fari Amini, and Richard Lannon, *A General Theory of Love* (New York: Random House, 2000), 139.

9 Conforti, *Field, Form, and Fate*, 24.

our Attractors to reshape limbic pathways is called limbic revision.[10] Although it is understood that the neocortical brain collects information quickly, the limbic brain does not. Neither alcohol, opium, cocaine, cannabis, placebos, or medications are considered effective agents regarding perturbations of early emotional experiences, which "knit long-lasting patterns into...the brain's neural networks." Developing a limbic connection is the initial work of psychotherapy and "knowing someone is the first goal of therapy."[11] That is, through knowing "another person's Attractors reacting through the doorway of a limbic connection..., [psychotherapy] changes people, because one mammal can restructure the limbic brain of another."[12] This restructuring is the goal of the therapeutic relationship and may be accomplished when a perturbation, or "new" Attractor, is introduced within the therapeutic relationship.

To many, the use of "field theory" language in a discussion of the phenomenon of the therapeutic relationship, through dialogue (between client and therapist), may seem overly subjective. Yet these authors agree that "each emotional mind is formed within the force field of parental and familial Attractors."[13] The authors view the primary goal and purpose of the therapeutic relationship as change, change in behavior and at the organic level of neural (brain) pathways, with the tools of neural proximity and narrative: "Progress in therapy is iterative. Each successive push moves the patient's virtuality a tiny bit further from native Attractors, and closer to those of his therapist."[14] As such, the therapist, as Pattern Analyst, hopes to identify the trajectory of the client's life story by identifying the personal "attractor site" (archetype) and through narrative, to help reshape and reconfigure the archetypal gestalt. Thus, the Storytelling narrative is the perturbation that moves the patient "away" from equilibrium (further from "native" Attractors) and into a new field, closer to that of the therapist's Attractor (hopefully, one more archetypally generative).

These authors have a firm grasp of the therapist's role; that is, through relatedness, one may come to "know" someone from the inside out. Knowing the other who is there is an interactive form of engaged listening, which involves verbal and non-verbal collaborative exploring. This requires an understanding of the client's subjective and archetypal world, through attuned mutual, reciprocal, interpersonal processes (also acknowledging and exploring the childhood emotional patterns and attachment experiences which tend to repeat, psychodynamically and archetypally, throughout the course of a life). This is a moment-to-moment, interactive, regulatory micro-repair through

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10 Ibid., 144.

11 Ibid., 176.

12 Ibid., 177.

13 Ibid., 178.

14 Ibid., 178-9.

"now" moments—a knitting together of current and "long-lasting patterns into the very fabric of the brain's neural networks."[15] Clearly, change calls for the therapist's neurally engaged, collaborative, interactive listening (e.g., tracking, exploring, regulating), an attuned re-shaping of the "microanatomy of another person's brain."[16] To engage within this "field," the therapist must suspend her "orientation" and very much work "experience-near," aimed at an empathic and archetypal knowing and living the otherness of the client's story. This is what the authors call therapy as "the ultimate inside job."[17]

Transpersonal Relations at the Neural Level: Mirror Neurons

The claims regarding the efficacy of limbic resonance to change "the very fabric of the brain" might appear to be a highly subjective theoretical account of therapy through "story."[18] However, Daniel J. Siegel's definition of mind seems to be quite relevant. Siegel, who has contributed much to the study of the brain, also takes time to define the mind as "supported by scientists from various disciplines" to be "a process that regulates the flow of energy and information."[19] He emphasizes that the "human mind is both embodied—it involves a flow of energy...with the body, including the brain—and is relational, the dimension of the mind that involves the flow of energy and information occurring between people...."[20]

The neuroanatomical flow of energy and information brings us to the realm of "mirror neurons," which evidence (even prior to language) a system of social emotional coordination which evolved among members of our species. Discovery of mirror neurons in the early 1990s revealed that certain cells in our brain fire when we witness how others "act or express emotion as if we were making the same actions."[21] The study that initially formed our insight into the properties involved a monkey and a peanut. The monkey, eating a peanut, had an implanted electrode which registered activity in a single neuron. The next development was not anticipated. That is, the same motor neuron fired when the monkey watched someone else eat a peanut.[22]

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15 Ibid., 176.

16 Ibid., 176.

17 Ibid., 178.

18 Ibid., 139.

19 Daniel J Siegel, *The Mindful Brain: Reflection and Attunement in the Cultivation of Well-Being* (New York: W. W. Norton, 2007), 5.

20 Ibid., 5.

21 Ibid., 20.

22 V. Gallese, L. Fadiga, L. Fogassi, and G. Rizzolatti, "Action recognition in the premotor

The firing of mirror neurons in humans, with the help of electrodes to record them, was first accomplished in a study done by UCLA researchers in 2010. The research included 21 patients, being treated at Ronald Reagan UCLA Medical Center for intractable epilepsy. Prior to that, only monkeys had been involved in mirror neuron research. For the first time, we had a concrete demonstration of how brain/mind does indeed transmit across the physical gap between humans. In research conducted from 1999-2004, the human brain was shown to "create representations of others' minds."[23] Similar to the monkey, but to a more complex level of cognition (at a neural level), "we embed in our brains not just what we physically see, but the mental intention of what we imagine is going on (maps of intention) in someone else's mind. This is big news: mirror neurons demonstrate the profoundly social nature of our brains."[24]

Through our primary five senses, we can perceive another's "intentional states," and by way of our information highway (and our mirror neurons), we *attune* to others' emotional-intentional state through emotional resonance. This research confirms for therapists what was foremost in their guiding intuition, "that relationships are fundamental in a person's life and well-being."[25] The embodiment of that resonance within us, individually, points to the importance of being aware of our own internal state(s) in order to attune to others; clearly, reflecting on our internal states is a requirement of empathy and creating change.

Looking back on 40,000 years of the *Homo sapiens sapiens* species, we need to acknowledge our evolution. Siegel emphasizes that "mind can actually use the brain to create itself." Our *mindful* awareness of ourselves, our resonance with another, and our compassionate responses are not limited to verbal exchange. As previously noted, "reality" is the amazing coincidence of human consciousness arising within language. The brain evolved and is anatomically integrated to hear and produce language; we live "storied lives," and we resonate and *attune* to one another. Seemingly, we *sought* limbic resonance through (and even before) language. "This reality of how we have changed as a species involves not the genetically driven evolution of our brains, but the mental evolution of how we collectively pass energy and information among each other across generations. This is the evolution of the mind, not the brain."[26]

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cortex," *Brain* 119/2 (April, 1996): 593-609.

23 http://newsroom.ucla.edu/releases/ucla-researchers-make-first-direct-156503

24 Siegel, *The Mindful Brain*, 166.

25 Ibid., 166.

26 Ibid., 49.

The Language of Storytelling Transforms

Underlying this regard for and recognition of our shared and bonded evolution is the thread of storytelling, which is how culture was "recorded" and transmitted prior to written language. I never anticipated finding a *credible* role for "fiction" in the relational realm of therapy. However, Brian Boyd offers evidence for our consideration. Boyd, in *On the Origin of Stories*, begins with the discovery of drawings in France's Chauvet Cave. Boyd recognizes the universal human desire to "represent" is shared within a tradition of art, involving a skilled artisan, who publically "records" aspects of the culture. In his view, "art has been designed by evolution"[27] and art *is* a behavior. Because he is primarily investigating fiction, he takes us from the role of art to that of play. At the outset of that conversation, Boyd speaks to Pattern Analysts. He uses the Oxford English Dictionary and defines pattern "as arrangement..., order or form discernible in things, actions, ideas, situations, etc." Unlike computers, which still have not mastered pattern recognition, Boyd recognizes that living organisms "have evolved to be pattern extractors."[28] Consider frogs, who automatically flick a tongue toward small flying objects. They cannot respond to new kinds of patterns.

Jay Gould, speaking on our affinity for pattern, remarked "No other habit of thought lies so deeply within the soul of a small creature trying to make sense of a complex world not constructed for it."[29] We seek patterns because they inform us and we seek out patterns in an open-ended way. However, unlike the frog, we search for *meaning* through patterns. For example, this activity "once led our ancestors to see constellations in the skies."[30] This is "fiction," but it provided a means of adaptation, meaning, and pleasurable (aesthetic) reward. Art is adaptive and storytelling is an art.

Art as a form of adaptation brings advantages for survival and storytelling as an art unites people in the same elevated manner we infer when we observe the ochre painted hands "breathed" on the cave walls at Chauvet. Much like the cave paintings at Chauvet, one might suggest that a "skill set" exists for our contemporary storyteller. For example, one may note 1) a heightened form of sociality; 2) the possible space to act creatively; 3) the ability to safely refine and extend cognitive skills and social information; 4) a scaffold that helps us to view, reflect upon and understand another's thoughts, feelings, intentions, and motives, and to see our world from multiple perspectives;

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27 Brian Boyd, *On the Origin of Stories: Evolution, Cognition, and Fiction* (Cambridge: Harvard University Press, 2009), 85.

28 Ibid., 87.

29 Stephen Jay Gould, *The Flamingo's Smile: Reflections in Natural History* (New York: Norton, 1985), 199.

30 Boyd, *Origin of Stories*, 413.

5) the opportunity to explore (even predict) *possibilities*, not just actualities; and 6) the ability to encourage moral and social emotions.[31] The ancient and contemporary Storyteller provides a rich example of how a *pattern* (in the form of nature, art, song, story, etc.) provides potential meaning and "shared intent," through the collapsing of multiple trajectories into a singularity, and may act as a catalyst toward healing. Boyd elevates art because it offers humanity "social benefits by encouraging us to share attention in coordinated ways that improve our attunement with one another."[32]

For example, storytelling in the form of "narrative medicine" has been extensively used to relieve the grief, misery, and suffering of various people. Lewis Mehl-Madrona, M.D., has written from the perspective of Native American culture. A graduate of Stanford University School of Medicine, his training includes family medicine, psychiatry, and clinical psychology. His focus is to draw on wisdom both ancient and new, acknowledging the lasting transformation and change of narrative psychiatry. In his practice, he also focused primarily upon Cherokee and Lakota traditions, having also explored other Plains cultures and those of Northeastern North America.

Introducing one of his client's histories, Mehl-Madrona states, "We live storied lives.... We are born into ongoing Stories—those of our families, nations, religions, and cultures. People who cannot organize experience into stories are called psychotic."[33] In his work with one client, Mehl-Madrona recognized the woman experienced herself carrying multiple generations of wounds. He reflected that "We doctors spin our wheels, order lots of lab tests, and try therapies that don't work." Instead he shared Coyote stories[34] in his meetings with her. He continued, "armed with the knowledge that our brains, nervous system and connective tissue are formed by the stories and the lives that we lead," an intervention allowing for expression of a shared intent involves "narratives that help [client and counselor] to look together in the same direction."[35] Mehl-Madrona is aware of the need to develop new stories that articulate the energy, intrapersonal effectiveness, and *mindful* practices that support the reality that there is a narrative "solution" towards generative, meaningful, evolutionary adaptation that may not require medication.

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31 Boyd, *Origin of Stories*, 188-208; see also Richard B. Schwartz review at http://www.hup.harvard.edu/catalog.php?isbn=9780674057111&content=reviews

32 Boyd, *Origin of Stories*, 101.

33 Lewis Mehl-Madrona, *Healing the Mind through the Power of Story: The Promise of Narrative Psychiatry* (Rochester, Vermont: Bear & Co., 2010), 180.

34 Coyote is featured in the cultural heritage of more than a dozen North American indigenous tribes. This mythological character is usually male and frequently anthropomorphic. The myths are meant to entrain and instruct. Coyote's role is as hero, messenger, or trickster, or even a combination of all three at once.

35 Mehl-Madrona, *Healing the Mind through the Power of Story,* 192.

The Healing Power of Storytelling with Children

The "skill set" of a contemporary storyteller outlined through Boyd's work is relevant for both adults and children. Boyd considers these skill sets as the cornerstone of what each storytelling accomplishes. For example, in our unique development as humans with language, Boyd emphasizes the early and cross-cultural presence of art in the youngest of children. Children innately produce art without being taught and art is one of the most immediate forms of expression. Already by ages two through five years, children display the capacity for storytelling, which draws on our unique capacity for meta-representation: not only to make and understand representation, but also to understand them as representations, such that fiction emerges and extends the variation of "true information we can have at our disposal."[36]

The adult counselor recognizes a variety of rich skills and options for meaningful and reparative processes through storytelling. For example, Donald P. Spence describes "unpacking" the *listening* and interpretation practices of the therapeutic narrative, with a focus on adult reporting, associations, and disclosures from memories. However, he points out that when working with children, practitioners must be aware of specific guidelines and limitations. The language of children is *raw* and accessible, almost "transparent..., allowing us to see the world much as the patient saw it."[37] Children disclose how they are experiencing life and its events, as well as expressing outwardly their accompanying "self-talk," revealing how they are forming their understanding of specific events. Because of the developmental and chronological differences between a child and the counselor, vigilance is therefore necessary. A "mistaken interpretation (premature or inexact) can do something serious—forever altering the child's memory or putting it 'out of reach,' as language changes memory which came from an image prior to verbalization."[38] Therefore, vigilant and empathic listening, developed over time, builds a "shared language" of recognition, meaning, and attunement between adult and child. As such, the adult must practice slow and patient responses by becoming "accustomed to [the child's] manner of speaking" and "come a little closer to seeing his world" increasingly, so that we "use his dictionary rather than ours."[39] Similarly, when working with children, Siegel emphasizes that we recognize that *reflective* thinking may require very little dissolution of constraints. Rather, "Reflective thinking may be more

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36 Boyd, *On the Origin of Stories*, 129-131.

37 Donald P. Spence, *Narrative Truth and Historical Truth: Meaning and Interpretation in Psychoanalysis* (New York: W. W. Norton, 1982), 59.

38 Ibid., 64.

39 Ibid*.,* 113.

dominant and accessible in children."[40] They will speak of images, reporting in a language that invites the adult listener to see "with 'fresh eyes' the novelty in the world."[41]

Siegel has done extensive study on how childhood identity is shaped through limbic resonance, by memory and narratives that are formed through our attachment with primary caretakers. He identifies four general patterns of narrative—avoidant, dismissive, ambivalent/anxious, and disorganized (dissociation as a possible fifth). For example, Siegel emphasizes that "parents with unresolved trauma and grief'" have less resilience and do not have enough neural *coherence* (deriving from neural integration), to "respond quickly and engage...to reconnect with the child," e.g., to be able to *repair* communicative ruptures, "when life presents the adult with stressors."[42] A counselor, on the other hand, may seek to engage the child and help support, provide, teach, and "guide" that child *towards* narrative integration and help "weave together" their life story, and in this way co-create an autobiographical narrative through (more) coherent and exploratory *meaning-making*. This requires a "witnessing self," and one "able to observe and comment,"[43] on personal and collective memories. Through interactive and co-created dialogue, these awarenesses are recovered, *re*-discovered, re-made with a *new* sense of meaning, and reinforced. Siegel considers this nothing less than the opportunity to teach with the brain-in-mind as "Circuitry which becomes established and reinforced is more likely to be available in the future. Neurons that fire together, wire together, and survive together."[44]

Clearly, with *attuned* listening and timing, the counselor 'waits, watches, and listens' for the right moment to help co-create a child-based narrative. This *new* narrative may be a *form* of "fiction" and art in the best sense of Boyd's aesthetic. Seemingly, this is an effort to re-wire coherence, novelty, and resilience, and ultimately transform restrictive states and traits. Clearly, this is a "truth" other than Freud's archeological "truth." Thus, Spence posits we make room for "interpretations (as) essentially creative," and that the "artistic truth of a narrative may also maintain its structure over time and enable the patient to better retain what he learned during analysis."[45] This "artistic truth" of a narrative, combined with the emphasis upon a limbic resonance (enduring over time), brings to mind the Native American Proverb: "Tell me a fact and I'll learn. Tell me a truth and I'll believe. But tell me a story and it will live in my heart forever."

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40 Siegel, *The Mindful Brain*, 271.

41 Ibid., 271.

42 Ibid., 201-204.

43 Ibid., 309-311.

44 Ibid., 271.

45 Spence, *Narrative Truth*, 268-275.

Language has made us the one species not restricted to the here and now, even if that is where we feel, behave, and even imagine. Likewise, the child *sees* the story as a "veil" and understands it reveals an *active option* and therefore as teleologically useful and meaningful for her future. Like homeopathy, the story is a potential "remedy" in terms of actuality as well as possibility. By participating and modeling in thoughtful dialogue "possibility," it therefore provides a robust and life-long advantage. James Hillman believed that "each individual has a purpose or calling in life that reveals itself in childhood and reappears, often, as a set of so-called symptoms, until it is heeded."[46] This is a reminder of the message attributed to Jesus in the Gnostic Gospel of Thomas: "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."[47]

In conclusion, this paper has explored the emergence of "mind" from brain by way of language as well as the concept of the "Attractor" and its importance in therapy. It has also attempted to shed some light on the relation between the limbic brain and relational consciousness formed by stories and the transformative power of storytelling, especially in children. Finally, as noted in the beginning of this paper, Boyd, in recognition of a biocultural study of all species, recognizes genes and culture in evolution. Humans develop more rapid changes because language (storytelling and narrative) helps in the transmission of culture. "Genetic change normally takes many generations to pervade a population; culture can enable advantageous options to spread rapidly in a single generation."[48] The objective work of observing, articulating, and creatively revealing *meaningful* coherence through storytelling, therefore, honors the Pattern Analyst in each of us and can tether *new* lasting patterns into the neural brain and linguistic mind. Clearly, this work can transmit increased options for mindful-coherence, meaning-making, resilience, reflective empathy, and the awareness of our individual purpose in life—the *patterned thread* revealed in childhood. I am not speaking of "imaginary" worlds but the simple and deeply (aesthetically) felt experience of storytelling—real and fictitious, and its charged ability to bring wholeness and coherence out of conversation and into the robust "possibility space" of choice and change.[49]

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46 Sy Safransky, Scott London, and Genie Zeiger, "Conversations with a Remarkable Man: Honoring the Late James Hillman," *The Sun* 439 (2012): 4-13.

47 www.pbs.org/wgbh/pages/frontline/shows/religion/story/thomas.html

48 Boyd, *On the Origin of Stories*, 25.

49 Ibid., 413.