BODY, MIND AND HEALING AFTER JUNG

A Space of Questions

Edited by Raya A. Jones

Body, Mind and Healing After Jung

It is difficult to point to an aspect of Jungian psychology that does not touch on mind, body and healing in some way. In this book Raya A. Jones draws on the triad of body, mind and healing and (re)presents it as a domain of ongoing uncertainty within which Jung's answers stir up further questions.

Contributors from both clinical and scholarly backgrounds offer a variety of cultural and historical perspectives. Areas of discussion include:

- the psychosomatic nature of patients' problems
- transference and countertransference
- therapeutic techniques centred on movement or touch.

Striking a delicate balance between theory-centred and practice-oriented approaches, *Body, Mind and Healing After Jung* is essential reading for all Jungians.

Raya A. Jones, PhD, is a Senior Lecturer at the School of Social Sciences, Cardiff University, and has been an executive committee member of the International Association for Jungian Studies.

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Introduction

Raya A. Jones

> Psyche and matter are two different aspects of one and the same thing.
> (Jung 1947/1954: par. 418)

The mind-body problem has been debated in Western philosophy for centuries, and remains a domain of questions rather than of answers. Carl Gustav Jung, the founder of analytical psychology, entered that domain in two ways: as a psychiatrist, with the goal of healing the troubled mind, and as a thinker, theorizing about the embodied nature of the psyche. The latter has the character of a grand theory. Coined by the sociologist C. Wright Mills in 1959, 'grand theory' refers to highly abstract theorizing that prioritizes the organization of concepts (Scott and Marshall 2009). Jung, however, regarded analytical psychology as 'an eminently *practical* science', where investigation is not 'for investigation's sake, but for the immediate purpose of giving help' (Jung 1946: par. 172; italics added). This places upon the practitioner a moral responsibility that does not apply to those who engage with mind-body issues as an intellectual riddle: 'We doctors are forced, for the sake of our patients . . . to tackle the darkest and most desperate problems of the soul, conscious all the time of the possible consequences of a false step' (Jung 1946: par. 170).

Should psychotherapy be considered a medical practice? Jung certainly regarded it as such, but the following description (made in another context) would apply also to analytical practice. Wampold (2007: 861) contends that psychotherapy is 'a cultural healing practice, more in line with religious and indigenous healing practices than with medical treatments.' He calls for viewing psychotherapies as 'elaborate rituals, with complex explanatory systems', where particular 'theories and consequent treatments constitute convincing narratives that persuasively influence patients'. Psychotherapies are 'embedded in and . . . emerge from the cultural landscape, for the explanations involved would resonate with the psychotherapy community . . . and be acceptable to patients' (Wampold 2007: 864).

The acceptability of an explanation is sometimes a consequence of its

therapeutic utility, however. Many therapists and their patients find in analytical psychology a way of thinking that opens up spaces for healing and personal growth – and therefore some might be reluctant to query the doctrine, an 'If it works, don't take it apart!' sentiment. Sceptics readily find elements of Jung's grand theory that are scientifically unacceptable, and are therefore inclined to dismiss it entirely, a case of throwing the baby out with the bathwater. In between those extremes of attitude there is an inquisitive critiquing of Jungian ideas, which seeks to pinpoint their strength by identifying, *inter alia*, their historicity and culture-specificity. Jung himself cautioned that the 'more you penetrate the basic problems of psychology the more you approach ideas which are philosophically, religiously, and morally prejudiced' (Jung 1935: par. 116). To paraphrase Gadamer's (2004 [1960]) horizon metaphor, Jung's ideas reflect his milieu's 'horizons of understanding'.

Just as a physical horizon is relative to the perceiver's location, so Jung's horizon changed in his journey as a thinker. Nevertheless, two interrelated truth-claims remained constant throughout, giving a direction to his theorizing like distant mountains looming unchangingly as we travel across a large plain: structuralism and psychophysical parallelism. Structuralism entered psychology in various models that describe the mind (psyche, personality, etc.) as a complex system characterized by wholeness, transformation and self-regulation (Piaget 1968). On his part, Jung defined the psyche as a relatively close 'self-regulating system that maintains its equilibrium just as the body does' (Jung 1934a: par. 330). The statement that the psyche is 'just like the body' means that it is *not* the body, though similar to it, its parallel so to speak.

Such dualism is also implicit in the construal of the mind-body as a *problem*. Philosophers may seek to resolve it with various arguments for unity, but the very attempt to find a solution confirms the existence of a problem. In a comparison of Western philosophy and depth psychology with Indian, Chinese and Japanese Buddhism, Yuasa (1987) noted that the latter traditions approach the issue as a practical challenge rather than a philosophical conundrum. In Buddhist traditions, the unity of body and mind is not a metaphysical issue to be resolved, but a state that has to be achieved through cultivation. Jung had a keen interest in Eastern traditions. Points of convergence between his thought and Buddhism are widely noted, e.g. Yuasa (1987), Young-Eisendrath and Muramoto (2002) and Shoji Muramoto in this book (Chapter 7). As Muramoto notes, the increased interest in Buddhism in the West during the past several decades has been mostly practice-centred. Consequently, Buddhism is interpreted in accordance with a particular practice; but the particular interpretation is often generalized as representing a unified system of thought. He outlines diverse interpretations of Buddhism in the Far East with particular attention to the conception of mind-body unity, thus placing Jungian thought in the context of the world's cultures. However, Jung did not convert to Eastern thought, and indeed regarded it as unsuitable for Westerners (Schlamm 2010).

Jung's writings maintain a thoroughly Western slant, which can be (and has been) challenged. Anthropologist Clifford Geertz famously commented that the Western conception – the idea of the person as a 'bounded, unique, more or less integrated motivational and cognitive universe, a dynamic centre of awareness, emotion, judgement and action organized into a distinctive whole and set contrastively both against other such wholes and against its social and natural background' – is a 'rather peculiar idea' in the context of the world's cultures (Geertz 1974). Whether its peculiarity makes the idea misguided is open to debate. Either way, it went hand in hand with the conviction that psychologists could study the person (or psyche) separately from the body. Heidelberger (2003) describes how, in the late nineteenth and early twentieth centuries, most psychologists and physiologists regarded psychophysical parallelism as a scientifically respectable doctrine that justified designating psychology as an autonomous science alongside physiology. Jung endorses this disciplinary autonomy when asserting, apropos of the evolutionary purpose of archetypes, 'Just as physiology answers such a question for the body, so it is the business of psychology to answer it for the archetype' (Jung 1940: par. 272).

The Jungian model implicitly posits the psyche as an abstract system that exists alongside the physical body and mirrors its form: 'Just as the human body represents a whole museum of organs, with a long evolutionary history behind them, so we should expect the mind to be organized in a similar way' (Jung 1961: par. 522). The expectation of a parallel morphology was a common way of thinking, a kind of commonsense rather than empirically based view. It could be attributed to how we consciously experience our relation to our own body. The body to which we relate is an imago, an imagined entity produced in our consciousness as if alongside the actual body – a 'body without organs', as Deleuze and Guattari (1983 [1972]) put it. The body *with* organs is intimately experienced. An empty stomach heightens one's orientation towards food. Other organs are not so directly experienced, but their states, especially in sickness, nonetheless may affect the organization of the phenomenological field in relation to the sufferer. These, as well as sensory experiences, may communicate themselves to consciousness by means of symbolic productions.

As part of theorizing about the processes of symbol forming, Jung outlined the idea of the *transcendent function* in an essay of that title, originally written in 1916 though published 42 years later. The term was borrowed from the mathematical concept of a complex number, which is comprised of a real and an imaginary number (a non-existent quantity). Likewise, the 'psychological "transcendent function" arises from the union of conscious and unconscious contents' (Jung 1958: par. 131). The essay's topic, he noted in a prefatory note, is 'the universal question: How does one come to terms in practice with the unconscious?' (Jung 1958: [p.] 68). The unknown becomes knowable through the spontaneous (i.e. not ego-directed) formation of symbolic representations, such as dream images, visions, hallucinations, and

other fantasy contents. There are important implications for the practice of psychotherapy, which Jung outlined in that essay. The general point to note here is the 'indifference' to the organic body. We do not need to take into account the neurological account of dreaming in order to interpret the meaning of a dream for the dreamer.

Elsewhere Jung poses the question, 'how in general do we define the "psychic" as distinct from the "physiological"?' (Jung 1947/1954: par. 376). He answers, 'the psychic is an emancipation of function from its instinctual form . . . The psychic condition or quality begins where the function loses its outer and inner determinism and becomes capable of more extensive and freer application' (1947/1954: par. 377). His postulation of a 'reflective instinct' helps towards describing that emancipation of the psyche from the organic body and its instincts. 'Ordinarily we do not think of "reflection" as ever having been instinctive, but associate it with a conscious state of mind,' Jung concedes, but he contends that this instinct makes consciousness possible: '*Reflexio* is a turning inwards, with the result that, instead of an instinctive action, there ensues a succession of derivative contents or states which may be termed reflection or deliberation' (Jung 1937: par. 241). Jung proposes that the 'richness of the human psyche and its essential character are probably determined by this reflective instinct' (1937: par. 242), for through this instinct 'the stimulus . . . becomes an experience: a natural process is transformed into a conscious content' (1937: par. 243). He adds: 'Reflection is the cultural instinct *par excellence*, and its strength is shown in the power of culture to maintain itself in the face of untamed nature' (1937: par. 243). Thus, in one stroke, he purports to tie together not only body and mind but also culture.

Indirectly, Jung's postulation asserts the *embodied* nature of what William James (1890) had identified as the reflexivity of self as the knowing subject ('I') and self as a known object ('me'). Jung was not the only one to attribute the emergence of human consciousness, and self-consciousness specifically, to the capacity of the central nervous system (CNS) to defer immediate response to stimuli. G. H. Mead, whose major works were published posthumously in the 1930s and became the foundation of symbolic interactionism, made a convergent point, though reaching a different conclusion (Jones 2007). Like Jung, Mead speculated that the human CNS inhibits an immediate reaction to a stimulus by responding instead to its symbolic representation as a stimulus in its own right. This allows humans to imagine what could, might or ought to be, and thereby extends human action beyond the here-and-now. Mead amended James's I/Me reflexivity with the proposition that language provides 'some sort of experience in which the physical organism can become an object to itself' (Mead 1934: 137). It is through and within language-mediated interpersonal interactions that we come to know ourselves as persons, according to Mead. Although his account refers to the physical body, it decouples 'mind' from 'body' by regarding the former as an emergent

property of social processes. In contrast, Jung's account maintains the idea of the psyche as an emergent property of our biology.

According to Jung, with 'increasing freedom from sheer instinct' the psyche reaches a state where it 'ceases altogether to be oriented by instinct in the original sense, and attains a so-called "spiritual" form' (Jung 1947/1954: par. 377). He provided the analogy of the spectrum. Like the visible spectrum that extends into invisible infrared at one end and invisible ultraviolet at the other, so the psyche gradually blurs into psychoid forms: 'Just as, in its lower end, the psyche loses itself in the organic-material substrate, so in its upper reaches it resolves itself into a "spiritual" form' (1947/1954: par. 380). If he had confined his theorizing to the early formulations of autonomous complexes and the transcendent function, his theory might not have been as controversial (or as influential) as it became. Jung's later theory pivots on the notion that underlying the personal unconscious there is a collective unconscious, consisting of biologically given dispositions to form particular symbolic ideations; in a word, archetypes. Jung located the archetypes in diametrical opposition to the psychoid body: 'Archetype and instinct are the most polar opposites imaginable' (1947/1954: par. 406). Because they are bonded by their opposition, like the inseparable sides of a coin, 'they subsist side by side as reflections in our mind . . . Man finds himself simultaneously driven to act and free to reflect' (1947/1954: par. 406). The collective unconscious therefore falls into two categories: instinctual, which includes 'natural impulses', and archetypal, which includes 'the dominants that emerge into consciousness as universal ideas' (1947/1954: par. 423).

The conceptual distinction between psychoid and psychic-proper is straightforward enough at the lower end. Jung introduced the term in opposition to others' concepts by the same name, but kept close to their indication of body processes in which there is 'no psychic quality in the proper sense of the word, but only a "quasi-psychic" one such as the reflex-processes possess' (Jung 1947/1954: par. 368; also see Addison 2009). His use is consistent with the physiology of the day. For instance, Sherrington (1907) described the proprioceptive system, with a focus on its reflex aspect. Proprioception refers to the unconscious perception of movement and spatial orientation that arises from stimuli within the body itself. Any creature capable of movement must have a rudimentary sense of its own location in relation to its immediate surroundings. Proprioception is not awareness as such, for there is no intentionality (in the phenomenological sense of an orientation towards the object). Consider the difference between seeing and looking. Even when our gaze is unintentionally drawn to something, *looking* involves intentionality, an orientation. Furthermore, we can will ourselves to stop looking. In contrast, *seeing* (as a sensory process) is a causal sequence from light falling on the retina to the brain's registration of the visual input. It happens automatically, at a level inaccessible to consciousness, when all the conditions are met. Its functional independence from the organism's awareness of seeing (let alone looking) is

dramatically illustrated by blindsight, a condition caused by brain damage, in which a person responds to visual stimuli without being aware of seeing (Weiskrantz 2006). A process of seeing-without-awareness that deserves the label 'psychoid' is clearly not the same as looking for something and failing to spot it despite the object being in plain sight. Intentionality is implicit in the latter if the person's failure to be aware of the object indicates unconscious avoidance. Thus, on the one hand, 'Where instinct predominates *psychoid* processes set in which pertain to the unconscious as elements incapable of consciousness'; on the other, Jung stresses that psychoid processes are not the unconscious as such, for the unconscious contains also 'ideas and volitional acts akin to conscious processes' (Jung 1947/1954: par. 380).

Later on, Jung applied the adjective 'psychoid' also at the higher end of the metaphoric spectrum. For instance, he concludes that the concept of synchronicity 'makes possible a view which includes the psychoid factor in our description and knowledge of nature – that is, an *a priori* meaning' (Jung 1952: par. 962). The psychoid factor in this context must not be confused with the psychoid processes associated with instincts. The a priori meaning could be interpreted (without mysticism) as the organization of our *Umwelt*. The concept, attributed to Jakob von Uexküll (early 1900s), refers to the environment as experienced by an animal – a complex of foods, enemies, means of protection and so forth. Jung's point, as I read it, is that by virtue of biology our *Umwelt* is different from the world of the leafcutter ant (to borrow one of his examples), birds, or other animals. Classical Jungian theory generally accords with a commonly held view that our biological constitution was complete before culture began. We are culture-producing animals, so to speak. To Jung, the varieties of cultural forms – such as mythological motifs, religious beliefs, even the core of scientific theories – all reflect, at bottom, our species' natural embedding in the world.

Contending that archetypes are '"primordial" images . . . peculiar to whole species, and if they ever "originated" their origin must have coincided at least with the beginning of the species' leads Jung to conjecture that their 'specific form is hereditary and is already present in the germ-plasm' (Jung 1954: par. 152). This conjecture rested on the hope that future science would provide proof. That has not happened. Today psychological parallelism may be disputed, and some corollaries of Jung's hypothesis rejected. But if we take on board his imperative that the immediate purpose of analytical psychology is to give help (as cited earlier), it is important to note that psychophysical parallelism made it possible to argue that mental illness serves a psychological function for the sufferer: 'We should not try to "get rid" of a neurosis, but rather to experience what it means, what it has to teach, what its purpose is' (Jung 1934b: par. 361).

*

In the decades since Jung's death, two separate developments have impacted

on present-day 'horizons of understanding' regarding body-mind-healing: advances in neuroscience; and globalization and advances in communication, including the internet, which sensitize us to the diversity of cultures and identities. The former is more immediately relevant to the topic of this book, though the latter also comes in (as discussed later below).

Contemporary analysts who assimilate knowledge from neuroscience enter this space of questions from a different angle than Jung had. Margaret Wilkinson (2006) and Dyane N. Sherwood (Chapter 3, this volume) turn to neuroscience for insights about affective processes. Sherwood draws attention to primate research as well as neuroscience (notably mirror neurons and von Economo neurons), and the implications of such research for understanding empathy. Jean Knox (2003) redefines 'archetypes' in the light of cognitive neuroscience – a reformulation upon which Amanda Dowd draws (Chapter 11). While reformulations vary, a shared premise is that phenomena of interest to analytical psychologists could be understood in terms of emergence from a complex neuropsychological substrate. The concept of emergence, specifically as related to the idea of dynamical systems, has a long philosophical background (Cambray 2006). It may prompt a view of the psyche as something brains 'do', hence direct attention to neuroscience.

However, the potential enlightenment that neuroscience might give is questionable. William James (1884: 188) quibbled that physiologists exploring the functions of the brain had limited their explanations to cognitive and volitional performances, ignoring 'the *aesthetic* sphere of the mind, its longings, its pleasures and pains, and its emotions'. More than a century later, neuroscientists also investigate emotion (Izard 2009), social behaviour (Adolphs 2009), empathy (Iacoboni 2009) and even religion (Previc 2006). Yet the description of brain functions might always fall short of addressing the personal meaning of experiences. At the cutting edge of cognitive neuroscience there are ambiguities related to incongruities between the objectively studied living body and the subjective experiences of the 'lived' body. For instance, making an argument for their idea of embodied embedded cognition, van Dijk *et al.* (2008: 297) point out that cognitive neuroscience, aiming 'to figure out how cognitive processes are realized in the brain', is based on the philosophical position that 'cognizing is something that the brain does'. Since the 1990s, some prominent philosophers and cognitive scientists have started to question that position, arguing instead that 'the brain constitutes only one of several contributing factors to cognition, the other factors being the body and the world' (van Dijk *et al*. 2008: 297).

A philosophical precursor of 'embodied embedded cognition' is found notably in Merleau-Ponty's conception of the lived body. His theory is compared with Jung's by Robert Romanyshyn (Chapter 2) and Mark Saban (Chapters 5 and 6). Previous relevant works include Roger Brooke (2009 [1991]). Here, Romanyshyn integrates insights from the two thinkers, Jung and Merleau-Ponty, so as to articulate a concept of a 'gestural field'. Taking

Merleau-Ponty's phenomenology of the body as a foundation for reimagining the transference field in psychotherapy, he asks about a possible relation between the gestural body and Jung's idea of the subtle body. Saban examines Jung's struggle with the mind-body split with particular reference to Merleau-Ponty in Chapter 5, and extends his own exploration in Chapter 6, in which he builds upon the metaphor of theatre to emphasize the performative physicality of the self. Saban explores the idea that individuation is a performance-like process, rather than a primarily 'inner' journey; hence, psyche may be seen as profoundly embedded in the world.

Arguably, the Jungian 'default orientation' is towards the lived body, even when referring to the living (i.e. organic) body. There is sometimes a gratuitous use of the word 'neuroscience' in the Jungian literature. For example, reviewing Ginette Paris's (2007) book, *Wisdom of the Psyche: Depth Psychology after Neuroscience*, Ashley (2008: 565) comments that Paris 'does not define "neuroscience" but her use of the word appears to encompass any approach to the treatment of mental ill-health which is symptom-led, pharmacologically or medically based, manualized or mechanized'. Paris's book is 'an account of a devastating and individuating experience suffered by the author':

> Lying in intensive care with a life threatening injury to her brain, kept alive by machines and efficient but detached nursing, she was comforted and soothed by the powerfully maternal care of a nursing aide, who held and sang to her.
>
> (Ashley 2008: 565)

Following her recovery, which was medically unexpected, Paris wrote the book offering 'her hypothesis of the way in which the archetype of the Great Mother has been traduced and reduced within American culture and society' (Ashley 2008: 565). This reproduces the view of archetypes as coexisting in parallel to the physical body. In *When the Body Speaks*, Mara Sidoli (2000) finds no need to consult neuroscience or biology. The lived body speaks in symbols.

Questions about the utility of extrapolating from the biological sciences into Jungian theory should be distinguished from pragmatic implications for psychotherapy generally. For instance, Fonagy (2004) predicts that the greatest contribution of neuroscience to psychotherapy is likely to follow from near-future progress in molecular biology, which may make congenital vulnerability for depression increasingly detectable, thus allowing its prevention medically. This could be contrasted with Jung's call to find the *meaning* of neurosis (cited earlier). Another example: research since the late 1990s has shown that brain plasticity in adulthood is greater than was previously believed, and could even be improved by physical exercise (e.g. Cotman and Berchtold 2002). By implication, successful psychotherapies would be those that provide the kind of experiences that alter patients' brains to a desirable effect. This would raise questions about the efficacy of extrapolating Jungian

'active imagination' techniques to movement and dance therapies (cf. Chodorow 1991).

However, as Paris's personal story illustrates, loving care may be more important than medical science even in the case of a physical illness. Making his argument against viewing psychotherapy as a medical practice, Wampold (2007: 861) points out that traditional healing practices involve 'an emotionally charged and confiding relationship with a healer, a healing setting, a rationale or conceptual scheme, and procedures that both the healer and patient believe in and that involve active participation and positive expectations for change'. Several of this book's chapters bring this element to the foreground, directly or indirectly. In Chapter 1, Gadi Maoz and Vered Arbit demonstrate the application of Jungian theory with two case histories (childhood sexual abuse, and surviving a suicide bomb in Israel). In such traumas, the dissociative defence system breaks apart and separates between emotions, memory and thinking, and patients might experience nightmares and dreadful fantasies about severed and mutilated body parts in various horrific and bloody situations, sometimes leading to physical symptoms and disorders. While the authors describe their approach to treatment, their account provides a vivid glimpse of the emotionally charged and confiding relationship with the healer. Barbara Miller (Chapter 8) identifies similarities between Sami shamanic healing and transference/countertransference in Jungian analysis, based on her ethnographic fieldwork among the Sami people in Norway. She was herself diagnosed with remarkable accuracy by the Sami healer, who reported that she (the healer) identified the trouble spots by feeling Miller's body in her own body. In Chapter 13, three Brazilian practitioners, Anita J. Ribeiro-Blanchard, Leda Perillo Seixas and Ana Maria Galrão Rios, describe the Subtle Touch approach created by Pethö Sándor, who drew upon Jungian ideas in formulating the conceptual basis of the technique. They thus draw attention to the healing potential of human contact (literally).

Jung also emphasized the importance of the interpersonal relationship in clinical practice. For example, he wrote in a letter to James Kirsch, apropos of the analyst–analysand relationship: 'In the deepest sense we all dream not *out of ourselves* but out of what lies *between us and the other*' (29 September 1934, quoted in Kirsch 2005: 8). However, the interpersonal or dialogical dimension remained a 'fugitive' element in his grand theory (Jones 2007), which is committed to the view that individuation is essentially an individual development in accordance with a biologically given blueprint. Opposing the view that human biology was completed before culture began, Geertz (1973: 49) suggested that we are 'incomplete or unfinished animals who complete or finish ourselves through culture – and not thorough culture in general but through highly particular forms of it: Dobuan or Javanese, Hopi and Italian, upper-class or middle-class, academic and commercial'. This alternative view need not conflict with Jungian principles of symbol formation as such, but

subscribing to it would mean assigning to cultural processes a primary role in shaping individuals' meaning-worlds.

While there is little indication (as far as I can tell) of a 'turn' to the latter philosophical position in Jungian studies generally, there seems to be an increasing sensitivity to sociocultural processes. For example, Jung's commitment to placing biology before culture, compounded with the observation of ethnic differences in 'mentality', led him to surmise that the typical experiences of a group become distilled into dispositions which become hardwired into subsequent generations, resulting in so-called 'racial archetypes'. In a reformulation, Singer and Kimbles (2004) explore the idea of *cultural complexes*, which account for similar phenomena by reference to intergenerational communication (as opposed to assuming biological transmission). 'Culture' enters the present volume as a kind of subtextual theme. In initial contacts with the contributors I described the book's angle as that of locating body-mind-healing in cultural settings. I did not insist that they addressed 'culture' directly. At a superficial level, cultural diversity is present in the fact that there are chapters from Australia, Japan, Israel, the Netherlands (about Lapland), Britain, the USA and Brazil. However, geographical differences in how analytical psychology is understood and practised are minimal. The cross-cultural factor at play here is not simply an index of geographical distribution, but the way in which the global Jungian subculture intersects with specific cultures and other subcultures in individuals' local realities.

In everyday life, we inhabit a multifaceted, ever changing social reality that emerges as a local expression of global late modernity. A poignant example is provided in Chapter 9, in which Konoyu Nakamura relates Japanese women's eating disorders to images of 'ideal' femininity imported into Japanese society. The theme of cultural expectations about womanhood, which makes links to feminists' work on embodiment, is carried into Chapter 10: Maryann Barone-Chapman locates women's attitudes to their failure to conceive – a phenomenon she succinctly labels a 'pregnant pause' – at the intersection between cultural narratives and personal complexes reflecting idiographic relations to their own parents. In Chapter 11, Amanda Dowd examines embodied experiences of immigrants to Australia. She considers the interplay between the internal experience of emplacement and the external experience of feeling as belonging in a particular locale, and offers a conceptual framework for understanding the relation between mind and place. Dowd's focus on physical place sharply contrasts with the topic of Chapter 12, in which Rosa Maria Farah discusses the implications of cyberspace, where our experiencing of self and others are disembodied, and identities are highly flexible. A vivid illustration is Farah's opening anecdote of a teenager excitedly reporting her first kiss – but it was a kiss in virtual reality.

That epitome of disembodied intimacy, made possible by technological advances that Jung couldn't have envisaged, invites further explorations. To bring the present thread back to the physical body, the collection closes with

reports of techniques which are relatively little known in the Jungian context, one of them being the Subtle Touch (Chapter 13). In Chapter 14, Suzanne Fuselier and Debrah Winegarden propose a Jungian-conceptual rationale for two techniques, focused on posture and breathing, which have been developed independently in the USA and Israel.

Generally, even practitioners who seem uncritically to implement Jungian ideas operate in a dynamic space of questions: how to understand symptoms and the therapeutic process, how to interpret and apply specific Jungian concepts, and more. However, as the scholar and Jungian analyst Don Fredericksen (2010) points out, Jungians typically employ hermeneutics of amplification; missing in this field is a 'hermeneutic of suspicion'. Ricoeur (1970: 32) had described 'interpretation as exercise of suspicion' with particular reference to Marx, Nietzsche, and Freud. As an interpretative method that seeks to unmask and expose what lies behind the façade of some theory or worldview, it might seem inimical with the goal of confirming Jungian theory and taking it forward. Those who seek to amplify Jungian concepts are hardly inclined to unmask his claims as false. However, Ricoeur (1970: 33) stressed (citing Heidegger) that destruction is 'a moment of every new foundation'. My contribution to the collection, Chapter 4, applies rhetorical and literal deconstruction to three case histories of children (including Jung's study of 'Anna') which were told towards supporting theoretical arguments about embodied subjectivity. All three texts appropriate an archetypal image of the Child, with its connotations of being naturally innocent, uncorrupted by society, hence more 'embodied' than the adult.

*

The positive goal of a hermeneutic of suspicion in Jungian studies is a critical reflection that may allow us to revitalize and recontextualize Jung's ideas in today's world. Such reflection is often an emergent property of multi-voiced, many-sided dialogues. This volume is offered with hope that the juxtaposition of different viewpoints may encourage such dialogues within the field.

Jungian studies could be described as a discursive domain with its own dynamics, though sensitive to preoccupations, traditions, social and political conditions of particular times and places. However, Jung draws our attention to what he called *enantiodromia* (attributed to Heraclitus): the 'most marvellous of all psychological laws: the regulative function of opposites', whereby 'sooner or later everything runs into its opposite' (Jung 1943: par. 111). The vibrancy and cross-disciplinary eclecticism of contemporary Jungian studies sooner or later runs into its opposite stance, insularity and foreclosure. Inquiring about how neuroscience, phenomenology, etc. may shed light on Jungian concepts opens up the field to corroborative input and simultaneously closes it against doubting the Jungian concepts we seek to amplify. This book aims to keep open the space(s) of questions within which we operate collectively and individually.

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Chapter 1

Returning to life

Trauma survivors' quest for reintegration

Gadi Maoz and Vered Arbit

Psychotherapy with trauma victims is like a journey into the 'land of the dead'. After suffering the trauma of his separation from Freud, Jung made this assertion in his memoirs: 'I had the feeling that I was in the land of the dead. The atmosphere was that of the other world' (Jung 1965: 181). In this metaphoric territory, trauma victims experience an emotional loss of soul and a bisecting of the meaningful and creative relationship between the conscious and the unconscious. The wholeness of the psyche dissipates, and life dissociates into fragments resulting in suffering and despair. Such a process can take place after serious traumas that affect the victim's linguistic symbolization. Verbal images are no longer easily created, and the mechanisms integrating body and psyche cease to operate. Victims who have undergone major traumas in their childhood ranging from blood-curdling abandonment anxieties to sexual abuse to complex traumas involving physical and emotional exploitation are cast into this dark and terrifying land, as are those who have survived terror attacks or fiercely disruptive war experiences. On the therapeutic journey with these post-trauma victims, therapists become acquainted with the traumatic memories and shocking experiences that flood their psyches. The alchemical mystery of how their bisected and shattered psyches reintegrate remains just that – a mystery.

Jung writes of the trauma complex as follows:

> Today we can take it as moderately certain that complexes are in fact 'splinter psyches'. The aetiology of their origin is frequently a so-called trauma, an emotional shock or some such thing, that splits off a bit of the psyche.
>
> (Jung 1934: par. 204)

The question of how to fuse and heal a psyche split by trauma has engaged modern psychologists for the past hundred years and continues to be a fertile field for clinical and theoretical research and writing. Monahan (2009) mentions many of the leading contributors to the study of trauma and

dissociation, following Jung and Janet. The basic principles of healing the trauma complex were laid out as follows by Jung:

> Hence one could easily represent the trauma as a complex with a high emotional charge, and because this enormously affective charge seems at first sight to be the pathological cause of the disturbance, one can accordingly postulate a therapy whose aim is the complete release of this charge.
>
> (Jung 1928: par. 262)

> [A]breaction by itself is not sufficient to resolve the dissociation. If the rehearsal of the trauma fails to reintegrate the autonomous complex, then the relationship to the doctor can so raise the level of the patient's consciousness as to enable him to overcome the complex and assimilate it.
>
> (Jung 1928: par. 273)

Such an intricate therapeutic journey incorporates healing components that at times may generate wear and tear in the body-mind connection of therapists as well as of patients. The emotional-physical experience of confronting the dissociative defences of their emotionally torn patients elicits physical sensations and powerful emotional experiences among therapists as well. Often these sensations and experiences are essential to the growth of new tissue to help the trauma wounds heal.

The political, social and cultural situation in Israel serves to intensify the vulnerability of individuals and groups within society. Against this background, in this chapter we present two clinical cases demonstrating our experience with the victims of serious post-trauma disorder who have permitted us to follow their quest through the 'land of the dead'. We describe the psychotherapeutic process and demonstrate how it merges with and penetrates the dissociative defence mechanisms that protect and shield patients while at the same time causing them harm and leading them astray. We do not put forward any special technique or tidy paradigm ultimately leading to a definitive protocol for treating trauma. Rather, we strive to describe interventions and to present explanations for the psychotherapeutic processes as we have observed and understood them, though they remain somewhat abstract, subjective and obscure. We do not offer comparative data with respect to other cultures or societies across the globe, where psychotherapists must cope with national existential as well as personal traumas. We do however describe the situation on the ground in Israel, where, against a backdrop of turmoil, existential danger and national and historical traumas, analysts must cope with the personal traumas of patients who are exposed daily to the anxiety and stress of living under threat.

Land of the dead

In the midst of her painful attempt to 'reintegrate', Dana (pseudonym), a 24-year-old victim of appalling sexual violence since childhood, wrote these lines during her fourth year of therapy:

> I am sure this is how you feel when you die. The pain never leaves me, it's as if something inside me has exploded and I am walking around with a huge hole burning with flames of pain. My body recreates this pain over and over, making me go back there and die again, until I myself try a million ways to die . . . I do not want to feel this pain ever again.

Talma (pseudonym), a 30-year-old woman, became a victim of a terror attack by a female suicide bomber six years previously. In her second year of therapy, she made the following remarks:

> I was in the land of the dead. I smelled it already, and I saw the green and yellow colours flowing there in the puddles together with all the body parts scattered all around me. I stepped on a piece of flesh and I came back from there. But it has all remained inside my body.

Life in Israel is marked by the constant stress of military, political and social conflict alongside the threat of war, terrorism, injury and death. This ongoing existential conflict drastically lowers the emotional threshold of Israelis. The national psyche is marked by restlessness, anxiety and over-arousal, extreme responses and impatience alongside emotional flooding and rushing to help others in need. Israel is also a social melting pot. Since its establishment in 1948, the country has been absorbing waves of immigrants from diverse cultures and societies across the globe, creating a pressure cooker seething with a cultural, social and socioeconomic mixture. Many of these groups immigrated in the wake of trauma and crises in their countries of origin. Against this background ethnic tensions and feelings of inequality, deprivation and victimization have continued from the time the state was established. In this shaky reality, personal traumas continue to occur, often reflecting society's collective trauma. For most, dissociative defence mechanisms come into play when the trauma occurs, and the body-mind fixation is what leads directly to the 'land of the dead'. The complex and turbulent situation outside intensifies personal traumas: a rape committed by a security guard who himself is a victim of terror, represents the embodiment of a shadow complex by the trauma tyrant that has turned him into an offender. His identification with the shadows of destruction and aggression has caused him to indiscriminately turn these emotions toward a helpless victim and mercilessly rape the one he was supposed to protect. Hence, in Israel therapeutic sessions take

place in a hall of mirrors reflecting infinite projections from outer worlds of trauma as well as the patient's own individual trauma. In such an analytic situation, it is extremely difficult to establish or preserve a separate *temenos* or sacred place isolated from everyday life outside. For example, if the noise of a helicopter taking off from a nearby military airfield penetrates the clinic, it is impossible to determine for certain what associations the noise may have for the patient and for the analyst: a terror attack, the evacuation of the wounded, thoughts of routine military operations, or the outbreak of war. Such noises piercing the therapeutic bubble stir up shocking events for the patients that catapult them back to the world of their trauma.

Sometimes someone would prepare a light meal in the treatment centre kitchenette, and the odour of burnt toast would waft through the rooms. When this burnt toast smell would reach the treatment room, Talma was overcome by the urge to get up, abandon the session with her analyst (GM) and flee.

GM: You say that when you're at the seashore, something special happens to you, and you don't feel you have to be on your guard all the time.

Talma: Right. That's the only place I can let go.

GM: That happens at the seashore, and in some way maybe it happens here as well, though a bit differently.

Talma: A bit differently, but it happens.

GM: Here you also feel protected and safe.

Talma: Right. I'm less on guard here, but there are still times . . . When someone makes toast . . .

GM: In the kitchenette? When someone makes toast?

Talma: It's hardest when someone burns the toast. It's very hard for me. It makes me feel I can't go into the therapy session . . . But except for that, it's okay . . . If I let my defences down a bit, something can happen. I prefer to be prepared for the worst . . . though I don't understand what I'm preparing for . . .

Therapists themselves must also live in the complex and difficult reality outside and often react with physical, emotional and spiritual responses associated with their own personal traumatic memories. The relationship developing behind the closed door of the therapy room is loaded with associations of national and personal traumas deriving from a shared and very challenging existential reality.

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The healing journey to reintegration must pass through the carved 'land of the dead'. This is a harrowing journey that involves recreating the experience of Dionysian dismemberment along with an uplifting of the spirits. Often this situation facilitates an archetypal self-care system, so brilliantly named and

described by Kalsched (2003), who explains that the operation of archaic and primitive defence mechanisms safeguards the survival of the inner psyche's core. This system of defence identifies and attacks dangers from outside the psyche, while at the same time launching a type of autoimmune attack against parts of the self (Kalsched 2003). He further comments:

> For the person who has experienced unbearable pain, the psychological defence of dissociation allows external life to go on but at a great internal cost. The trauma ends and its effects may be largely 'forgotten', but the psychological sequelae of the trauma continue to haunt the inner world.
> (Kalsched 1996: 12–13)

Indeed, it seems that parts that normally would be connected were split apart by powerful forces that then pitted them one against the other. The defence mechanism turns into a persecution mechanism that does not cease when the trauma is over. It continues to survive and reside within the trauma victim's psyche, thus merging the emotional wound with the physical one.

Descent

Talma, a young mother, was standing in the doorway of her office one morning when suddenly she heard the dreadful and terrifying sound of an explosion that demolished the walls of the large building where her office was located. After the explosion, only the silence of death prevailed. Talma found herself walking out of her office into a shattered expanse where the building once had stood. She smelled burning flesh, tasted blood, saw red, yellow and green fluids pooling into puddles. Within seconds, Talma's body and psyche were overwhelmed by the remains of the plastic-like detached body parts, and these feelings completely and absolutely cut her off from the flow of normal life she had known up until then. Talma was not hurt physically, but her body was covered with blood, and severed body parts covered her arms and her legs. In those very moments, while she was still wandering around in shock with no purpose or direction, she felt and heard the crunch of pieces of human flesh beneath her feet, and her eyes witnessed atrocities that she only dared to reconstruct years later during therapy. Everything her senses took in during those terrible moments was within seconds translated and scorched into her brain and soul, and at that same moment her psyche was also dismembered. Her dissociative defence mechanism was set in motion, preserving her sanity and her life by severing and separating between mental processes of emotion, memory and mediation. For many years, until she began her current therapy, this dissociative separation mechanism continued to operate within her, causing recurring nightmares, hallucinations during the day and at night, and frequently bizarre and uncontrollable behaviour accompanied by outbursts of rage. She felt that severed heads were rolling by her, that her skin was flaking off her face

and that her body was bleeding, and she could smell the burning flesh. For years she distanced herself from her husband and children and was pulled toward the world of those mutilated dead people, whose torn bodies and dying moments were etched indelibly in her memory. All this was accompanied by depression as well as by difficulties in functioning as a spouse, within the family, at work and in society at large.

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Talma's therapy began by cautiously reliving the memory and the physical experience of the trauma together with her analyst in an attempt to gradually connect the events, the sights and the memories. The journey was a slow one, involving a careful reconstruction of her physical and emotional experiences when she stepped into the valley of death in the building, after the woman suicide bomber had detonated the explosive device. When she first dared to leave the house to shop in the local supermarket, a passing glance at the meat cooler caused a strong dissociation and loss of consciousness. A few weeks after she began therapy, Talma agreed to discuss her dreams with her analyst. From then on, physical images poured like molten metals into the therapeutic space and served as fusion catalysts in the reintegration of the split components of her psyche. Her first dreams elicited images of detached, severed and bleeding body parts, and of sounds, smells and other physical sensations that had been smouldering in the depths of her psyche and her body. This healing process was accompanied by suffering and the fear of losing her sanity. Gradual and controlled exposure to the images that emerged from her daydreams and her nightmares, together with the joint metaphorical walk through the severed organs and the description of the actual physical torments she experienced, slowly led the way to the core of the trauma, that broken place where the severed parts of her psyche would ultimately be reconnected. Trauma victims feel a sense of depersonalization. They experience a separation from their bodies and observe what happens from the outside, see their own decapitated body, and are left without physical sensations. Depersonalization is a feeling of being cut off and detached from the reality of the physical body, the experience of being the victim outside the envelope of skin containing the body. Patients sometimes describe the extreme and frightening sensation of not belonging to their bodies. Talma felt she could not identify herself or her face in the mirror and that she no longer felt she 'belonged' in her body:

Talma: I remember the most shocking thing that ever happened. My husband found me in the shower, and I felt I didn't have a head. I was standing in the shower and I knew I didn't have a head, and I could not see. I have no idea how this must sound, but there was someone there without a head, without a neck, and I kept looking for the head and screaming and crying. I lay down on the floor . . .

GM: This is the first time that you have described this frightening experience.

Talma: I was never able to tell you something like that. This is the first time I'm telling you.

GM: So, you looked in the mirror and you saw you didn't have a head and you didn't have a neck?

Talma: It was torn off, not cut off, actually torn off! And there's a difference . . .

GM: This was probably very scary?

Talma: Very much! I kept looking around and looking for my head and it wasn't on the floor or in the shower, and I screamed and wept. And then, as if in a dream, I heard my husband calling me, and I looked up and I saw my little daughter standing in front of me and crying, and when I looked back in the mirror, I saw my head was where it was supposed to be . . .

Such cases prove there is a fundamental connection between body and psyche in that psychological damage is expressed physically and vice versa. Therapeutic efforts to reintegrate the body and the psyche are likely to run up against compensatory reactions that deepen the split to the point of intensifying somatic symptoms that can sometimes endanger the patient's health. That is, the psyche displaces the traumatic experience in the body. Sometimes, years after the original traumatic incident and without any new trauma occurring, the psyche, in response to attempts to reintegrate it with the body, can cause actual damage to bodily tissues.

For example, five years after the terror attack that tore Talma's psyche to shreds and in the midst of her analysis, she inexplicably developed an abdominal haemorrhage that endangered her life. She had to undergo emergency surgery to stop the internal bleeding. Her doctors claimed this is very rare in a woman her age, with a probability of one in a million. Despite the doctors' efforts to stop the bleeding, the night after the operation Talma mysteriously began bleeding again. The nurses and the doctor on call were astounded to see Talma was again bleeding internally, and her external stitches were also oozing blood. This situation necessitated another emergency operation to stop the internal and external bleeding. It seems her body had become a symbol of the struggle within her psyche: the powers of reintegration against the intransigent dissociative mechanism.

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Dana tattooed the word 'whore' on her inner thigh using a sharp knife, the letters of the word imprinted in squares against the background of her scarred skin. She has etched hundreds of short, straight and parallel lines like the furrows of a ploughed field onto the skin of her thighs, shins and abdomen, and, in the past, even on her arms. These lines resemble the undeciphered cuneiform script etched onto the stone walls of

prehistoric caves, bearing witness to daily struggles for existence and survival. Dana's experiences are etched onto her psyche as well: these are painful and grim experiences whose violence endures as they return to haunt her. From the age of four, Dana was sexually abused by members of her family. When she reached adolescence, a gang of young abusers raped her over and over again during the course of a year and a half. Later, during her military service, she was again assaulted a number of times. Through her dissociative defence mechanism and the resultant emotional disconnection, Dana was able to continue functioning despite these horrifying experiences. Thanks to her excellent cognitive and social skills and her many talents and abilities, Dana earned recognition and awards for high achievement and was commended for excellence during her military service. Yet all the time her psyche remained in the 'land of the dead'. For years she had difficulty falling asleep and her sleep was disturbed and interrupted. She had serious eating disorders and would sit on the floor of the bathroom for hours cutting herself with a knife until she bled. At one point she became addicted to sleeping pills and once she even swallowed all kinds of pills in an attempt to put an end to her life. When she agreed to draw pictures in the therapy sessions, her drawings were in various colours, but always featured an abstract black centre.

In *The Black Sun*, Marlan (2005: 79) describes the experience of death embodied in the colour black: 'Alchemy has placed the death experience at the heart of the alchemical process. Without entering into the nigredo and undergoing the mortificatio experience, no transformation is possible.' Nigredo, the blackening phase of the alchemical process, implies a gloomy time of depression, darkness, evil, suffering, guilt and death. Mortificatio in alchemical symbolism is the process of dismemberment and death, and the experience of defeat in the service of rebirth and individuation. The colour black in the drawings of trauma patients in therapy represents an attempt to understand and grasp black as an entity, as illuminated darkness containing and embodying the motif of destruction and construction. Art produced in black provides new ways to understand the process of death, also described by the alchemists using the paradoxical image of a black sun. It is an attempt to describe nothingness and abstention. Black is more than black, as Dana attempted to suggest through the pigments she smeared by hand without using brushes (Plate 1.1). She then daubed black oil chalks over the smears of gouache paints. Green lighting emerged from the black abstraction, a symbolic attempt to express her feelings in order to further the reintegration process.

In the drawing shown in Plate 1.2, the black tree seems to have been totally burnt in a fire. Its boughs are truncated, and it is devoid of any leaves or thin, soft branches. The tree's trunk is dominated by a large gaping eye, and the extent of the fire that destroyed the tree can only be imagined. The tree symbolizes the integration and the completeness of the psyche, for it connects

Plate 1.1

the two worlds by its roots planted firmly in the ground and its top reaching for the sky. It is the *axis mundi*, symbolizing the connection despite the fact that the tree was burnt (Cooper 1978: 176).

*

Dana drew the tree out of anger: 'This is a shitty drawing. Everything is dead in this drawing. Burnt to a crisp'. When Dana said that everything in the drawing is dead, she began expressing her anger without fear, something she had not done previously in the therapy sessions. The tree, as *axis mundi*, represents the feminine, nurturing, protective and supportive principle, and it introduced a healing dimension into the therapy despite being burnt. Dana made the following comment on the second tree, shown in Plate 1.3: *'Here's another tree. It looks a bit better. It's not completely burnt. It has*

Plate 1.2

a bit of red'. Indeed, Dana's need to use some red when drawing the tree's branches was stronger than her inclination to draw green and flowering leaves.

As in Talma's depersonalization experience, Dana also dreamt about dismemberment and heads severed from bodies. She drew a detached head after a dream in which she saw her mother's head being cut off and her teeth rolling out of her mouth. In the dream, her mother had climbed into a large woven basket used to store bed linens. The cover of the basket slammed shut, and her mother was decapitated. The head rolled into a park with a playground (Plate 1.4).

Despite Dana's shock, shame and disgust in drawing this picture, this dream entailed a feeling of death that symbolizes the initiation process necessary for her rebirth. After dreaming this dream and drawing this picture, Dana was able for the first time to express her enormous anger towards her mother, who had not protected her and

Plate 1.3

had not seen what was happening to her little girl. When she described and drew this dream, the temenos was dominated by the feeling that dismemberment must take place to facilitate reintegration. The two poles of the mother archetype – death and birth, separation and unification – were powerfully embodied, signifying that Dana had months of difficult therapeutic work ahead of her.

*

Scenes of dismemberment described in ancient myths such as the Egyptian myth of Isis and Osiris, the Greco-Roman god Dionysus, and the Abrahamic *Brit Bein Habetarim* (lit., the covenant between the pieces) of the Old Testament, symbolically describe the dissociation and reunification complex experienced by trauma victims. Isis was the queen of the sky and Osiris

Plate 1.4

was king of the dead. According to Egyptian mythology, Osiris's body was dismembered and the parts were spread across the land. Isis, his sister and his wife, gathered up the chopped up parts of his body, connected them into one body and breathed life into it. This myth symbolizes dismemberment and rebirth. As expanded elsewhere (Maoz 2009), the life and actions of Dionysus as a mature god could be viewed as an attempt to cope with and reintegrate the dissociative splits of his personality which stem from the dismemberment traumas that he had experienced before and after birth, and then during his childhood. In this view, the Dionysian cults and complexes are archetypal manifestations of post-traumatic dissociative splits, as well as the drive for reintegration of the fragmented parts. In the biblical ceremony in which the land was promised to Abraham (Genesis 15), he dismembered all of the animals to be sacrificed except for the birds. At the end of the ceremony, God insinuated Himself into Abraham's name through the letters of His name (Abram became Abraham). All of these Godhead images include components of trauma and dismemberment. All symbolically represent the core of the self that cannot be obliterated and must be protected at any cost. The Godhead as embodiment of the self must go through aggressive and dismembering initiation rites in order to establish a new reintegrated psychic structure.

The journey

The mystery of the divided psyche's journey to reintegration is not clear. It is difficult to identify the moment when the psyche begins to reconnect and to leave the land of the dead. The body may still be symbolically expressing the psychic dismemberment by means of pain and sickness. The person may continue to see images of pieces of flesh while awake and in dreams, and may exhibit avoidance and separation responses. At the same time, the psyche is already pressing forward toward recovery and the ability to function. The therapy moves to the point of reintegration within the torn and damaged space, the point at which the attempt is made to reconnect the separated parts of body and psyche. Dana began allowing her therapist to help her gradually access her wound, carefully expose her severed defences and begin working together to nurture the growth of a new scab over the wound.

Bosnak (2007) describes his therapeutic work with the victims of post-trauma, comparing the world of trauma to a closed system that changes dramatically when a new factor is introduced.

> A traumatic state is in fact an ecosystem, with each element of the trauma environment predicated on the other. When one element in the environment changes, the entire ecosystem goes through an avalanche of radical transformation . . . When the nucleus of a traumatic system splits open, the chain reaction is dramatic.
>
> (Bosnak 2007: 45)

When therapist and patient pierce the closed bubble of the trauma, change begins to occur.

For years, Dana had learned that she was on her own when facing the recurring scenes of her rape. She imagined herself observing these scenes projected on a large screen. Something changed inside her when, after four years of therapy, she agreed to let her therapist watch as well. This break in her routine of being alone released some form of libidinal energy that spread through her body and her psyche, softened her somewhat, and liberated her from her own stubborn intransigence. Despite the traumatic severance, something did connect, and this led to a chain of significant events. Her reconstruction of the last and most violent rape she had experienced changed Dana's physical and emotional presence in the therapy room. Her disconnection was reduced, her stare was no longer fixated, her lips and her mouth no longer dried out. Her neck, which had once reddened as she choked in her efforts to say her rapist's name, now remained white and calm. Formerly, even saying his name had set off a chain reaction causing her to turn off, claiming she could not hear a thing. Now, her breathing slowed down, and she was able to cry. More fitting and appropriate responses began to appear. During the reconstruction, Dana seemed to be in some

sort of flashback or daydream. Yet despite her horrific and accurate description of the details of the violent rape, new nuances were now apparent in her voice and her body, including short sighs of weeping and a relaxation of her body. It was possible to communicate openly with Dana during the reconstruction. As her precise and shocking story became more plastic and flexible, it became possible to interrupt, to ask, to reflect, and to be empathic. This flexibility enabled Dana to express the unthinkable both verbally and physically.

Bosnak (2007) notes that memories arising in flashbacks or in dreams are a form of revelation. The Greek word for revelation is apocalypse, so that post-traumatic flashbacks are apocalyptic experiences. Dana wrote the following:

> I feel a huge sense of anger that is gaining momentum as if in a whirlpool. I don't know what to do with anger that has no place. I feel I can stab one hundred times and smash in the skull of anyone who has brought me to where I am now. I can burn them and break all the bones in their bodies, tie them up, beat them, scream, spit, curse and maybe after that tell them everything I've been through because of them. Then this anger builds up into lumps of sadness and helplessness and the feeling that there is no way to escape this situation in life. How can I ever understand this weird relationship between the concept of rape and the concept of sexual relations? Where am I supposed to fit in there? Apocalypse now.

When the therapist and the patient experience the trauma space together, when the horrors of the past are described in the context of the changing and developing present, therapist and patient are able to overcome mutual feelings of danger and fear and gradually reduce the dissociative separation.

*

It may be that the secret of the embodiment of reintegration lies in the alchemical trickling of the patient's trauma into the analyst's very psyche. There these substances are crystallized, reformulated and processed, and then returned to the patient ready for a renewed embodiment that is less toxic and less divisive.

Talma: How can I enjoy anything, how can I experience pleasure?

GM: Why shouldn't you enjoy yourself?

Talma: If I knew the answer, I would not have gone shopping for clothes. I felt I was the ugliest person on earth. I sat in my car looking at my purchases, and I felt sick. I saw myself with my mouth open full of blood, my hands were covered in blood, as if I had done it all. I wanted to fall down on the floor. In the mall, to fall down into all that . . .

GM: To fall down, to lie there with the injured and the dead?

Talma: Yes, to lie on top of the blood, because I feel I am filthy and contaminated.

GM: Do you want to imagine yourself lying there on the blood?

Talma: Yes, I enjoy that. I enjoy it. I see myself with all the bodies, and it's pleasant for me.

GM: How is it pleasant? Describe it.

Talma: It calms me down. When I feel that way, I feel I've found myself and found where I belong. I'm the one who has to take responsibility for what happened. Something of national proportions happened there, not just some traffic accident. The female terrorist who did it blew herself up and died, and she cannot take responsibility, so I took on what I experienced and I don't want to let it go.

GM: What you are saying is understandable. You feel a need to be with their bodies, with the body parts, with the blood, with everything that happened there, with all the colours you've spoken about. You are connected to all those parts as if they are part of you.

Talma: They are part of me! They are! I see those parts inside me, those colours, those people, all that yellow and brown that are mixed inside me, the colour of the water from the faucets that flooded everything and mixed with the colours of the blood, and the pieces of flesh that were scattered all around and stuck everywhere, actual pieces. It's only here that I can talk about this, and here I can tell you what there is, not what will be, only what there is. I just can't seem to separate between then and now, and because you tell me you see it with me and understand it, it's as if you were there with me.

The reintegrative narrative of reconstruction comes into being by retelling and repeating the details of the traumatic event and at the same time describing what is going on here and now, in the psychcotherapeutic space. In the above subtext, the therapist's role can be heard in his attempt to encourage the reintegration process. The powers of separation and dismemberment are also described in the text. Considerable effort is needed to melt down and penetrate the hardened, protective outer layers surrounding the pictures of the shocking events of six years earlier and at the same time to reintegrate these pictures into the flow of time that has already passed rather than leaving them where time was interrupted and fragmented. Two concepts of time, *chronus* and *kairos*, can help clarify this. *Chronus* marks the horizontal time line according to which Talma and the analyst lead their everyday lives, while *kairos* represents the vertical time line that was severed at the time of the trauma and that remains with Talma at all times as an existential experience in the present.

By using their imaginations and by focusing on physical sensations, psychotherapists themselves can often experience physical and mental sensations while a narrative is being reconstructed, for example in the form of personal

images and associations symbolizing and marking the feelings of nausea and of fear, the smells of death and blood, and the inhaling of air saturated with steamy smoke. The therapist's ability to 'survive' this experiences without becoming lost and dismembered enables the patient to incorporate these feelings into herself. Harris and Sinsheimer (2008: 55) describe how vulnerable therapists are, how clinical work affects them physically and how their insights are embodied physically and express what the patients are undergoing. These authors describe this analytic vulnerability as a gift and at the same time an Achilles heel, for the analyst's body is one of the primary instruments of therapy.

Talma stated she was capable of living with her traumatic experiences and of expressing all the horror only in the clinical setting, for in that *temenos* she felt that 'you were there with me'. Her terrifying experiences broke into her therapist's physical experiences, and her feeling that the therapist was able to hear these experiences and listen to what was taking place inside her body enabled her to live with herself. Within the therapeutic space, the therapist developed a participation mystique of sorts, an ability to sense her inner states.

GM: It's really like that. It's as if you are now standing at the gate, in the opening between leaving and staying. It is very difficult for us to decide whether to go outside or stay inside. It's as if your sense of responsibility is telling you to stay inside with all the bodies and the blood and not to be in such a hurry to leave.

Talma: That's right, when you say this it calms me down. As soon as you said that to me, I relaxed, because I have never heard such things from anyone else, not ever. It's as if I cannot decide on my own, where I am, and that's true, and it calms me down when I feel that you understand me and sense me and that is important to me. On the other hand, I don't know what ordinary real life is about . . . and that is very scary.

To find the way through the rising smoke and fog, the analyst must move carefully and with eyes wide open. Just as a driver driving at night through fog must use the low beams so as not to temporarily blind oncoming drivers or himself, so too the analyst must avoid intense, sharp or premature projections of the trauma within himself. Otherwise, the dissociation will intensify and take the analysis to the point of dismemberment. Proper psychotherapeutic work involves identifying the presence and heaviness of this fog in the intrapersonal level and within the interpersonal space. Experience indicates that careful, patient and attentive waiting will ultimately enable the patient to signal to and manoeuvre the analyst past the concealing fog with relative safety. The fog serves as a protective layer, while at the same time it

marks the pace and the tempo according to which the analyst should advance the flow of the reconstructive, revealing and sustaining narrative of the trauma. The analyst should, together with the patient, slow things down, clarify, sense and experience what happened at the crossroads of separation and disconnection.

Dana, in love for the first time in her life, is making serious attempts to forge a natural relationship with her boyfriend. But as she tries to experience a normal sex life in a normal relationship, she finds herself overwhelmed by a deluge of recurring memories of the shocking rapes she suffered and by flashbacks of the physical and emotional abuse she experienced. She does not understand how to feel about her body in a context that is not abusive. It is not clear to her how her body, which is accustomed to cutting itself off when she is abused, can now reattach itself to her psyche in the context of a loving relationship. 'It's the same body', she said, and from her perspective this is impossible.

In attempting to imagine what Dana was describing, her therapist (VA) experienced herself as a screen on which these awful events were being projected. VA felt nausea and revulsion deep within her body. VA also experienced a modicum of consolation and relief in the knowledge that she had been given access to the depths of Dana's psyche and its emotional contents. She was also confronted with Dana's existential fears and the need she has – which she is powerless to control – to cut her body with a knife. It may also be that VA's knowledge and confidence that at the end of her workday she would return home to her family, to her own protected and stable world, were what enabled her to accompany Dana on the tormented journey to the land of the dead and to dare to experience its horrifying essence.

Dana: I can't help feeling that huge and awful threat when he touches me, even though I know it's him and that he loves me and will protect me. It's the same feeling of defeat, the same dirt, the same sweat. Maybe the pain will be different. Maybe he will stop when he sees I am dead. Maybe he will hug me in the end. But I am sure that he'll make me vomit and want to disappear and cut myself. And that will take me back to a place where there is only one chance to escape. To die.

VA: Describe what it means to die when this happens to you with him.

Dana: It's stagnation. Being cut off. I blend into the furniture. At first there is silence. I don't feel a thing. And then something happens, and suddenly everything around is a different colour.

VA: What colour?

Dana: Grey. Like a fog. I don't know why I told you fog and colour . . . my body becomes rigid, and my mouth dries up, like I'm in shock, speechless. This

always happens to me when I'm not prepared, and then I try to gain control and calm down, I try to stabilize my breathing and my heart rate. Something inside me wants to give a contradictory response, but then I always go into a state of nothingness.

VA: What is this physical nothingness? Please explain. Describe where it happens.

Dana: This nothingness begins in slow motion. Everything is painfully slow, my thoughts are slow, I can't get out of that place. I am stuck at the same point and I see it and feel it as if I'm in a movie. It's always that same inhuman pain. That's the point when I begin to feel my body because it hurts so badly.

VA: Where does it hurt?

Dana: Where I stopped, where I got stuck.

VA: So it's no longer nothingness. It's something. It's pain.

Dana's memories, feelings and images were aroused from a deep somatic source. She had difficulty organizing them into a verbal or visual narrative through drawing. In therapy, the idea was to keep her as much as possible within the physical sensation so she could feel herself, perhaps for the first time, in an environment that was inclusive and protective. Attempts were made to bridge between her body language and the words she uttered. At times Dana was able to write about this only after the session, and in the next session she also dared to put what she felt into words:

> The first difference I was able to think about, to feel, was in temperature. Obviously a gun is made of frozen metal, and the male sex organ is a living organism. The second difference was in actually knowing. This time I knew what was about to happen, I was not surprised, I chose to be there. I was aware that he loves me and does not want to hurt me. He is not acting out of violence. It was up to me. When it was over, he was not going to throw me away to die and to cope all by myself with the horror. He also does not pay me. And there is a difference in the smell. The smell is different. But nevertheless, I still feel like vomiting all the time, I always feel nauseated and about to throw up.

This represented a mutual and determined attempt on the part of the therapist and Dana to find something beyond the literal channel of understanding, to hear, see, smell and feel the physical bodily responses. Eldredge and Cole (2008: 79) define this situation as an attempt to remain in touch with the reptilian part of the brain until the limbic system can reflect the horror through emotional rather than verbal feelings. This insight is based on the common understanding that the limbic system continues to function as if the traumatic threat is still present and someone has 'forgotten' to signal the autonomic nervous system that the danger has passed. This attempt is not without its risks.

Once, for example, Dana had a sense of losing control over her body when she described a particularly difficult rape experience. She alternately paled and blushed, breathed quickly as if being pursued and attacked, and her mouth dried out. The same happened when she went on to describe her current relationship with her boyfriend: her body responded as it had when she described the abuse.

Bernstein (2005) describes it like this:

> The wounds to their bodies were so profound, in some cases at a pre-verbal stage of development, their memory is held more on a somatic level than on a psychic level . . . Psychological apprehension of the wound must be accessed through somatic memory.
>
> (Bernstein 2005: 153)

The therapist (VA) attempted to show Dana how her physical sensations change with respect to inner and outer stimuli. She asked Dana to pay attention to her autonomic nervous system as expressed in her involuntary physical movements. She gradually tried to show Dana how a flow is generated between all the parts of her body and between her body and her psyche, a movement that will connect all the dismembered parts. In discussing this with Dana, the therapist herself felt a need to breathe more slowly and deeply, to pay attention to her own anxieties, and to examine how she turned inward towards her own painful feelings. When the therapist's body relaxed, Dana was also able to connect to herself.

Graham Bass (2008: 151) states that repressed trauma is stored in all parts of the body, in the internal organs or on the surface of the skin, like atomic waste that has sunk to the ocean floor, making the world uninhabitable. We have no way to prepare ourselves to transport such waste, and nowhere to transport and store it so that it can no longer harm us. This waste, this leftover garbage, this dirt, and everything that has been discarded and remains after being used, can be symbolically understood as the tributes of food given to the goddess Hekate. In an essay on Hekate, Popović (2008: 369) describes a goddess of witchcraft who stands at the crossroads of our unconscious. She is the goddess of lunacy and also of inspiration. She has a triple nature as manifested in her three heads and three faces. She rules the underworld and is the goddess of healing and regeneration. She is the dynamic healer of the psyche. This healing is effected through the imagination by constant fluctuation and change in everything that is fixed and static. In the search for a place to store the waste products of trauma, Hekate symbolizes the storage site, the container of all that has been repressed, all that is crazy, irrational and sexual, the waste bin enfolding all types of anxieties and fears. In this role, Hekate can also embrace everything that is

bizarre, extreme and illogical, including post-trauma. Hekate's three heads represent the analytic triad: therapist, patient and the 'third'. As a symbol of the union of opposites and in her position standing at the entrance to hell, Hekate is present in the temenos where the analytic 'rites' with the post-trauma patients take place. Contrary to all the other gods to whom human beings brought tributes, gifts and sacrifices, the followers of Hekate brought her leftovers. Her food is garbage. Trivial things that turned out to be the psyche's garbage were, with the help of Hekate's magic wand and the imagination, transformed from garbage into proper food for the psyche. Hekate's embodiment in therapy helps patients face the filth, the disgust, the repression and the fear, enabling them to join the journey towards finding the soul lost in the land of the dead. Schwartz-Salant (1998) uses another metaphor to describe similar principles that symbolically represent the embodiment of the unification of body and psyche in the analysis of trauma. He describes this unification based upon the idea of the subtle body space in alchemy. This is the space where two people meet physically and emotionally. The transformation and unification between them takes place in the darkness of the nigredo. Schwartz-Salant explains that the analytic proximity relations are created on an imaginary basis only in an attempt to encounter the mad parts of the other. He identifies the moment of encounter as a moment of confusion, withdrawal and weakness. These feelings indicate he is approaching the place containing the mystery of the other. The feeling of being in a haze (Dana's fog) and brief physical sensations represent the meeting places where the root of the mystery is found. The encounter here is difficult and fraught with conflict. It produces changes in both bodies and in the relations between them. The solution to the problem of separation and unification is not necessarily a quick and comfortable one. According to the alchemists, the solution is found in generating change. When change occurs, the problems are transformed and some of them are then solved.

Talma: Do you know what else I am guilty of? Of feeling sorry for the suicide bomber. I am supposed to hate her, but I could not look at her the way she was. When I see her I am supposed to enjoy how she was all torn up, how her body was ripped apart. But inside I feel sorry for her, and I feel guilty for that as well . . . I am guilty because I am an unstable person, I'm not supposed to feel sorry for her, I'm supposed to hate her because she killed and maimed so many people . . .

GM: You hate her and you also feel sorry for her, and the one does not contradict the other. These two things can be related. These are very human things, and you are a human being. You are very deeply tied to your emotions, and that's totally normal.

Talma: Do you think it's okay that I feel sorry for her? It's not because I'm unstable or crazy?

GM: I don't think this has anything to do with stability. It makes you very human and very genuine.

Talma: The truth is that it's hard, very hard, to live in this crazy world.

GM: Yes.

Talma: I just wanted to hear that it's okay, because someone else won't be able to understand this and will think I've lost my mind because the terrorist wanted to kill people, to kill me as well . . .

GM: That's why we're here talking about this.

Talma: I wanted to hear that it's okay.

In citing Jung, Stein (2006: 34) explains that genuine therapy involves drawing close to numinosity, and that the closer one gets the more one is released from the pathological process. He stresses the notion of 'pilgrimage' in the therapeutic context, and refers to the patient approaching numinosity out of an understanding of its divinity and a belief that the pilgrimage gives meaning to despair and suffering. Accompanying our patients into the land of the dead is a joint journey toward numinosity while providing calming explanations and inspirational messages of hope and meaning about their dissociative defences. At the beginning of the journey they feel they are dead men walking. As they get closer, they assemble under the reconstructive influence of the archetypes that have the power to unite.

*

The struggle for reintegration can be as tormenting and painful to the body and the psyche as the traumatic events themselves. Psychotherapists treating post-trauma know that there is a correlation between physical bodily pain and raging emotions during the journey to healing. This is a harsh struggle between the choice of living in the land of the dead or in the reality of the world of the living.

Six years after the traumatic event, Talma describes her torments after surviving the terror attack without physical harm, while she struggles to overcome the dissociation that has cut her off from the flow of her life and has left her trapped in the memories of the past:

Talma: It's a struggle to get out of there, not to go back there, to fight for that, not to give up on my rehabilitation, but it simply assaults me and won't go away. It cuts me off from my surroundings. Again I'm out of it. It happens in the morning, all of a sudden I can't hear very well, I am living with my nightmare from the night before. Everything around me is foggy. It's as if my ears were plugged, my nose was stuffed, and I feel nauseated about everything I now see. And the problem is that today I feel much better

than I once did. I used to have nightmares all the time. Then they began coming less frequently, and I try to overcome, and I have more energy and I also feel differently about things. I am happy I'm more in control, and then I break down again.

GM: But don't you understand? This is exactly your inner debate – the debate between staying in the familiar inner world with all those awful pictures, that paradoxically is also somewhat safe, or going out into the scary real world. It's as if all your worlds have been turned upside down.

Talma: It's not that I don't want to get out. I just don't know if I'm allowed to. Will I be punished for leaving that place, the world of the dead? I already know I deserve a good life, but even talking about this here and now with you makes me feel bad physically. I feel like throwing up.

GM: You are going in and out. Maybe you can just go back for a visit, but not stay there and go under.

Talma: It's somewhat better when I visit there. Clearly it's not the same as it was. But it's still hard . . .

The trauma is imprisoned within the body and contained by it as well. As the reunification progresses and strengthens, a powerful dialogue takes place with the physical body, which responds through pain, nausea, contractions, skin sensitivity to hot and cold, and visual images and sounds.

On her way to overcoming her night-time anxiety attacks, Talma has trouble sleeping:

Talma: I feel I am suffocating and don't have enough air and even in the middle of the night when it's very cold I feel I have to go outside. I sit there wearing a jacket and the cold doesn't bother me. That's part of how I cope. I feel a sense of relief when I go outside. The cold pierces through my entire body. It's fresh air that was not there at the scene of the terror attack. My body needs air . . .

GM: When you go outside, you feel the cold air flowing through your body, and then you are somewhere else, somewhere far from the terror attack, a safer place.

Talma: Undeniably that's the case. Being outside immediately resets me and takes me away from there, and preferably at night in the cold. The colder the better.

GM: So let's compare that to what goes on here. Maybe in the clinic as well you have some physical experience that gives you this sense of security. Of course it's different, there's no cold air here, but the 'air' here is different, not something concrete . . .

Talma: I understand. I don't know, there are things that can't always be understood. They are here right in front of me and I don't understand them. I feel as if you

were there with me, as if you went in with me, and maybe that's what I allow myself here. From where I sit, you were there with me. I don't know how it is for you . . .

GM: I want you to know that from my perspective as well, I was there.

Talma: You are like a bridge between the terror attack and the world of cold and safe air. I feel very safe here.

While being Talma's bridge to safety, the analyst (GM) was himself vulnerable to tensions and anxieties when occasionally attending for his personal affairs the office building where the suicide bomber acted.

Sometimes Talma refers to the physical sensations assaulting her as her body's way of 'rescuing' her:

> It's a good thing my body rescues me physically when I find myself inside those films. My anxiety is intense to the point of nausea, I feel like throwing up and I don't know what to do or how to act. I can't even prepare sandwiches for my daughters to take to school. All of a sudden I feel nauseous and dizzy and I need a time out, and that's how my body rescues me. At that very moment, when I could have fallen or fainted, my body saved me by protesting, and I said to myself, wait a moment, I have to sit down for a second because I'll fall if I don't.

*

Dana's efforts towards reintegration were motivated and moved along by a powerful love, supported by her strong intellect which helped her internalize the cognitive processes involved in healing. Yet these abilities had little impact on her physical and emotional functioning. She described the torments of her healing as follows:

> I love to see that we [she and her boyfriend] have a future, and the excitement I feel makes me behave differently. This feeling gives me a sense of balance and fills me with the feeling that I'm not alone, I'm not small, or bad, or guilty, or being pursued, or a whore. I'm afraid to talk about being okay and happy, about the feeling that nothing can bring me down except myself. But then, when I give in and sleep with him, it's a form of death for me.

As Dana progressed in building her relationship and as the frequency of her dissociation lessened, Dana allowed herself, after five years of therapy, to reconstruct being gang raped more than ten years previously:

> I put myself into the crater of a volcano, into the scene of horror. Everything mixed together: my mental sense of disconnection and lack of rational thought,

> my psychotic anxiety and the desire for everything to disappear and be wiped out, as if nothing had happened, my inability to cope with the pain that surprised me each time by attacking in places I didn't know could hurt so much, terrible shame about what was done to me, what was said about me, what I was forced to do, and the knowledge that no one would believe a story like mine. It doesn't matter that I'm a good student or a good friend or a good sister or a good girl. Because all that's left is a good whore, because whore wipes out all the other titles I've collected throughout my life.

Dana was at the point of alternating between entering and leaving dissociative states. She entered and left the world of the dead, and she referred to what was happening to her as *Apocalypse Now*. Sometimes past memories took over and clashed forcefully with her new relationship. Gradually a bridge began to be built connecting the severed parts. She commented on her current relationship with her partner: 'It's still difficult for me. But I have fewer guilt feelings. I don't feel that I did something terrible or something inappropriate for my age or for who I am. It was different because I felt like someone was with me in this love.'

*

Talma is about to begin occupational rehabilitation, with the help of the National Insurance Institute. Her analyst (GM) has metaphorically become a bridge of sorts symbolizing the axis uniting all the severed parts of her life.

Talma: I see you as some sort of a trail. I don't know how a person can be a trail, but there is a passageway, a safe path leading away from the terror attack to the air in this room, like the cold and refreshing night air. It passes through you.

GM: So, am I like a bridge?

Talma: Exactly! Like a bridge! Because you stand for and symbolize a bridge between the two worlds. You are not entirely there, but you are there, and you are also here. I'm looking for such a bridge at home as well, but I haven't found it yet . . .

GM: You have to recruit it from within yourself.

Talma: Yes, it's a symbol of power and strength.

Epilogue

The treatment of separation and isolation becomes more complicated in Israel, where citizens live in an outer reality burdened by recurring wars and terror attacks. The victims of trauma, whether from wars and terrorism or from violence and sexual abuse, are shocked at the time of the trauma and often continue to withdraw even after the healing process has begun.

Sometimes therapists feel their ongoing efforts have been for nought. Yet the withdrawal is usually temporary and sometimes even short-lived, while the healing process is strong and in most cases the patient will continue to move forward from the point of the withdrawal.

The night before Talma was to be evaluated for her occupational rehabilitation, a major terror attack was miraculously averted in the city of Haifa. It was the main story on all the newscasts. Talma reports that she attempted to disregard the many stories, but the next morning she did notice a number of details. That night she felt very sick.

Talma: I don't know if this is related, but today when I was sick I fell asleep and dreamed. Even though I was sick and in bad shape, I still dreamed I was walking on a very high bridge over water, over a river, with lots of green hills all around and it was so beautiful. I kept walking and all of a sudden I felt I was falling, and I was so scared, and I screamed because I was afraid of falling into the water because the bridge was so high up! Really high! And then I suddenly realized I was tied to something, and that someone was holding on to me and that nothing would happen to me even if I did fall. The worst that would happen would be some sort of a bungee jump. Then I woke up and told myself, that's it, I felt that's exactly the way it is! That I'm walking along, and I keep falling, and each time you catch me and I go back to this good place. That's how I remember it. I went to a green place, everything was green, very very green. I really feel that every time I fell you carried me along. When I fell I didn't know I had a safety rope and that it was keeping me from harm. That's why I was so afraid . . . that's all.

GM: When did you become aware that I was pulling you along? When did you understand that?

Talma: When I was most afraid. At the peak of my fear, at the point of my fall, when I felt I was just about to break into pieces, that's when I became aware that someone was holding on to me and I saw I was secured. I understood I didn't need to be afraid, what was there to be afraid of because I had this safety rope and I could go back to the bridge and to wherever I wanted. Really, it's been six years since I dreamed about something green, since I dreamed about something beautiful, since I was in a beautiful place surrounded by green mountains with water beneath. This dream was really weird, because after the images of the terror attack that was averted in Haifa I thought I would wake up from a nightmare, like always . . . but that didn't happen. I think I'm in a different place from where I was before.

*

Dana wrote the following to her therapist:

> I'm sitting in my living room and really enjoying eating some vegetable soup I prepared. It came out great. I love this house, the atmosphere of this city, the university, my status as a poor and struggling student. I love the demands of my studies and this house and the distance. I think I simply love everything. It's not that things are not difficult, and sometimes too much and lonely, and sometimes I feel I'm 11 or 14 again, and all I want to do is run away. But somehow here this takes up less space in everything that has happened to me now and you can say that my devils are in a really friendly mood . . . I like it that I can see a future with him. My excitement causes me to behave differently, in a way I never thought I'd be able to. It's a feeling that gives me a sense of balance. A feeling that fills me up so that I almost don't have any place for feeling alone, or small, or bad, or guilty, or pursued, or like a whore. I love him. This is a feeling that makes me want to shout it out loud, and to tell you all the little details and call you, but then I don't know what to say. It seems weird to call you up just to tell you I'm okay . . . or more than that, that I love him. That things are good for me, that I'm living a life I thought I'd never have. I talk to you in my imagination every night and tell you about all the times I become unbalanced and want to run to you so you can hug me and protect me.

*

Has our mutual journey come to an end? Are we now leaving the land of the dead together with our patients?

What indicates that Dana and Talma can now walk across the bridge alone, reconnected to themselves, to their fellow human beings, to a life without trauma? The alchemists wrote about the divine spark hidden in the darkness that bursts forth in its entirety after walking through the land of the dead. After her symbolic ability was rehabilitated, Talma was able to understand the significance of the bridge she walks across and to internalize the healing images even while she is still standing over the abyss and in danger of crashing and suffering a descent back into the land of the dead. Dana's internalization of this healing is expressed by imagining herself being hugged by her therapist. These lights flickering in the darkness of the land of the dead mark the development of a stable process of reintegration. Their ongoing merging into everyday life and their ability to function as individuals and as members of Israeli society will prove that the quest is approaching its closure.

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Chapter 2

The body in psychotherapy

Contributions of Merleau-Ponty

Robert Romanyshyn

Wendy Wyman-McGinty (1998), in her reflections on authentic movement, the somatic unconscious and the body in analysis, notes that early in his career Jung 'observed that he was able to understand and communicate with a schizophrenic woman by imitating and reflecting her gestures'. She also notes, however, that Jung 'did not develop his ideas on movement as a form of active imagination' (Wyman-McGinty 1998: 239–40). While Andre Sassenfeld (2008) acknowledges that since the late 1980s a place has been made for the body in psychotherapy, citing, for example, the works of Redfearn, Sidoli, Wiener, Cambray, Samuels, Stone, Chodorow, Greene and Heuer among others, he says, 'analytical psychology's historical emphasis on the psychological side of the individual's psychosomatic totality needs for completeness to be balanced with theoretical and practical knowledge regarding the patient's bodily side' (Sassenfeld 2008: 1). Heuer is even more blunt regarding the place of the body in Jungian psychology. He says, 'Jungian psychology seems marked by a theoretical ambivalence towards the body, whilst mostly ignoring it clinically' (cited by Sassenfeld 2008: 2).

In this chapter I want to show how Merleau-Ponty's phenomenology of the body provides a radical theoretical ground for the body's place in psychotherapy. Before I do so, however, I need to acknowledge that phenomenologists including Merleau-Ponty have by and large limited their dialogue with depth psychology to psychoanalysis and have excluded the work of Carl Jung. This is quite unfortunate, especially since the example of Jung's work with the schizophrenic patient cited above is quite in tune with Merleau-Ponty's understanding of the body.

The lived body

The symbolic structure of behaviour

The lived body is a central theme in phenomenology. It is the body that one *is* compared to the objective body one *has*. Developed in the works of such early pioneers as Erwin Straus, Medard Boss, Eugene Minkowski, Henri F.

Ellenberger, Ludwig Binswanger, V. E. von Gebsattel, F.J.J. Buytendijk and J.H. van den Berg among others, it was first introduced to an American audience with the work of Rollo May (1958) and the programme in phenomenological psychology founded at Duquesne University in 1964. Of all these early pioneers it was, however, Maurice Merleau-Ponty who most advanced our understanding of the lived body, and whose work provides the best foundation for thinking about the presence of the body in psychotherapy.

Merleau-Ponty's last work, which was published under the title *Le Visible et l'invisible* (1968 [1964]), was incomplete at the time of his death in 1961. This last work is in fact sketches for a project that was intended to take up again the foundations of his phenomenology, which began with *The Structure of Behaviour* (1963 [1942]), continued through his major work, *The Phenomenology of Perception* (1962 [1945]), and in some later essays written in the last period of his life and collected in *Signs* (1964 [1960]). Of special import from this period was his essay 'Eye and Mind', which was the final work published before his death, and which appeared in English translation in *The Primacy of Perception* (1964).

In this span of some twenty years we have in his work the makings of a new ontology, which Claude Lefort described as the enfoldment of the seer and the visible that discloses 'the impossibility of further maintaining the point of view of consciousness' (Lefort 1968: xxi). This new ontology, which no longer privileges the position of consciousness divorced from flesh, is rooted in the chiasm or crossing of the sensitive flesh of the body and the sensuous flesh of the world, including, of course, the body of the other. It is an ontology that is an erotic of desire, a carnal aesthetics whose devotion to the flesh situates Merleau-Ponty's phenomenology alongside the forms of twisted desire that psychoanalysis explored. Indeed, in 1960 in a preface he wrote to *L'Oeuvre de Freud et son importance pour le monde moderne*, written by the French psychoanalyst A. Hesnard, he said of phenomenology and psychoanalysis that 'They both tend toward the same latency' (Romanyshyn 1977: 211). In his preface Merleau-Ponty makes it clear that this latency is the latency of the body. The body is the place where phenomenology and psychoanalysis meet and need each other.

In his first book Merleau-Ponty begins his exploration of the lived body in terms of the notion of structure and a description of the three structures of behaviour. What is important here is that with this notion of structure Merleau-Ponty is trying to move away from causal thinking toward dialectical thinking. Structure is neither a fixed and determinate fact nor a logical concept or idea. Rather structure refers to a preferred and typical style of behaving in and engaging the world and each structure describes such a style. So, the syncretic structure describes an instinctual style of behaviour; the amovable a conditioned style of behaviour; and the symbolic a style where behaviour is the possibility of possibility. In this respect there is an increasing amount of freedom from the conditions, whether biological or social, that

inform behaviour to the point where behaviour in its expression is not guided by some norm but is the creation of a norm.

In developing this theme Merleau-Ponty made use of the Husserlian notion of *Fundierung*. According to this term, when each higher structure takes up a lower form, that lower structure is preserved even as it is transformed. In Husserl's language, *Fundierung* is the paradox wherein

> the founding term – time, the un-reflected, fact, language, perception – is primary in the sense that the founded is given as a determination or an explicit form of the founding, which prevents the founded from ever absorbing the founding; and yet the founding is not primary in the empiricist sense and the founded is not simply derived from it, because it is through the founded that the founding is manifested.
>
> (Merleau-Ponty 1964b: xix)

In Merleau-Ponty's work *Fundierung* is illustrated in terms of the relation between perception and thought. While thinking is an explicit form of the perceiving body, it preserves perception even as it transforms it. Thinking then is neither divorced from nor reducible to the perceiving body and/or the perceptual world. Perception founds thought but only insofar as thought finds itself founded in this way.

A more direct way to illustrate this notion is through the example of the wink and the blink. The blink, this piece of biological behaviour, is primary in the sense that the wink is given as an explicit form of the blink, which does prevent the wink – its meaning, its symbolic significance – from ever absorbing the blink. The wink as a psychological expression is never a realm of existence apart from the biology of the blink. To wink one does need a pair of eyes that are able to blink. On the other hand, the blink is not primary in the sense of a mechanism that is the cause of the wink, which then would simply be the effect derived from this cause. When one winks one has interrupted for a moment this mechanism of the blink, and in that space one has transformed mechanism into meaning. This ability to interrupt is what Merleau-Ponty means by the symbolic structure of behaviour. The symbolic structure of behaviour is the lived body compared to the body as a thing. The symbolic structure of behaviour is what makes the body human because it radically reverses the relation of what founds and what is founded. Following McCleary (1964: xix) in his comments on the notion of *Fundierung* in Merleau-Ponty's thought, we should say that the lived body reverses the relation between bios and psyche. The lived body becomes the founding term. The patient who walks into the therapy room is not a mechanism in motion. He or she in gait and posture is the expression of an intentional, often unconscious, movement. Even a patient with a Parkinsonian gait is expressing his/her way of being in the world, and while the lack of dopamine-producing cells is the cause for the movement, its meaning still resides within the symbolic order.

To confuse the two, or, perhaps worse, to reduce the latter to the former, is to kill the speaking of the soul.

Already in his first work Merleau-Ponty's phenomenology seeks to liberate psychoanalysis from the way in which its Cartesian heritage lingers in its causal and mechanistic thinking about the body. So, in this same first work he asks 'whether the conflicts . . . of which he [Freud] speaks and the psychological mechanisms which he described really require the system of causal notions by which he interprets them' (Merleau-Ponty 1963 [1942]: 177). He then goes on to say, 'it is easy to see that causal thinking is not indispensable here and that one can use another language' (1963 [1942]: 177).

The lived body is central in the work of psychotherapy. The notion of structure understood in terms of the idea of *Fundiering* compels psychotherapy beyond causal thinking about the body. The wink is a gesture within a field and its significance would be noteworthy within the analytic field in ways that the blink would not. This capacity for gesture not only makes us aware of the body as mechanism, but also shows us that the human body is more than mechanism.

This awareness and knowledge is the tragedy of illness and it is the basis for the dialectic in the transference field between what I will describe as the gestural body and the symptomatic body in psychotherapy. The meanings that are generated in the praxis of psychotherapy arise within an interactive field where patient and therapist sense within themselves the carnal equivalence of the other.

The field of flesh

In his essay 'Eye and Mind', which was the last published work he saw before his death, Merleau-Ponty (1964b: 162), quoting Paul Valery, says, '"the painter takes his body with him,"' to which he adds, 'Indeed we cannot imagine how a mind could paint'. It is an essay whose arc reaches back to his earlier works regarding such themes as the structures of behaviour, the relation between body and consciousness, the genesis of meaning, and the sheer presence of things, and looks forward to how these themes are matured within a metaphysics of the flesh and its anchorage within the visible.

Alphonso Lingis, who translated *The Visible and the Invisible*, the text Merleau-Ponty was working on when he died, states, 'The concept of flesh emerges as the ultimate notion of Merleau-Ponty's thought' (Lingis 1968 [1964]: liv). It is a term that Merleau-Ponty says 'has no name in any philosophy', and as he develops this notion in the text it becomes clear that flesh is not just what phenomenology describes as the lived body distinguished from the objective body. Rather, flesh is an elemental reality, like the elements of air, water, fire, earth, light, and to understand its elemental presence one finally has to surrender any positivist notion of the body as an empirical given, a corporeal piece of the visible world over against a mind, 'the seer,

which must be an incorporeal and non-sensorial knowing agency, an immaterial spirit, finally a pure clearing, a nothingness' (Lingis 1968: lv). In this context of the elemental flesh Merleau-Ponty lays the foundation for a new ontology in which the 'flesh is for itself the *exemplar sensible . . . a general thing*, midway between the spatio-temporal individual and the idea, a sort of incarnate principle that brings a style of being wherever there is a fragment of being' (Lingis 1968: liv; italics in the original). Flesh is an exemplar of the sensible because it is 'the visible seer, the audible hearer, the tangible touch – the sensitive-sensible: inasmuch as in it is accomplished an equivalence of sensibility and sensible thing' (Lingis 1968: liv).

The other also belongs to this equivalence of sensibility and the sensible, for just as one is a seer for whom the other is seen, that other is also a seer for whom I am seen. In this respect, flesh is the locus of a crossing, the site where the dichotomies of subject and object and self and other are for a moment confused. The elemental flesh is a chiasm where self and other are for a moment dissolved, where, in fact, for a moment, the equivalence is an exchange, a transformation in which 'I' who look at a thing or at you am also looked at by things and by you, a pivot where one is simultaneously the seer and the seen.

This enigma of the flesh that simultaneously sees and is seen inheres in the flesh itself, for the body that 'looks at all things can also look at itself and recognize, in what it sees, the "other side" of its power of looking. It sees itself seeing; it touches itself touching; it is visible and sensitive for itself' (Merleau-Ponty 1964b: 162).

Flesh exists within the field of the visible. 'Things', Merleau-Ponty (1964b: 164) says, 'have an internal equivalent in me; they arouse in me a carnal formula of their presence'. But if things have their internal equivalence in me, how much more seductive is the internal equivalent of the other, whose flesh so much more mirrors one's own, whose form situates self and other in a circuit of reflection, in a field of reciprocity that is unmatched by other forms of being. In this circuit the other has that internal equivalent in me as do I in him/her, and each does arouse in the other some carnal formula of their presence. But in all cases, whether it be with the other who reciprocates my gestures, or with the things of the world, one's body as flesh radiates beyond itself. In this respect, vision is not a static act. One's eyes do not search out the landscape from some outpost, directed in their gaze like a beam from some flashlight by a mind that is outside the visible. On the contrary, one's eyes are drawn out of their anatomical sockets and wander over there toward the other. One's vision finds its fulfilment in the other or in the things seen, in that thing or other that has impregnated one's flesh and left a carnal imprint of its presence, in that other or thing that has aroused, seduced and enfolded one within its embrace. For Merleau-Ponty (1964b: 162) then movement is not only 'the natural consequence and maturation of my vision', but also the expression of a carnal desire that flesh has for the other, an expression of a

carnal hunger that is the invisible armature of the visible, an invisible that is neither the absence of the visible nor some latent visibility that could be made visible. On the contrary, the invisible is what makes the visible possible and like light, which is the metaphor that Merleau-Ponty uses here, the invisible is not what we see but the means by which we see.

The notion of flesh gives flesh to the form of Being and as an element that is the foundation for a new ontology, there is no other word for this circuit of arousal, for this carnal desire and hunger, except Eros. The invisible that lights up the visible is Eros. What we arrive at with this notion of flesh, therefore, is that place where Merleau-Ponty's phenomenology of the body encounters the body in depth psychology and, as we shall see, transforms it and is transformed by it. In this respect it is no accident that in his working notes to his last book, Merleau-Ponty sets for himself the task of describing the 'pre-egology' (1964b: 220) of the flesh.

The painter, then, who takes his body with him/her is caught up in this circuit of desire. He or she is one who is impregnated by what he/she paints as much as he/she impregnates what he/she paints. This is why we cannot imagine how a mind could paint because it would have no place within the visible structure of the world, no place from which to see and be seen, and no flesh by which it is aroused by the carnal formula of things. To illustrate this point, Merleau-Ponty cites the artist Paul Klee:

> In a forest, I have felt many times over that it was not I who looked at the forest. Some days I felt that the trees were looking at me, were speaking to me . . . I was there, listening . . . I think that the painter must be penetrated by the universe and not want to penetrate it . . . I expect to be inwardly submerged, buried. Perhaps I paint to break out.
>
> (Merleau-Ponty 1964b: 167)

Penetrated, impregnated, submerged, even buried, Merleau-Ponty's notion of flesh challenges any notion of mind as the autonomous author of meaning and any notion of language as the sole creation of mind. Like the painter who paints to break out, to give form and colour, line and expression to what has been given and addressed to him/her, the poet also speaks because he/she has heard and listened. Rilke's (1939) *Duino Elegies* are a good example. Situating us between the Angel, who is self-sufficient in its own beauty and who is indifferent to our cries, and the animal, who is content to remain in the womb of nature that has brought it forth, we exist, stand out and lament our fate of being in the between, our fate of being neither Angel nor Beast, neither spirit nor matter, but flesh. The songs of lament that are the *Elegies* are, however, also songs of praise, and in the lyrical Ninth Elegy, which in number and tone is the poet's expression of Beethoven's Ninth Symphony, Rilke sings his own ode to joy and celebrates our place between matter and spirit. In the flesh we, unlike the Angel or the Animal, are here to give voice to what solicits us.

Agents more than authors of meaning, we are in Rilke's fine phrase 'bees of the invisible', those who gather the blue honey of the world and in the flesh do the work of transformation. For Rilke we speak in that pause between the two moments of breathing, in that alchemical moment when, having breathed in and been in-spired by the carnal form of the visible, we then breathe out a word in the moment of ex-piration, the moment when we die to our inherence in things and take the leap and the risk of saying. And so, Rilke writes,

> Are we, perhaps, here just for saying: House,
> Bridge, Fountain, Gate, Jug, Olive tree, Window, –
> possibly: Pillar, Tower?
>
> (Rilke 1939: 75)

We should not pass over too quickly the slight hesitation regarding this leap. Perhaps we are here just for this saying; possibly we are called to say this particular word or that one. In the poet's hands, the philosopher's insights are reimagined. Merleau-Ponty's field of flesh is a con-spiracy, a breathing together, a resonance in which as Merleau-Ponty (1964b: 167) notes in his comments on Klee, 'There really is inspiration and expiration of Being, action and passion so slightly discernible that it becomes impossible to distinguish between what sees and what is seen, what paints and what is painted'. Perhaps! Possibly! But neither poet nor philosopher doubts this vocation that is an obligation. And so, a few lines later in the Ninth Elegy Rilke asks, 'Earth, isn't this what you want: an invisible/re-arising in us?' (Rilke 1939: 77). It is a question whose answer has already been given in these songs of lament and praise.

With the notion of flesh Merleau-Ponty claims what he says no other philosophy has claimed, namely the passivity that is at the heart of our activity, that sense of being claimed by the visible even as we lay claim to it and seek to possess it. He notes, 'he who sees cannot possess the visible unless he is possessed by it, unless he is of it' (Merleau-Ponty 1968 [1964]: 134–5). Commenting on this point, Lingis (1968: lvi) adds, 'The seer is not a gap, a clearing, in the fabric of the visible; there is no hole in the weave of the visible where I am; the visible is one continuous fabric, since inside of me there are only shadows stuffed with organs – more of the visible'.

What Merleau-Ponty works through in the language of the visible and the flesh is analogous to what depth psychology works through in its language of consciousness and the unconscious. When he claims for philosophy that passivity is at the heart of our activity, he is in fact describing what depth psychology describes in terms of the relation of the conscious to the unconscious, that depth of un-knowing in the centre of our knowing where consciousness as the author of meaning encounters its other side, where it is the agent of meaning in service to what has been repressed, and in service as

well to those ancestors who linger as the weight of history and who wait for us to respond to what has been 'unresolved, unredeemed and unanswered' (Jung 1961: 191) in their lives. I would even suggest as a theme for further exploration that Merleau-Ponty's notion of the flesh converges with Jung's idea of the psychoid archetype, where psyche and nature are one, for the flesh of the body and the flesh of the world are for Merleau-Ponty that field where the visible in its totality sets up its carnal equivalence in me. In this respect, we are also agents in service to the ecological unconscious, a bit of nature itself with the power to give expression to its in-spirations, the power to give form to its in-dwellings within us.

Merleau-Ponty's notion of the flesh understands the human body as a gestural field and as such it offers a theoretical foundation for the role of the body in psychotherapy. In the next section I will present a phenomenology of the gesture through three examples of the gestural body. Then in the final section I will give three case examples of the transference field as a failed gestural field. In this context the carnal equivalence of his/her presence that the patient seeks in the therapist through his/her gestures breaks down and in this space patient and therapist work toward the creation of a new body of understanding.

A phenomenology of the gesture

On stage

I first met Michael when he was a student in one of my undergraduate psychology classes. He was one of several theatre people, who, during the past year, had been attending my classes, and I generally found them to be the most interesting of my students. It was not only their eccentricity that made them stand out. More to the point, it was their sense of dramatic presence that I noticed. In retrospect, I now recognize that this dramatic presence was inseparable from the ways in which they inhabited the space of the classroom. At that time, I did not have the language, but, looking back, I intuitively knew that they thought with the liveliness of their gestures: the tilt of a head in making a point, or the movement of a hand in sweeping out an arc in the space of a question or a comment.

Michael was a tall, thin, swarthy, handsome young man whose intensity was immediately evident in the fierce glow of dark, gypsy eyes, and the chiselled hardness of a firm jaw. Often, after class, he would sit with me over a cappuccino and he would talk, not about his studies or his acting but mainly about himself, and especially about his deep sense of loneliness. It was in these moments I saw how young he was and how at odds his intensity was with this vulnerability. It was also in these moments that I learned that Michael suffered, often quite painfully, from intense bouts of nausea which frequently enough resulted in severe spells of vomiting, and he had already

been diagnosed as having a gastric ulcer. One of his great fears, he said, was that such an attack would happen on stage, and indeed it was the case that some of his worst moments occurred when he was waiting in the wings for his cue to enter the performance. Remarkably, however, none of these fears were ever realized when he was on stage. Quite the contrary! Crossing that magic threshold which separated the wings from the stage, Michael was in a sense always re-created. He was, he said, no longer himself and he experienced this difference not as an idea but in a deeply felt embodied way.

Even now after more than twenty years, I remember my thought at that moment: the body on stage, unlike Michael's body, did not have an ulcer. Of course, Michael's biological body still had the ulcer, and if it were to act up while the body of the character he was playing was on stage, the play would stop. And the disruption of the play is the point, for it shows that the biological body comes into play precisely when the connection between the gestural body and the world is broken. It indicates that the body one has is a special case of the body one is. Michael's characters on stage preserve and transform Michael's body. The body of Michael the actor and the bodies of the characters Michael portrayed are then different bodies. When I next saw him on stage, I could not help but notice how this difference revealed itself. On stage, Michael was bigger and his gestures more fluid and expansive than they were in the world outside the theatre.

It was while watching Michael on stage that I first understood that the lived body of phenomenology is most radically a gestural body. It is not the lived body which makes gestures or out of which gestures flow, like water from a container. Rather, it is the gestures which create the lived body, the water in its flowing which creates the vessel.

The caged animal

It was a dark winter day when I made a visit to the local zoo. On this occasion I was going to see the gorillas. Standing in front of the cage of a large, silverback male, I keenly felt the presence of the bars between us. The gorilla was sitting in the front corner of his cage, and I could see him only in profile. On occasion, however (as gorillas will do with visitors), he would turn his head for a quick glance in my direction. His deeply set, dark black eyes seemed like pools of time, and in those few brief moments of exchange I felt dizzy, as if I could swim through his eyes into another world. But the gorilla would just as quickly look away, and the spell would be broken.

The cage was so small, especially for so large an animal, and I wondered how he could bear it. His lethargy was inescapable and I thought of the many hours of boredom he must daily endure, wondering, too, if I was reading my own sense of melancholy through him. But I had also been with animals in the wild, and the difference in behaviour, in gesture, and in that space between us was pronounced. Caught up in these reveries I had absent-mindedly

withdrawn an orange from my pocket and was tossing it in the air. The gorilla turned and began to watch me. Without thinking, I tossed the orange through the bars, momentarily oblivious to the prohibition against feeding the animals. The toss of the orange through the bars covered a distance of only a few feet in measured space and took perhaps only a second in clock time. But the gesture and what unexpectedly followed went beyond the normal boundaries of space and time.

One would have expected the gorilla to take the orange and retreat to the far corner of the cage to eat it. But this gorilla did not do that. Instead, he tossed the orange through the bars back to me, I caught it, and in my astonishment, I tossed it to him again. We continued like this for perhaps three exchanges, until this ribbon between us, this gesture of play, was broken by the sound of a voice from the far end of the corridor: 'Don't feed the animals!' When I turned toward the voice, the gorilla turned away. He retreated to the far end of the cage. He kept the orange.

I left the zoo and walked out into the city. The cold, dark, winter afternoon did little to cheer the sadness I felt at having left the gorilla inside. I was different, changed by that encounter, and even more lonely in the midst of the crowded city. The gorilla had suspended his appetite for a moment. For the sake of an encounter, he had with his gesture bridged an immense gap between our worlds. In that gesture of tossing the orange back to me, he had reached out his hand across an emptiness so vast as to be beyond measure. Together we had built a tremulous bridge of gestures. And for a brief time we stood on opposite sides of that bridge, connected in a way that seemed to acknowledge in each other some lost kinship.

It is too easy to dismiss this moment as an example of the pathetic fallacy, that phrase that John Ruskin coined in 1856 to describe the tendency to attribute human emotions to nature, inanimate objects and animals, and which he saw as the mark of a poor poet. Today we would call this tendency projection. But the example asks us to consider another possibility. Was I just projecting my own sense of loneliness onto the animal? Or, was I identifying with his projection onto me? I am not questioning the idea of projection. I am saying only that it presupposes what it seeks to explain, the connection of psyche and world. The gestural body is the ground of that connection, flesh to flesh in a field of impregnation, and in this example the posture of the animal and my own posture of loneliness, the gait of my walk tempered by the cold, dark, winter day, find their reciprocal in each other. And in this context, it is correct to wonder who was the therapist and who the patient. Even now, as I revisit this moment, I can still feel what I felt as I left my companion inside that day. I felt grateful for his recognition and also sorrow for how far away I was on the opposite side of that bridge, which we had, for a moment, reconstituted in the gestures of tossing the orange between us. Some ancient memory, cellular in its depth, a grief so archaic to be almost beyond words was awakened in that gestural field.

The old man at the door

He was about 70, maybe about 75, an old man with thinning white hair, shoulders bent by age, a slight limp in his walk, accompanied by a woman, whom I assumed to be his wife, a woman about as old as he, also with white hair, but straighter in her posture and more subtle in her walk. They approached the door of the coffee shop as I was about to leave. Opening the door for them, I stepped aside, but the old man took the door in his right hand and, with a sweeping gesture of his left arm accompanied by a very slight bow and a very broad smile, he ushered me across the threshold and into my day. We exchanged only one word, the thanks which I spoke as I passed them. Beyond that one word something like a small miracle happened, and although I never saw them again I have remembered that moment, that brief moment, these long years.

At the threshold the old man outlined with his gesture a whole universe of manners, a landscape of civility, an old world of grace and charm, whose space and time echoed an earlier, slower, more quiet rhythm. Present to that gesture, I was offered a kind of citizenship in the world that it carved out, gifted with a sense of belonging to a common space, a community, a tradition of which somehow I was already a part but had forgotten. Beyond that man, his wife, and myself, the gesture brought with it an assembly of all those others who belonged to that old world of practiced etiquette, polite manners, genuine respect and measured patience. Later I found myself thinking of my father and remembering those long, monthly Saturdays, when we would sit in the kitchen of his aunt and uncle, old European immigrants, and I, as a young boy, would listen to their stories. The smell of strong coffee served in a glass, the taste of hot, freshly baked bread, the slow ticking of an ancient clock in the next room, the fading afternoon light filtered through yellow shades: all of that was enlivened again by this simple gesture, all of it made to live again as an assembly of ghosts brought to presence with a courteous bow and a sweep of an arm. That was the gift of this gesture, an appeal to enter into that world, an appeal addressed by the old man at the door to me, a stranger, and yet one who was made to feel that he now belonged.

All three examples indicate some important characteristics about the gestural body. They show that the gestural body is the radical foundation of our corporeal existence, the way in which we preserve and transcend the body as thing, the way that we redesign the space of the world into stages of performance. They also show that the gestural body is a situated body and a body whose flesh is intercorporeal and whose gestures complete themselves in the reciprocal of the other.

In addition, the examples show that the gesture is the outline of a world, the seed from which a cosmos is born, a field of radiating lines and vectors which draws the participants into a mutual presence. As such, every gesture is

an appeal, an invitation not only to enter into a world, but also to partake of its experience. So, like the gestures of the characters on stage invite us to enter into the play that is displayed through the gestures, the appeal of the gesture of the old man at the door was to inhabit again those Saturday afternoons of my boyhood, while the gestures of the animal evoked a memory even more archaic than one rooted in my personal history. What is important here is that this appeal is not an idea to mull over, an appeal that one thinks about. Flesh is an aesthetic reality and the gestural body is an aesthetic moment, a felt sense, an emotional appeal with a magnetic or gravitational force which makes the past present again, which animates memory, enlivens it, feeds it on soul, a living present embodied in the moment.

The examples also illustrate that the gestural body is fundamentally a temporal element whose gestures are haunted by the presence of the ancestors, personal, collective, and transpersonal. The gestural body is a body etched by time. It is history in the flesh where each gesture carries the signature of those others who have gone before us, those others who have mattered to us, who live again through us. It is the site where the ancestors are a haunting presence. Those ancestral others who haunt our gestures are often those of whom we have heard only in story, but who, nevertheless, have captured our hearts and have lived in our dreams. Carl Jung attested to this when in his autobiography he confessed that in going about his work, he was only continuing the work of his ancestors, completing it for them, or at least bringing it to a new round. So too, with each of us, even in simple things. One makes a gesture, always without thinking of it, and your companion says to you how much you look and seem like your grandfather. Haunted in our gestures by others, shadowed by the ancestors, we are in and through our gestures stitched into and held by a tradition. The gestural body bears witness to the fact that as beings in time we do belong to a community of others. The body that one is, the body that one is born with, has been crafted long before one's birth. We understand this point in a material fashion as a matter of genetics. The notion of flesh asks us to understand it psychologically as well.

Transference as a gestural field

The therapy room is a stage for performance and each actor – patient and therapist – plays his/her part. Situated on this stage the gestural bodies of each create and are created by an intercorporeal field whose magnetic force is an aesthetic appeal. But unlike the gestural body described above, the gestural body of the patient is a failed gestural body. It is a symptomatic body, a body whose gestures outline a world of loss, a body whose gestures, haunted by the absence of the others who once were their reciprocal, who once carried and reflected their carnal equivalence, make their emotional appeal to the therapist to be that absent other. In this gestural field the role of the therapist is to help the patient create a new body of understanding by

creating with the patient an-other gestural field. Three case examples illustrate this theme.

Sitting in the chair

After more than two years of work, it had become clear that our sessions were coming to a close. He had changed over the course of the work, his depression less debilitating and his mood more at peace with his circumstances. We had explored together his feelings of abandonment and loneliness and his numerous attempts in his life on the road to find that dark-haired, mysterious and introverted woman, who would love him as a mother would, and who was so opposite to his light-haired, bubbly and extraverted spouse. In some respects he was, especially in the early phases of the work, someone who fleshed out in his smile and slightly obsequious manner the character Willie Loman, who, riding on a cloud, lived on a shoe shine and a smile, always in search of the American Dream. Indeed, my patient was in fact such a road man, a salesman, who wore that mask in the therapy room, whose gestures were tailored to read what the other wanted and were designed to elicit the most favourable response. He was a gift giver whose primary gift was the sacrifice of himself for the sake of some small sign of recognition and acceptance. But a deep sorrow hung around his shoulders, which he wore like a heavy winter coat that weighed him down, and his soft blue eyes contradicted the smile on his lips. 'Do not be fooled by that smile,' they seemed to say. 'Look at me and see in my eyes how alone I am, an orphan who has lost his way on the road home.' In the final stages of therapy, when these performances had run their course, when the smile had faded and the tears would come – slightly – we often sat in silence. At times we would sit and drink some tea that I would make.

In the final hour, chosen, as so often is the case, not by us but by the moment itself, as if we had been led to it, he said, 'I do not remember anything you said to me.' Initially my narcissism was wounded. How could all those gems of insight I had offered along the way have been forgotten? Was this statement a way of undoing our work? Was it a piece of unexamined transference that would require more time to analyse? As these thoughts raced through my mind, he added, 'It was the way you sat in your chair that mattered.' The smile that crossed his lips at that moment had none of the obsequious appeal to it. It was a smile of acknowledgement that asked nothing from me, a finger, as it were, pointing to something we were both asked to witness. In that moment and for that moment we were outside the ordinary space and time of the therapy room. There was no clock ticking off the seconds and minutes. For the moment and in that moment there was a timeless quality in the landscape of the room.

But I had to know. What was it about the way I sat in the chair that had made the difference for him? Words would not suffice and so we exchanged chairs. When he sat down in my chair I saw myself in a way that I had not fully recognized before. His

gestural posture in the chair mirrored how I had been with him, and for him it was that gestural field that had dissolved the 'body of Willie Loman' and helped to create a new body of understanding between us.

What I learned from this patient was how the gestural field is the vessel in which words are offered, heard and understood. The gestural field is the 'unconscious' somatic field which stands under the ways in which patient and therapist understand each other. It is the flesh of each that creates the alchemical chamber within which our hermeneutic acts are grounded. The gestural field is where the word is made flesh and without this incarnation insight is, if not an illusion, at least an ephemeral and fleeting affair, as wispy as a cloud in a summer sky blown away by the wind.

All therapy is body work and the therapist who attends to the field of flesh must learn to read that field. But the capacity to attend to the field, to read in oneself the carnal equivalence of the other and to comport oneself in such a way that serves the dissolution of an outmoded body of understanding and the creation of a new body of understanding is not a technique. I could not repeat with someone else the gesture of sitting in the chair that made the difference for my patient. The person who comes to therapy is accompanied by the characters who come for therapy and it is these figures who live in the gestural field of the patient's symptomatic body. With each patient the therapist must read who is present and have the ability to comport himself or herself accordingly. The next case illustrates this point.

Burying the dead

The person who entered my office was a woman in her late twenties. In her dress and in her appearance she could have passed for a model. She had a striking face, clear and toned skin, blue eyes and very blond hair. It was also evident that she paid much attention to her appearance. Her lipstick was red and she accented her eyes in a way that caught one's immediate attention. I remember that my first impression was that I was to be an admiring audience, for the cumulative effect of her appearance created a sense of distance. This feeling was amplified by the way she sat on the couch opposite my chair. She sat straight up, not quite rigid, but quite controlled. In this gestural space the 'model' who had entered my office became a 'marionette'. In all its perfection her face nevertheless had a lifeless quality to it. It was not that she was wearing a mask, which could indicate some awareness of an intention. No, this perfection was more chilling. I was sitting with a doll, with someone who gave the appearance of being alive but who was in fact psychologically dead.

For many years I had followed in my practice the one cardinal rule not to confuse the person who came to therapy with the figures who came for therapy.

I had learned this practice from treating theatre people. They had taught me how 'getting into character' was a transformation of embodiment and how in this transformation the body of the person playing the part and the body of the character being played opened a different gestural field, which invited the other into a particular world with its specific lines and vectors of gravitation. They were living expressions of Merleau-Ponty's understanding of the symbolic body and his notion of the flesh.

The flesh of the patient, however, is a symptomatic body. As such, it is a gestural body that has become stuck in time and in a world where its gestures once made sense. The symptomatic body is in this sense a body out of place, and in the world where the patient now lives she or he goes on repeating a performance for whom there are no witnesses. His or her symptomatic body is, as it were, a drama staged on a dark stage in a empty theatre. The Jungian analyst Greg Mogenson makes the same point when he says, 'The patient's problem is with the present, not the past, for it is in the present that the past has gone dead' (Mogenson 1992: 56).

The transference field is another stage, another dramatic enactment, but in this performance the therapist plays a crucially different role than that of a member of the audience. He or she has to work on the knife edge of disappointment. The therapist has to dis-appoint the person who comes to therapy so that he or she might keep the appointment with the characters who come for therapy. As Mogenson (1992: 56) says, 'Ideally, the patient should always feel himself let down by the therapist'. Attuned to this field, the therapist has to be a compassionate witness who not only is able to hold for the patient the grief over the loss of a world, but also is able to help the patient bury the 'dead body' whose symptomatic gestures have fallen into a void. In this respect I have argued elsewhere (Romanyshyn 2002) that psychotherapy is grief work, which converges with Mogenson's description of psychotherapy where the symptom is a grave marker where the dead wait to be mourned. What this present chapter offers is a foundation in the flesh for this convergence between phenomenology and Jungian psychology, a foundation for this feeling of being let down. The feeling of dis-appointment is a cellular matter, the feeling tone of the gestural field created by the therapist and patient and creating them, drawing them into its web. Over the course of these repeated dis-appointments the symptomatic gestures gradually 'shrink' like a phantom limb does as the body begins to accustom itself to its new situation. The ritual of mourning takes place in the gestural field between therapist and patient, where a new body of understanding is being made.

As the therapy continued what became increasingly present in the room was the dead child. My patient had suffered a traumatic history of sexual abuse as a young girl at the hands of her father of which she had had no memory, but which lingered and haunted

her bodily way of being in the world and it was this 'dead child' who had entered my office with the 'model'. If the 'model' was the one who had come to therapy, the 'dead child' was the figure who had come for therapy, and the patient's symptomatic body held the tension between these two. Her symptomatic body held the tension between remembering that child who was too vital to forget while forgetting her because it was too painful to remember.

Over the course of the therapy the 'dead child' first emerged in dreams that she amplified with drawings of her childhood bedroom and the dark shadow that waited outside the door. As the memory became more intense and as her affect became more available, she would explode in anger toward her father and with intense feelings of hatred and disgust toward her body, feelings so intense that over the course of her life they had eroded the life force and animation of her body and had transformed it into a 'doll'. Now the history of this tension was increasingly spoken and she told of her continuous failures to find intimacy in a series of self-destructive relationships. For a long time we were held within the gestures of this tension between anger and self-hatred, and at times I felt completely overwhelmed by the power of this field and I feared for what she might do. As her sister's wedding approached she threatened to tell the secret at the ceremony in order to destroy the family. I could not stop her nor did I think it was my choice to do so. I tried only to keep her in touch with the complexity of her feelings. When she returned for the first time after the ceremony something had clearly shifted. She entered my office neither as 'doll' nor as 'model'. She entered with a 'dead baby' on her back, burdened by a weight that was obvious in her posture, her gait and her rather unkempt appearance. The make-up was gone, the lipstick no longer a beacon asking the other to focus on the allure so as not to notice the 'doll'.

She had not exploded at the ceremony. On the contrary she confronted her father in private and to her astonishment he wept and asked her forgiveness. She would not. She would not let go of her anger, but he was no longer the shadow who had lurked outside her bedroom and she was no longer locked in that space, terrified, alone and paralysed with fear. The door had been opened and when she entered my office her eyes were swollen with her un-cried tears.

It took time to make a place for those tears as she vacillated between rage and grief. Following my suggestion that she find a doll and bring it to my office, the gestural field between us began to shift as she moved from placing the doll at the furthest place from her in the room, to placing it at the far end of the couch, to holding it on her lap. In these gestural transformations her tears began to flow for the 'dead child'. In that move from carrying the 'dead child' on her back to making room for it on her lap what had been buried could now be mourned. In these circumstances it was no accident that a ceremony arose from the field between us as we both stood by the grave and bid farewell. At the site of the grave a new life was born.

Dancing to the music of the soul

In the first case example I illustrated how the gestural field of flesh is the somatic unconscious and how as such all therapy is body work. In the second case example I showed how the symptomatic body is the habitat of the figures who come for therapy and how in this gestural field the therapist must be the one who in service to these figures helps the patient create a new body of understanding. In this final case example I want to illustrate how the field of flesh is a subtle body field. All three cases argue that Merleau-Ponty's phenomenology of the body provides a needed foundation for the place of the body in therapy and how his work can be used to make a place in phenomenology for Jung's understanding of the unconscious.

She was a very tall woman whose posture suggested an apology for whom she was. She was folded in on herself, her head bent in toward her chest as if she was halfway between engaging the world and retiring from it. In fact, my first read of her was that she was shaped like a question mark, embodying in that pose a way of being in the world that sought permission for her existence. She added to these initial impressions when she positioned herself for our first meeting behind the couch, placing it as a barrier of sorts between us. With both hands resting on top of the couch she further shaped herself into that question mark.

She had come to therapy because she was increasingly depressed over the failure to have a committed, intimate relationship. Indeed, the breaking point was the planned birthday party that her friends were arranging for her. She was sure she did not deserve their love and affection and she was anxious about how she would behave at the party. She even considered not showing up, but she also knew that was not an option. In addition, she was a talented artist and poet who especially liked the craft of bookmaking. But she had not produced any work in the last five years and was paralysed and frozen in her creative life. In the figure of the question mark her depression was given material form and it was within this gestural field that we began to work.

Over the course of the two years of therapy she presented the story that had shaped her being. The elder sister of a paralysed brother who had garnered all the attention of her parents, she had learned early on that she was on the outside of this family dynamic. In one particular drawing this position was made quite clear. It depicted a family dinner and in this tableau she had placed herself at the very far end of the table and had made herself extremely small. Was she angry at her brother? Yes! Did she feel guilty for her feelings? Yes! Caught between these extremes she could neither strike out with her feelings nor withdraw from them. Her hesitant questioning body was the compromise that she carried in her flesh. The one who had come for therapy was this living incarnation of that history, the young girl whose posture was asking permission even to be in my office.

For me the challenge was how does one work with a 'question mark'? How does one work with someone whose very right to be is in question? What I am suggesting here is that all that we know about the psychodynamics of depression, and all that we know about the impact of developmental issues on the individual, about how the 'child is the father of the man', about how the past matters in this linear way, is irrelevant in the face to face moment of a therapeutic encounter. What is relevant is how this past is present and how the flesh is the living incarnation of that past.

The person who comes to therapy has a history. The figures who embody it and come for therapy are that history. This difference makes a difference. The past cannot be changed; the events have happened. But what can be changed is the attitude, the posture one takes up toward that past. Working on that knife edge of dis-appointment described in the last case example, the therapist's task is to help the patient shape a new posture, to help the patient form a new way of being in the world, and this work takes place in the gestural field of the transference between them. A causal metaphysics that would explain the present through the past is out of place here. The patient is no more fixed in and determined by the past than he or she is stuck in a body whose behaviour is explained by the norms of physiology or social conditioning. The notion of *fundierung* described earlier not only changes how we regard the body, but also changes how we regard time. To the degree that psychotherapy is informed by an image of the body as the body one has, it is chained to this causal, linear image of time, to time as clock time, to time as it is measured.

Merleau-Ponty's notion of the body as flesh changes all this. Flesh changes the relationship between 'bios', the body one has as the term that is the foundation of our behaviour, and 'psyche', the body one is, which is the capacity to find itself as founded in that way. In doing so, it is also changes our relation to time. The lived body lives in lived time not clock time. Flesh then frees psychotherapy from its causal understanding of time. The past does matter but as a living affective moment in the present.

The figures who come for therapy are made of flesh and they dwell in a present as an emotional presence and an aesthetic appeal. In their presence there is no escape into the past, no escape into the comfort of some reasonable insight, no brilliant interpretation that will affectively discharge the moment. The figures of the symptomatic body make their emotional appeals, which patient and therapist have to endure if a new body of understanding is to emerge. This is the hard work of psychotherapy, the trench work, the up close body work of psychotherapy, the work that so often can lead to burnout and, in its avoidance, shortcuts.

With this patient there were such moments for each of us, and in one instance, which turned out to be near the end of the work, she announced that she needed a break.

We had had our ups and downs, but there were small signs of change. She had begun to draw again and to write poetry, and she had met a man with whom she felt more trust. In addition she was more relaxed in her posture, more uncoiled even if the remnants of the 'question mark' still remained. But she would take six weeks and in that time she intended to return to the place of her childhood home.

Six weeks later, as agreed, someone walked into my office, but it was not the 'question mark'. Only then for the first time did I realize how tall she was, more than six feet, and only then did I see for the first time the fullness of her face, no longer tucked into her chest. She was beaming and when we sat down she opened her purse and pulled out a small package wrapped in paper. She handed it to me and asked me to open it. When I did I discovered a shell, which she had picked up on the beach where she had so often taken her lonely walks as a child. The details of the shell were important and as she gave me its name she emphasized how it was shaped like a heart. The story that accompanied it was also important. All her life, she said, she had been a collector of sea shells and all her life she looked for but never found one whose heart shape had not been broken. Walking on the beach near the end of her six week hiatus, she told me she was near the edge of despair, and in that moment she said she cried out to the universe a question: 'Would I ever find a heart that was not broken?' As she looked down she found the shell she had now placed in my hand.

A few sessions later she came to my office and we both knew it was to be our final hour. We sat facing each other in a field mostly of silence. Some shyness embraced us as we both seemed to acknowledge the affection that had grown up between us. There was also a pronounced feeling tone of something hard to describe, something other than each of us that was present in the room. I could not name it, nor in retrospect should I have done so. But she did. She asked, 'Do you hear the music?' I confessed I did not. She did not question it. On the contrary she affirmed its presence. Rising from the couch to her full height she stood in front of me and asked me to dance. How silly and how defensive it would have been at that moment for me to question if this was her projection of some unconscious desire. I stood up and initially fell into the posture of the male who leads the dance. She smiled, laughed a bit, and reversed the roles. We danced together to the subtle music that was to mark the ending of our relation. We danced to the threshold of my office and at that place she bowed slightly, smiled, thanked me and left. As she walked away I saw a woman who had become an exclamation point!

This example shows that attending to the distinction between the person who comes to therapy and the characters who come for it is essential to psychotherapy as body work. It also shows that these characters or figures are the subtle body and that the gestural field of flesh between therapist and patient is a subtle body field. Nathan Schwartz-Salant (1995) has written evocatively of this field. He says that being embodied 'is an experience of a medium that

exists between what one thinks of as a material body and the mind,' and he goes on to say that this medium was

> once known as the ether, and in ancient times and especially at the hands of the Renaissance alchemists and magicians, it was said to be a substance felt within the human body but also flowing throughout space and forming the pathways along which the imagination and Eros flowed.
>
> (Schwartz-Salant 1995: 26)

He also says, 'Every complex can be said to have a body, a subtle body' (1995: 26). Michael is on stage!

Closing time

The point that I have been making throughout this chapter is that Merleau-Ponty gives flesh to the notion of the subtle body. This flesh, as we have seen, is between matter and mind. Much more could be and has to be done in this space between phenomenology and depth psychology, especially with Jung's work. But in this medium that Schwartz-Salant describes, Merleau-Ponty's phenomenology of the flesh meets Jungian psychology's complex subtle body. For now I will end this chapter at the threshold where my patient and I parted. The music that accompanied us was perhaps the song line of the soul, a music felt within but also flowing within the field between us, the erotic vibrations of the lute and lyre of Orpheus singing her home. Who could refuse the dance?

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Chapter 3

The embodied psyche

Movement, sensation, affect

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Prelude

The opera *A Flowering Tree*, composed by John Adams with a libretto by John Adams and Peter Sellars, premiered in 2006 at the Vienna Festival celebration of the 250-year anniversary of Mozart's *The Magic Flute*. The libretto – based on a South Indian women's oral tale in the Kannada language (Ramanujan 1997; Narayan 2008) – tells the tale of Kamudha, a poor but lovely and graceful young woman, who marries a prince. Unlike the European Cinderella tale, most of the trouble begins after the marriage. A handsome young prince becomes fascinated by the beautiful Kamudha, who daily brings exquisitely fragrant blossoms to sell at the gates of his palace. He follows her home and spies upon her, witnessing her gift of being able to transform into a tree covered with the fragrant blossoms. With the assistance of her sister, she then turns back into her human form. He determines to marry her, and, used to getting his own way, he eventually prevails despite his mother's reservations. The happiness of the newlyweds is joyous, and Kamudha, who grew up deferring to royalty, obeys her husband and turns into the tree whenever he wishes. This honeymoon is disrupted, however, after Kamudha naively agrees to perform her transformation for the amusement of the girls at court. The girls gather fragrant blossoms and in their excitement run off without carefully attending to the ritual required for Kamudha to complete her transformation back into human form. The princess is as an unrecognizable monstrosity, part-tree and part-human, unable to move or speak. She is cast into the gutter, and no one can locate the princess. Both the prince and the princess endure years of separation, suffering, and *inner* transformation. The princess survives through the compassion of other misfits, who wander from place to place. The prince wanders in a frenzied grief, becoming unrecognizable through his self-neglect. Outside a distant palace, Kamudha is fed by a kind-hearted servant, who recognizes her inner beauty and brings her to live in the servant quarters. The prince, also at this palace, visiting his married sister, recognizes her and restores her to her fully human form. She and the prince are joyfully reunited, aware of the sacredness of her gift and of their union.

This tale of transformation and suffering was intensified in Peter Sellars' visionary production by the inclusion of three extraordinary Javanese dancers. Their subtle body movements and gestures *implicitly* conveyed complex, body-based emotions, which were simultaneously expressed through music, voice, narrative, and the vibrant forms and hues of the design. Sellars had recognized that human opera goers, like all primates, are exquisitely sensitive to affective, non-verbal communications.

Preliminary reflections

As primates, our very survival depends upon being able to express and to interpret movements appropriately. Parr *et al.* (2005) have postulated that the evolution of the human brain was interwoven with the need for group cooperation and communication:

> The evolution of greater flexibility in emotional communications . . . might have played an important role in socially derived emotions, such as guilt, shame, pride, and embarrassment. The emotions . . . require some degree of social awareness, such as a theory of mind [the ability to attribute mental states to others and to reflect upon one's own mental states] that enables an understanding of how one's actions are perceived by others.
>
> (Parr *et al.* 2005: 176)

Communication through movement and facial expressions is also crucial for pair-bonding (Dunbar and Schultz 2007) and the cooperative rearing of young (Hrdy 2009). The evolution of language (*explicit communication*) did not replace already evolved forms of perceiving and communicating through gesture, facial expression, and voice tone (*implicit communication*). Rather, communication through language became integrated with non-verbal communications to form yet more complex, multifaceted interactions (cf. Fogassi and Ferrari 2007).

Jung's early interest in the body-based affective experience can be seen in his word association experiments (1904–9) and in his 'Psychophysical Researches' (1907–8), which employed a variety of physiological measures of affectively related responses, such as galvanic skin response. Together these two series of experiments take up the entire Volume 2 of his *Collected Works*. By the time of his 1932 lectures on Kundalini yoga (Jung 1996), he was interested in *the imagery that emerges from body experience*. He spent his mature years in the study of alchemical texts and imagery, which is fundamentally an exploration of embodied transformation (for a summary discussion, see Henderson and Sherwood 2003: 1–33). This can be seen in the illustrations from the *Rosarium philosophorum*, which Jung used as a basis for a discussion of transference. Indeed, 'The Psychology of the Transference'

(Jung 1946) can be taken as his assertion that the body-unconscious, implicit communication, and projective identification are central to human experience and psychoanalysis. Although the terminology was not yet in use, these concepts were elucidated in this work. Implicit, body-based communications, by their very nature, cannot easily be named – yet words are the medium of intellectual discourse. Jung's focus on unconscious communication and his use of alchemical imagery was one factor that made his work unappealing for academics. Scholars could not easily grasp his image-oriented mind, and it was not easy for them to glean intellectually based interpretations that could be applied to their own disciplines.

The emerging field of 'embodied cognition' is a welcome development (see further discussion below), but even within psychology, the contemporary Zeitgeist in the United States remains dominated by cognitive-behavioural approaches and relies on explicit communication. In psychotherapy, so-called 'evidence-based' treatment is becoming a standard in the United States, where psychologists may be at risk of malpractice unless they use an experimentally validated protocol to treat a particular diagnosis (Kazdin 2008). Research questions are limited to defined protocols that can be replicated by different experimenters across many individuals. This approach implicitly denies the significance of therapy as an art and the psychological uniqueness of individuals. Ironically, many who come for analysis are suffering from the depersonalization that so called 'scientific' and 'rational' cultural attitudes create.

It is therefore no surprise that some of our most talented psychotherapists do not write clinical papers. They cannot *explain* what they do. Rather, they deepen as human beings, and hence as clinicians, through continuing analytic work and consultation, as well as self-exploration or creative expression, such as painting, writing poetry or fiction, or dance. Many participate in an experience-based spiritual practice and explore the paradoxes of spirit and matter, mind and body, being and non-being. Many of these practices entail a refined awareness of body-sensation and of inclinations to move or to remain still.

Jung's emphasis on unconscious, affective communication is receiving support from studies of implicit communication (for a discussion, see Sherwood 2006). Non-invasive neuroimaging techniques, such as the fMRI (functional Magnetic Resonance Imaging), have helped to validate the importance of unconscious (implicit) communication and body experience to our emotional and cultural lives. *While keeping in mind that the psyche has its own reality*, contemporary research in neurobiology has become more relevant to a theory of mind (Gallagher 2005) and to clinical practice (Cosolino 2002; Schore 2003a, 2003b; Corrigall *et al.* 2006; Wilkinson 2006). Developmental research has been linked to neurobiology in a number of books (Siegel 2001; Schore 2003a, 2003b; Cosolino 2006; Goswami 2008). Moreover, cognitive approaches informed by evolutionary theory are refining the questions

studied by neurobiologists, for example in devising ways of looking at semantic and context-specific influences on mirror neurons (see below).

Indeed, the centrality of the body as a source of emerging psychological awareness is the single greatest challenge to the traditional frame of the talking cure, as well as to the formal analysis of the arts and literature. The fascinating but still nascent research in primate neurobiology, using neuroimaging, complemented by electrophysiological recording from single cells, allows us glimpses into ways our psyches are formed and informed by *embodied imagery*. This imagery is re-evoked through therapeutic approaches Jung called 'active imagination' (Chodorow 1997), which is a subject of renewed interest.[1]

In the future, perhaps it will be possible to use neuroimaging to study the ways that psychophysiological state changes affect our *access* to narrative memory, the embodied imagination, and symbol formation. Moreover, we may develop a more refined appreciation of changes in psychophysiological states that occur when we see our movements and expressions mirrored back to us in the therapeutic setting – as they take form in a sand tray or painting, in the movement of another, or by recognition and empathic understanding. Those who work therapeutically have seen symbolic forms emerge during authentic movement, as shapes in time and space, and through unintended forms created in a sand tray or on a canvas. We know very little about the way body-based, unconscious imagery produces these symbolic forms, which are often relevant and meaningful. This dimension may be missed if the literary scholar, art critic, or analyst focuses primarily on theory, on the known developmental narrative, or the psychodynamics of the family drama. An argument against the typical modern, theory-based interpretive approach has been made by James Elkins, of the Chicago Art Institute. His book, *What Painting Is* (1999), presents a compelling critique of the interpretive methods of art critics: he likens the process of painting to an alchemical process rather than the artist's attempt to express an abstract idea.

The biology of embodied imagery

In order to develop the capacity to perceive accurately and to integrate cross-modal functioning, we must be able to move (Legrand *et al.* 2007). Held and Hein (1963) pioneered this area of inquiry with their study showing that kittens who were allowed to see their environment while remaining passive (in a sling) performed very poorly on tasks that involved guiding their paws using visual cues. Without movement, an accurate inner map of three-dimensional space could not develop. The importance of the body for perception, cognition, and problem solving is changing the nature of cognitive psychology research (Damasio 2000; Anderson 2003, 2008; Noë 2004; Thomas and Lleras 2007). For example, in his review of the field of embodied cognition, Anderson (2003) states in his abstract:

> The nature of cognition is being re-considered. Instead of emphasizing formal operations on abstract symbols, the new approach foregrounds the fact that cognition is, rather, a *situated activity*, and suggests that thinking beings ought therefore to be considered first and foremost as acting beings.
>
> (Anderson 2003: 91)

Research that focuses on interactions has posed an equally important question: how are we affected when we watch another person move? The answer is complex and multilayered. Some responses are conscious, others completely unconscious. We are especially sensitive to facial expression (Dimberg *et al.* 2000). Paul Ekman (e.g. 1998) has spent his career corroborating and extending Darwin's seminal research on universal human facial expressions. The human nervous system reacts quickly, within a few hundred milliseconds, to facial expression, *before* the *image* of the movement reaches the visual cortex and prior to any consciousness of the observation (Dimberg *et al.* 2000). Ekman and his colleagues have studied micro-expressions, fleeting facial expressions that are quickly overridden by conscious intent, and he has even developed training videotapes to help one recognize micro-expressions as indications of the person's unconscious affective response (Ekman and Rosenberg 1997).

Developmental research, using observation and the analysis of slow-motion film, demonstrates that the quality of an infant's affective life depends upon the infant emitting signals that evoke caregiving responses and the ability of caregivers to read the infant's and toddler's communications. This early emotive movement patterning has lasting effects. Affective experience during the first years of life, during the rapid development of the brain's emotional and self-regulatory systems, plays a crucial role in the development of all parts of the nervous system: central and peripheral, voluntary and autonomic, and neuro-endocrine (Bowlby 1969; Fonagy *et al.* 2001; Schore 1994, 2003a). It has been known for half a century that the growth of the body can be affected by maternal deprivation (Bowlby 1969; Schore 2005).

Research emphasizing the importance of early affective experiences and self-regulation (Bowlby 1969; Fraiberg 1969; Stern 1985, 2004; Schore 1994; Fonagy *et al.* 2001; Golden *et al.* 2008) gives support to Jung's emphasis on self-regulation:

> The unconscious processes that compensate the conscious ego contain all those elements that are necessary for the self-regulation of the psyche as a whole. On the personal level, these are the not consciously recognized personal motives which appear in dreams, or the meanings of daily situations which we have overlooked, or conclusions we have failed to draw, or affects we have not permitted, or criticism we have spared ourselves. But the more we become conscious of ourselves through self-knowledge,

> and act accordingly, the more the layer of the personal unconscious will be diminished. In this way there arises a consciousness which is no longer imprisoned in the petty, oversensitive, personal world of the ego, but participates freely in the wider world of objective interests . . . At this stage it is fundamentally a question of collective problems, which have activated the collective unconscious because they require collective rather than personal compensation.
>
> (Jung 1928: par. 275)

(Regarding the personal unconscious, I would say *influence* rather than 'layer'.) Most notably, the psychoanalyst Allan Schore has published three volumes on affect regulation (1994, 2003, 2005), which integrate developmental research with contemporary neurobiology. He emphasizes the hemispheric specialization of the right brain for affective processing and regulation, with the left brain specializing in language, as well as cognition and sequencing skills, which develop rapidly during latency. Schore has helped to redirect psychoanalysis and to question some of its most accepted practices, such as the use of the couch.

Future work will need to take into account the ways in which emotion and cognition develop simultaneously and are integrated through the vast number of inter-hemispheric connections, including the *corpus callosum* and the *anterior* and *posterior commissures*. Additional refinements will be possible when brain-imaging techniques can more accurately reflect activity (and not general metabolism or blood flow) and when connections between brain regions can be more accurately discerned in spatial terms and on a finer timeline. Nevertheless, it is worthwhile considering what appears to be known up to the present time.

Implicit and explicit experiences are encoded in memory through different pathways, which become functional at different times during development (for a summary, see Schore 2003a). Implicit memories of aversive experiences are encoded in the evolutionarily older amygdala, which is functional at birth, ready to defend the fragile newborn from noxious stimuli. The infant's experiences of fear and pain are not directly available to later conscious recall, yet they form imprints, which will pattern later ways of feeling and responding. Even as adults, situations perceived as dangerous may require rapid action, too rapid to permit conscious perception and reflection. As we mature and forebrain regions grow in size and connections, the automatic responses of the amygdala may be modulated by signals sent from the forebrain, allowing us to take more time before reacting or, conversely, we may consciously assess a situation as a dangerous one and prime ourselves to react. Such rapid reactions to a visual stimulus, mediated by midbrain visual centres such as the superior colliculus, can occur before we are conscious of seeing the object, for example when a soldier in a confrontation shoots a suspected enemy, mistaking a cell phone for a gun. Explicit memory, the

images and words that help to create sequential narratives of events, require encoding by the hippocampus, a much more orderly and less reactive system than the amygdala. The later maturation of hippocampal memory mechanisms may explain why early, highly charged affective experiences, including traumata, are not encoded in explicit memory but nevertheless affect an individual's body experience, emotional organization, and self-regulation. These systems operate in parallel but are also integrated in a healthy, mature nervous system via intra- and inter-hemispheric connections, and via feed-forward and feedback neuronal pathways. Active imagination, which always involves movement, real or imagined, facilitates the expression and potential integration of disrupted and unformed connections between these two memory systems.

Early patterns of movement help provide templates for our lifelong patterns of movement in time and in space. Our bodies 'remember' an aversive or traumatic experience through psychosomatic symptoms or 'forget' the experience by blocking or anaesthetizing the conscious experience of our bodies. The memories are not available to conscious narrative, but remain as neural connections in many areas of our brains, in our endocrine glands, autonomic nervous system, skeletal musculature, and in the functioning of the organs of our body. These early patterns influence breath, heart rate, blood pressure, postural muscles, and the experience of skin and touch. They live in posture, gestures, and our sense of ourselves in space and time, our aliveness, our pain. They live in dissociation and dysaethesias (as opposed to synaesthesia). In her book *The Embodied Self*, movement therapist Katya Bloom (2006) beautifully describes her Tavistock-model observations of infants, toddlers, and their carers from a movement perspective. The Israeli therapist Yona Shahar-Levy (2001) takes a slightly different approach, which she calls 'Emotive Movement Systems', which combine dance therapy and psychoanalytic views to address unconsciously stored affective memory systems. She posits that movement may be the only way to access these systems, which may emerge as memories of experience, though not necessarily narrative in nature. Both of these authors develop elaborate methods for quantifying observations of movement. The schemata may be helpful for research, in addition to developing one's powers of observation, if studied in depth.

Embodied memories are enacted in life and in the consulting room. The psychoanalyst Lichtenberg (2001) refers to gaps in the patient's narrative, which we might postulate as deriving from a pathologically embodied template. Those who work with very young children have seen the stories of intense emotional experience, which cannot be verbalized, told through movement. Other children sadly have such disrupted play that no stories can be told, even through movement. Within the analytic process, the patient may be able to express some memories as symbolic (not literal) images through active imagination or creative expression. We also see different qualities, rhythms, pacing, of movement in dreams, not just movement as part of a narrative.

My own clinical observation is that early patterns of action and reaction – which are stored in subcortical brain regions, the autonomic nervous system, and in the organs, muscles and skin – are not only maintained but also actively sought out, perpetuating a familiar but pathological 'homeostasis'. Thus, a person who grew up in a chaotic or overstimulating environment will unconsciously attempt to recreate that environmental quality even though the actual milieu may appear to be quite different.

Movement, observation and empathy

Simple experiments recording the subthreshold electrical activity of skeletal muscle fibres can monitor subliminal, unconscious responses. Using this technique, it has been shown that when we watch someone move, our own muscles respond in a way that mirrors the other person's movement. We might think of this as a kind of priming of our own movement patterns, or as a subliminal felt-response. As early as 1903, Lipps (1903–6) suggested we involuntarily imitate others' facial expressions to understand their feelings. Electromyogram (EMG) studies in the 1980s showed that observing emotional facial expressions results in increased activity in the same facial muscles, occurring as early as 300 milliseconds, long before conscious awareness (Dimberg *et al.* 2000). From these experiments, we might conclude that our muscles make an immediate, subliminal felt-image of the movement that we observe. But it is not that simple.

First, experience and training modulate mirroring. Studies by Daniel Glaser and his colleagues have shown that when a dancer watches a film of another dancer, the response in the corresponding muscle fibres is stronger than when an untrained person watches the dance (Glaser *et al.* 2003). It is also stronger when a ballet dancer watches a film of another ballet dancer as compared to a dancer from a different tradition – though the ballet dancer will still respond more strongly than a person without any dance training. In a way this is common sense, but note that this does not refer to the ability of the dancer to describe verbally or form a visual image of the dance film but rather to the response of the dancer's muscle fibres, a response that takes place before the dancer is aware of seeing the movement and long before cognitive analysis and reflection upon how the movement is made. Recordings of the electrical activity in muscles (EMGs) show that experience can change one's response to the observed behaviour of others, even without making a conscious decision or being aware of the change. For example, in a simple experiment, a person watched another person move a finger but was asked to move a different finger while watching. Then the person again watched the other person move the same finger, but the observer's EMG in the finger that he previously moved himself was larger than in the finger that he watched being moved (Catmur *et al.* 2007).

Second, context modulates mirroring. If we are able to become conscious

of another's movement, we can place it within the current context and compare it with our history with this person, which may include images and the imagined meaning of the movement; we may name it, and also consider our voluntary response, if any (Niedenthal *et al.* 2005; Leiberg and Anders 2006).

Third, the discovery of mirror neurons should be considered.

Mirror neurons: 'Monkey see, monkey do'

The term 'mirror neurons' is applied to cells involved in the imitation of observed movement, which were originally identified in the associative premotor cortex (F5) of two Macaque monkeys (Gallese *et al.* 1996). In one monkey, the neurons were studied in both hemispheres and in the other, in the left hemisphere only. The monkeys were trained to reach not only for objects such as raisins and sunflower seeds, but also for non-food objects. Out of a total of 532 neurons studied, 92 were categorized as mirror neurons: they were active before a movement actually occurred (the monkey could not observe its own movement), *and* they were also active when the same movement was observed. Individual mirror neurons tended to respond to specific kinds of hand movements, such as grasping, placing, or moving an object or food. This work had been preceded by research that showed that an action was facilitated, in other words had a lower threshold, if a subject was also observing the action (Fadiga *et al.* 1995), a result consistent with studies of subliminal mirroring recorded in muscle fibres.

Some mirror neurons have spatially sensitive responses. Researchers using monkeys have identified spatially sensitive subsets of mirror neurons. One class distinguishes between observed actions carried out within hand's reach; another responds to actions beyond the animal's personal space; and a third does not make this discrimination. Peter Thier at Tübingen University, in collaboration with Giacomo Rizzolatti at Parma University and others, identified a group of mirror neurons by recording single nerve cell activity from electrodes when a monkey gripped different objects and when the monkey watched a person grasp the same objects, both nearby and further away. About half of the nerve cells that were active when the monkey picked up the objects also became active when a person did the same thing. About half of identified mirror neurons were active only when the monkey was watching activity within its personal space, defined as within reaching distance; smaller numbers responded only to actions performed in a place outside the monkey's grasp or were not spatially sensitive. Thier suggests that proximity-specific activity in mirror neurons may play a role when we monitor what goes on around us, or serve as the basis for inferring the intentions of others and for cooperative behaviour: 'These neurons might encode actions of others that the observers might directly influence, or with which he or she can interact' (Thier 2007: 2).

Studies using neuroimaging techniques in humans do not have the precision

of the single-cell recording research in primates. Brain areas, not single cells, are identified, and the time frame is much cruder by a couple of orders of magnitude (a fraction of a millisecond versus several hundred milliseconds). It is also known from the primate research that mirror neurons are not clumped exclusively together in a brain region, so one is monitoring the activity of many types of neurons with a variety of inputs. While one must interpret these studies with some caution, they suggest that more subtle and complex processing, not just simple mirroring, is at work.

What happens when you also perform an action yourself while observing the movement of another person? Cognitive interference and conscious resistance affect mirroring. Multiple cortical areas are involved when one actively tries *not* to imitate a facial expression. Different areas are activated with a cognitively interfering task (Lee *et al.* 2008).

There is also cross-modal activation of mirror neurons. While mirror neurons were first studied in relation to watching a movement, and in fact involved imitation rather than actual mirroring, it has now been found that sound, smell, vision, tactile sensation, and proprioception also activate mirror neurons (Umiltà *et al.* 2001; Rizzolatti and Craighero 2004). One cortical area, the insula, is involved in both viewing a primary affect (disgust) and *feeling* it (Wicker *et al.* 2003). All these modalities inform our sense of embodiment. As noted earlier, their coordination depends upon being able to move and actively engage with our environment, and for our actions to be responded to by others (Noë 2004; Catmur *et al.* 2007). Patterns of symbolic play and memory representation reflect this cross-modal experience (Lichtenberg 2001).

Auditory mirror neurons in monkeys respond while they perform hand or mouth actions *and* when the monkeys listen to sounds made by these actions (Kohler *et al.* 2002; Keysers *et al.* 2004; Galati *et al.* 2008). In humans, fMRI techniques have identified brain areas that respond to both actions and listening to actions. The neural circuit that is activated is in the *left* hemisphere temporo-parieto-premotor areas. Individuals who scored higher on an empathy scale have stronger responses in this circuit (Gazzola *et al.* 2006). Unlike monkeys, human mirror neurons can respond to the anticipated trajectory of a movement (Iacoboni *et al.* 1999, 2005; Urgesi *et al.* 2006).

Issues concerning mirror neurons and semantic memory may be raised. Are there mirror neurons that map seen or heard actions onto motor representations of the same actions at an *abstract* level? This is necessary for *understanding* the actions of others. Neurons have been identified in the left inferior frontal and posterior temporal regions that selectively respond to action sounds but not according to body-mapping. Their activity was influenced by *semantic* congruency, not body location. Human mirror neurons can represent the meaning of *actions* (but not of other events) (a) at an abstract, semantic level, (b) independently of the effector, and (c) independently of conscious awareness (Gazzola *et al.* 2006; Galati *et al.* 2008).

Do mirror neurons play a role in empathy? Mirror neurons have been

posited as playing a role in our capacity for empathy (Carr *et al.* 2003; Parr *et al.* 2005; Iacoboni and Dapretto 2006; Iacoboni 2009). Carr *et al.* (2003) identified a circuit that connected imitative areas to the limbic system, a term applied to a number of brain areas that integrate environmental and interoceptive stimuli. Drawing upon mirror neuron research, Parr *et al.* (2005) suggest that this type of awareness is mostly unconscious, occurring as a basic form of empathy which results simply from watching others' behaviour. They go so far as to say that empathy is based on pre-motoric representation of action and expression. Mirror-touch synaesthesia is also linked with empathy. Watching another person being touched activates a similar neural circuit to actual touch and, for some people, it can produce a felt tactile sensation on their own body (Keysers *et al.* 2004). The existence of this type of synaesthesia correlates with heightened empathic ability, which is consistent with the notion that we empathize with others through a process of simulation (Lipps 1903; Banissy and Ward 2007).

Mirror neurons are now being studied intensively, and research has focused upon their evolutionary development; functioning in autistic and in schizophrenic individuals (Arbib and Mundhenk 2005; Caggiano *et al.* 2009); applications to the treatment of stroke patients, where mental imagery of movement facilitates recovery of the movement itself (Fourkas *et al.* 2006); and relationship to theories of empathy, self, and mind (Rizzolatti and Craighero 2004; Leiberg and Anders 2006; Caggiano *et al.* 2009). This is a developing area of inquiry, and refinements can be expected. The capacity for empathy may involve pre-motoric representations, as suggested by Parr *et al.* (2005), but it is also clear that true empathy (rather than simply mirroring the emotional state of another) is a complex process that requires frontal cortical mechanisms and the integration of information from many parts of the nervous system (Leiberg and Anders 2006).

Might the nature of mirror neurons need to be reinterpreted? All published studies concerning humans have recorded responses of brain regions measured by blood flow or magnetic resonance techniques, not the activity of single neurons. In a review article, Iacoboni (2009) referred to human single-cell recordings from mirror neurons during surgery for epilepsy (Mukamel *et al.*, unpublished observations). Iacoboni writes:

> We found human neurons with mirror properties in the frontal lobe as well as in the medial temporal cortex. Although the discharge of these cells during action execution and action observation seems to imply a common representational format for perception and action implemented at single-cell level, it is also true that lesions in the frontal lobe are more often associated with motor deficits, and lesions in the medial temporal lobe are more often associated with perceptual deficits. Perception and action, which are united at the level of single cells, seem to be more easily separated at the system level. In principle, the discharge during action

> execution and during action observation of frontal and medial temporal neurons may represent in neural terms the 'vertical links' posited by the associative sequence learning model between a sensory unit (the medial temporal neuron) and a motor unit (the frontal neuron) that fire together as a result of associative learning.
>
> (Iacoboni 2009: 666)

Here we have a question of whether individual mirror neurons integrate information from the senses and also participate in the organization of movement patterns (as implied by the way they have been defined and then identified in subsequent studies), *or* whether they are one part of distributed neuronal networks, linking, for example, temporal lobe, association cortex, motor cortex, and frontal cortex. Such a fundamentally different conception of mirror neuron functioning could potentially revise the interpretation of much of the literature to date.

Closing reflections

Other relevant anatomical features of the brain include the von Economo neurons. In 1925, the Greek-born Austrian psychiatrist, neuroanatomist and enthusiastic aviator Constantin von Economo published a paper describing large, spindle-shaped neurons in the human forebrain, specifically in the anterior cingulate and fronto-insular cortex. It was thought that they were found only in great apes, but they have recently been identified in cetaceans (whales, dolphins) and in elephants (Coghlan 2006; Hof and van der Gucht 2007; Hakeem *et al.* 2009). Their location in brain regions that receive a wide variety of inputs and their very large axons suggest that von Economo neurons can rapidly integrate information that would otherwise remain subliminal or require active integration over a longer time span. It is speculated that von Economo neurons play a role in conscious emotional and behavioural processing, intuition, and higher-order social cognition (Allman *et al.* 2002, 2005). This notion is consistent with findings that self-conscious emotions are linked to the anterior cingulate cortex, where von Economo neurons are found. They are also found in the fronto-insular cortex (F1) (von Economo and Koskinas 1925, cited in Triarhou 2006). Both the anterior cingulate and the fronto-insular cortex are involved in the conscious awareness of visceral activity. In humans, von Economo neurons are also found in the prefrontal cortex and are more prevalent on the right side of the brain.

This raises the question, 'Brain before mind?' In his important book, *The Developing Mind*, Daniel Siegel (2001: 1) expresses a dominant contemporary viewpoint when he begins: 'The mind emerges from the activity of the brain, whose structure and function are directly shaped by interpersonal experience.' In contrast, Roger Shepard (1990), a pioneer in the study of mental imagery, made a philosophical application informed by his interest in the

capacity to mentally rotate an object. He and his colleague, Pier Hut of Princeton, addressed 'the hard problem':

> Instead of speaking of conscious experience as arising in a brain, we prefer to speak of a brain as arising in conscious experience. From an epistemological standpoint, starting from direct experiences strikes us as more justified. As a first option, we reconsider the 'hard problem' of the relation between conscious experience and the physical world by thus turning that problem upside down. We also consider a second option: turning the hard problem sideways. Rather than starting with the third-person approach used in physics, or the first-person approach of starting with individual conscious experience, we consider starting from an I-and-you basis, centered around the second person.
>
> (Hut and Shepard 1996: 313)

In other words, how can we have a mind (which can then develop the idea of a brain) without a relationship to another human being?

Even if we consider the mind as an emergent property of the brain, like Siegel, we can also recognize that science is much better at reductionism than at synthesis. For example, it is not possible to predict or describe the qualities of a substance, *as experienced by the senses*, based upon its chemistry alone; as much as we know about physics and chemistry, synthetic chemistry (the laboratory synthesis of complex molecules found in nature) is still an extraordinarily difficult, practically alchemical undertaking. To give another example, knowledge of chemistry may help to explain biological phenomena, but it cannot predict the existence of life or the variety of its forms. Likewise, neurobiology cannot predict what living beings are capable of experiencing, and at times its findings (always subject to revision as new theories and techniques emerge) have limited what we consider valid in our own experience or have seemed to confirm unfounded prejudices.

Jung realized that the reality of the psyche is paramount, not what the limited findings of science tell us is possible. It may be tempting to overinterpret and over-extend the 'hard evidence', comprised of findings based on still crude neuroimaging techniques and recordings from monkey neurons, into a whole theory of the nature of mind. This might be comparable to believing that one cell type or one area causes an experience, just as we once hoped that a single gene might make the difference between health and disease. Should we and our new, high-status relations/hard science allies forget that our primary focus in psychology is the exploration of psyche itself, we run the risk of naively becoming a monstrous amalgam of brain-psyche, just as Kamudha in *The Flowering Tree* became part tree, part human. Nevertheless, might we eagerly await the next wave of studies in neurobiology, which no doubt will challenge our minds and stimulate our creative imaginations, perhaps even informing our clinical practices?

Note

1 In April 2009, the Fourth International Conference of Analytical Psychology & Chinese Culture, held at Fudan University in Shanghai, had as its topic: 'The image in Jungian analysis: active imagination as a transformative function in culture and psychotherapy'. The following month, the *Journal of Analytical Psychology* sponsored an international conference in San Francisco, entitled, 'The transcendent function today: imagination and psychic transformation in analysis'.

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Chapter 4

The 'Child' motif in theorizing about embodied subjectivity

Raya A. Jones

> Theories in psychology are the very devil.
>
> (Jung 1910/1946: [p.] 7)

Philosophers have been theorizing about the self and about the mind-body problem for centuries. From the viewpoint of modern psychology, theories pose pragmatic challenges of verification. Jung remarked wryly that lamenting the incapacity of science to prove the validity of subjective experience does not enable the psyche to 'jump over its own shadow' (Jung 1948: par. 384). Theories are the very devil, he says elsewhere, for psychologists' interpretations of empirical material might be biased by their own preconceived hypotheses. Piaget (1971 [1965]) was more optimistic. Contrasting scientific psychology with the philosophical psychologies of Merleau-Ponty, Husserl, Sartre, and others, he suggested that misunderstandings between philosophers and scientists ensue from making a dispute about theories out of what is only a matter of method: 'There is absolutely nothing in the hypotheses of the philosophical psychologies . . . that is in itself *a priori* contrary to a scientific position' (Piaget 1971 [1965]: 164). Depth psychology had a partially parallel history, having emerged in the late nineteenth century out of psychiatry rather than philosophy. But the trappings of a natural science were intrinsic to its institution as a medical specialization. The burden of proof in this context implies not only providing empirical verification that one's theory of human nature is correct, but also demonstrating its utility towards therapeutic goals. As psychotherapy, analytical psychology is 'eminently practical. It does not investigate for the sake of investigation, but for the very immediate purpose of giving help . . . abstract science is its by-product, not its main aim' (Jung 1928: 348–9).

A case study of patients has been the staple method for meeting the twofold challenge – to show that a theory is both empirically grounded and useful in psychotherapy. It has evolved out of case histories, a basic form of documentation in medical practice. De Mijolla-Mellor (n.d.) notes that in psychoanalytical publications the case-history form drifts towards a 'report

on analysis', whereby analysts write accounts based on 'everything they have heard from a patient, in order to reconstitute the sense and significance of the patient's psychic and symptomatic functioning, as well as the progressive unfolding of the cure itself in the transference/counter-transference exchange'. She quotes a letter from Freud to Jung, dated 30 June 1909, in which Freud (apropos the Rat Man) expressed the difficulty of giving a complete blow-by-blow account of an analysis: 'How bungled our reproductions are, how wretchedly we dissect the great art works of psychic nature! . . . [This paper] just pours out of me, and even so it's inadequate, incomplete and therefore untrue' (Freud and Jung 1974: 238). As Freud insinuates, narrative reconstruction is unavoidable. Indeed, it is widely commented that Freud's case reports are more like literary pieces (e.g. Spence 1982).

The case history form drifts further into narrative construction with Jung. Hillman (1983: 32) remarked that Jung's published case material is 'a giant step removed from clinical empiricism', for when Jung refers to cases, 'it is not in the clinical empirical sense, but as anecdotal fillers, or as instances of a point. His cases are secondary illustrations.' Although not peculiar to Jungian publications, conspicuously in this context there is a genre of analysts fleshing out theoretical abstractions with clinical material ranging from comprehensive histories to anecdotal fragments, sometimes composite profiles which render the putative 'case history' a fictive dramatization (hence no longer serviceable as empirical evidence). However, anecdotes and even fictive illustrations have an epistemic value independently of scientific criteria of verification. In the context of making an argument for a theory about human nature, those narrative components may serve as tropes which aid communication and understanding (*Verstehen*).

Since the 1980s, many scholars have pointed to *narrative* as a mode of thought that specializes in the interpretation of experiences on both personal and collective levels, and which differs from the epistemology and methodology of science (e.g. Lyotard 1980; Runyan 1984; Bruner 1990). Stories command an audience's attention, and the real-life dramas brought to the psychotherapist are compelling stories. Whether a particular text appeals, repels or leaves us indifferent might depend less on whether we agree or not with its authors' argument than on the personal resonances of its drama and imagery. The reader's own embodied subjectivity is thus brought into play when engaging with the exposition of theories.

This chapter concerns aspects of storytelling a 'case' in the context of theorizing about embodied subjectivity. I use this phrase loosely, simply as an umbrella term that may facilitate the comparison of works using different terminologies, but it also has different meanings. Piaget (1971 [1965]) uses 'embodied subjectivity' to refer to an aspect of Merleau-Ponty's theory (though 'embodied subject' might be more accurate), while Nightingale and Cromby (2002) provide a definition that implicitly disengages the phenomenological aspect (quoted later below). The issue at hand is not which theory

is correct or which framework is best, but how theories generally are argued and substantiated. Space permits the identification of only a few salient aspects of storytelling, demonstrated below with a focus on three texts: first, a 'plan and realization' struggle of the text, exemplified with Jung (1910/1946); second, a 'dual landscape' of world and mind, exemplified with an extract from Erikson (1977 [1950]); and third, 'universalizing the plot', exemplified with Nightingale and Cromby (2002). All three present case studies of children. Because I selected them for illustrating specific points, these are not necessarily representative of trends in the literature. Furthermore, none of the three studies was conducted in the context of child development as a specialist field of inquiry. Instead, the authors interpret a child's behaviour as revealing something that affirms a particular theory about subjectivity in adulthood. While the focus on childhood is central to those authors' theory building, the 'child' functions as a rhetorical device in the service of a theory which is not specifically about children or child development.

A 'plan and realization' struggle

Bakhtin suggested that the nature of a text as an utterance is determined by the struggle, the dynamic interrelations, between the text's 'plan (intention) and the realization of the plan' (Bakhtin 1986: 104). All three texts in focus have explicit aims, stated by their authors; and, like any text, are characterized by the manner in which their content accomplishes those aims. This dynamic is most conspicuous in Jung's (1910/1946) study of 4-year-old Anna.

Presented in 1909 at Clark University, Massachusetts, the paper was written before Jung formulated his 'signature' ideas. It was the last of three lectures he delivered there under the title 'The Association Method'. In the following year the lectures were published as one piece, with Lecture III entitled 'Experiences concerning the psychic life of the child' (Jung 1910). In 1917, a slightly modified version of this particular lecture appeared in a book collection. In 1946, a third version was published in German, and subsequently translated into the piece now entitled 'Psychic conflicts in a child' (Jung 1910/1946). Opening Volume 17 of the *Collected Works*, it is now entirely separate from the Association Method papers (placed in Volume 2), and has acquired two forewords, written by Jung in 1915 and 1938 respectively, and a supplement. Each of those wrappings changes the text's plan-and-realization struggle, for different tensions emerge between the facts of Anna's behaviour and what Jung would like those facts to demonstrate. The 'life' of the study could be viewed as consisting of three stages, each carrying vestiges of its antecedent.

First stage (1909/1910)

Ostensibly, the text's original plan is to add data to a growing pool of factual knowledge about child development: 'In to-day's lecture I should like to give

you some insight into the psychic life of the child through the analysis of a 4-year-old girl' (Jung 1910: 251). Anna is described as 'a healthy, lively child of emotional temperament' who 'has never been seriously ill, nor had she ever shown any trace of "nervous" symptoms' (1910/1946: par. 3). In the course of about a year, she became preoccupied with the question of where babies come from, triggered partly by the birth of her brother, and which early on she linked to the question of what happens after death. She also developed a fear of earthquakes after hearing about the 1908 Messina earthquake, and had nightmares about it.

Hewison (1995) considers the study of Anna the point where Jung turned away from the scientific trappings of the word association experiments and entered the hermeneutic ethos of his subsequent work. However, it is debatable whether in 1909 Jung realized that, for he apologized for the story-like manner of presenting those observations:

> In the report which will now follow we shall have to waive a connected description, for it is made up of anecdotes which treat of one out of a whole cycle of similar experiences, and which cannot, therefore, be arranged scientifically and systematically, but must rather be described somewhat in the form of a story.
>
> (Jung 1910: 252; 1910/1946: par. 4)

Quoting the above, Steele (1982: 215) commented that 'Jung here recognizes the need for a story methodology. He fails, however, to see fully its advantages over a scientific approach.' While Steele and Hewison assert the importance of attending to the idiographic aspects of human life, Jung's stated purpose for telling about Anna was to show *typical* child behaviour.

A pure contribution to knowledge might not have been Jung's only or even primary motivation in 1909. Steele (1982: 215) speculates that 'no doubt he wished to convince Americans that psychoanalysts did all they could to be scientific.' Whatever the motivation, the text's clear plan is to present a scientifically credible report – a plan that is best realized in an impartial, factual account. Jung provides minimal interpretation of the material. He also kept up appearances of detachment. It is now known that Anna (a pseudonym) was his own daughter, whose fantasies were documented by him and his wife. But originally Jung (1910) did not mention how the material came to him, and in the later edition he would say that it came from a diary given to him by 'a father who was acquainted with psychoanalysis' (1910/1946: par. 1). It might well be that Freud's analysis of Little Hans had inspired Jung to observe his own daughter, but irrespective of why Jung kept a diary, the purpose of presenting the material at Clark University was openly linked to Freud's study. Jung opened his lecture with the comment that few in the audience would have heard of Freud's analysis of Hans, since it was published only that year; he went on to assert that if they knew it, they too would

'observe the marked, even astonishing, similarity between the unconscious creations of the two children' (Jung 1910: 251). The idiographic nature of his material hinders the realization of the plan to present a scientific report, as he acknowledged in his apology.

Second stage (1915)

The above plan-and-realization struggle was carried into the Foreword to the Second Edition, in which Jung professed a position of scientific objectivity: 'The point of view adopted in this work is psycho-biological', and asserts his own adherence to 'the psycho-biological method of observation, without attempting to subordinate the material to this or that hypothetical key principle' (Jung 1910/1946: 4, 5). Indeed, his report of Anna is almost theory-free, uncharacteristically for Jung's writings. But now there is a new plan, hence a different struggle.

A motivation to impress Americans is no longer relevant, but there lingers the intention to support Freud against hostile critics. In 1915 Jung justifiably assumes that readers would be familiar with Freud's controversial study. He maintains the original purpose of presenting the case: the 'widespread incomprehension, not to say indignation, with which "Little Hans" was greeted' warrants making his own material 'accessible to a wider public', for it 'contains points which seems to confirm how typical the case of "Little Hans" is' (1910/1946: par. 2). On closer examination, however, the similarity between the two cases transpires as spurious, and ultimately Jung himself takes the case of Anna as supporting contradictory conclusions about why young children are curious about the facts of life. While supporting Freud opening up a discussion of infantile sexuality, Jung avoids commenting on Freud's specific hypotheses in the 1910 text. He may have already disagreed with them in 1909, but was still with Freud, and their personal relationship had been strained from the outset of the trip (see Jung 1963). In 1915, their stormy parting of ways fairly recent, he spoke his mind. The 1915 Foreword presents the empirical material as seriously querying Freudian hedonistic theory:

> It should be sufficiently clear from what follows that the [child's] initial sexual interest strives only figuratively towards an immediate sexual goal, but far more towards the development of thinking. Were it so, the solution of the conflict could be reached solely through the attainment of a sexual goal, and not through the mediation of an intellectual concept.
>
> (Jung 1910/1946: [p.] 4)

Anna knew nothing of sex; her curiosity about where babies come from was part of a child's natural quest to understand the world generally. Asserting that infantile sexuality is *not* '"sexuality" pure and simple', Jung concludes

categorically: 'I therefore dispute the rightness of Freud's idea of a "polymorphous perverse" disposition of the child. It is simply a *polyvalent* disposition' (1910/1946: [p.] 5).

Furthermore, he now contrasts the 'psycho-biological' (i.e. scientific) approach with that of Freud and Adler who (Jung points out) subordinate empirical observations to preconceived principles. This implicitly positions them as unscientific. However, keeping the paper essentially the same as the 1910 text does not give him scope for critiquing Freud and Adler (Jung would do that elsewhere).

Third stage (1938)

In turn, the 1915 plan-and-realization crisis is carried into the 1938 Foreword and Supplement of the 1910/1946 piece. But now there is a fresh reason for rejecting Freud, a new plan, arising from a previously overlooked implication of the empirical material. It occurred to Jung that the child observations of three decades earlier support a theoretical proposition that had become more significant for him in the interim decades: 'namely the characteristic striving of the child's fantasy to outgrow its "realism" and to put a "symbolic" interpretation in the place of scientific rationalism' (1910/1946: [p.] 6). It now seems to Jung that the study demonstrates how children 'continue to favour a fantastic theory' despite being given a realistic explanation (1910/1946: par. 75). The Supplement elaborates upon this theme by asserting an isomorphism between a young child's mental development and the mind of the so-called 'primitive'. If, as he says regarding the child archetype as a link to the past, 'The most we can do is *to dream the myth onward* and give it a modern dress' (Jung 1940: par. 271), in the fantasies of the young child we may see the myths that are dreamt onward into modernity.

However, if 'theories in psychology are the very devil' – as Jung said apropos Freud and Adler in the 1915 Foreword – this devil plays an impish trick with the realization of the plan to demonstrate the primacy of fantasy. The case of Anna was not the foundation of Jung's theory. His retrospective interpretation comes across as reading too much into the thirty-year-old material, indeed as an attempt to subordinate the material to some key principle, the epistemological sin of which he accused Freud and Adler.

The evolving plan-and-realization struggle in Jung's multilayered 'Psychic conflicts in a child' illustrates not only Jung's own development as a theorist, but also a way in which the empirical child becomes symbolic. In 1909, a proud father eager to tell about his little daughter finds sufficient excuse in stating that young children are naturally curious about procreation; and he substantiates it with raw data. Those should be distinguished from facts as conceived by scientists. As Piaget succinctly put it, scientific 'facts' emerge as answers to questions within 'a sequence of interpretations, already implicit in the very manner of asking the question' as well as in its verification, or 'the

"reading off" of experience, and explicit in the manner of understanding the answer given by reality to the question asked' (Piaget 1971 [1965]: 125). In 1915, Jung inserts the raw facts of Anna's behaviour into a sequence of interpretations which construes her curiosity as a different 'fact' of child development than the 'fact' conceived by Freud. But it is still about child development. In 1938, Jung finally finds in the original raw data evidence for a characteristic of the psyche generally, a 'fact' conceived by him in the interim decades.

A 'dual landscape' of world and mind

Bruner (1990: 51) pointed to the *dual landscape* of stories: 'events and actions in a putative "real world" occur concurrently with mental events in the consciousness of the protagonists.' Usually in fiction and also real-life stories, mental events such as desires, feelings, or misunderstandings, explain people's actions or other events. In psychologists' case studies, it is typically the mental event which requires an explanation; and the psychologist telling the case would offer a guided tour into the subject's mind. Jung's study of Anna is entirely such a tour: it narrates a vista of a child's mental realm, unfolding in her play themes, questions, fears and dreams – a natural unfolding that is merely induced by specific events in the child's world (the earthquake, the brother's birth, etc.). For other children, different specific events would set off the same process (Jung insinuates). Erikson's (1977 [1950]) approach to psychosocial development maintains the dual landscape that is discretely demarcated while inextricably interlaced.

Out of the authors of the three texts, only Erik Erikson has made an impact on developmental psychology. Having trained as a psychoanalyst in Vienna, he immigrated to the USA at the eve of the Second World War, and is best known for his psychosocial theory of ego development. Yet, unlike developmental scientists, Eriskon did not set out to observe what children typically do. The text in focus – the section 'A neurological crisis in a small boy: Sam' which opens *Childhood and Society* (Erikson 1977 [1950]: 21–32) – reports his clinician's analysis of a child growing up in mid-twentieth-century California. Unlike Jung in 1909, who felt obliged to apologize for his story-like material, Erikson is fully appreciative of the narrative form. He introduces the story of Sam:

> Our searchlight does not attempt to isolate and hold in focus any one aspect or mechanism of this case, rather it deliberately plays at random around the multiple factors involved, to see whether we can circumscribe the area of disturbance.
>
> (Erikson 1977 [1950]: 20)

Erikson tells it like a detective story, beginning with a mystery: 'Early one

morning, in a town in northern California, the mother of a small boy of three was awakened by strange noises emanating from his room' (1977 [1950]: 21). Hurrying to his bed, she saw him in 'a terrifying attack of some kind' that reminded her of the heart attack from which the boy's grandmother had died five days earlier. The doctor was called in, suggested that Sam's attack was epileptic, and the child was rushed to hospital but discharged a few days later without a clear diagnosis, appearing to be perfectly well. The attack returned twice more within the next couple of months. The first of these came after he became morbidly agitated over a dead mole that he found in the backyard, and his mother could not answer his questions about death to his satisfaction. Later in the night he had another fit. This time the doctor arrived in time to observe the severe convulsion, and the hospital concurred in diagnosing the condition as epilepsy. The third attack happened after Sam accidentally crushed a butterfly in his hand. The hospital now added the comment that his fits were precipitated by a 'psychic factor' (1977 [1950]: 21). At this point in the story, the mysterious fits are a culmination of a history yet to be discovered. One suspect (an organic problem) had been quickly eliminated from the inquiry. Another likely suspect – a psychosomatic problem – was picked up. Sam was referred to the analyst. There ensues a years-long search for clues. Erikson digs further back in Sam's early history, and meanwhile Sam is growing and presenting new 'symptoms', such as morbid themes in his play and drawings. Finally Erikson has all the pieces of the puzzle, and a picture emerges.

Erikson concludes that Sam had felt responsible for the grandmother's death (which Sam confirms upon being asked). It seemed plausible that the boisterous and mischievous child had teased the grandmother just before her fatal heart attack. Two unrelated incidents had happened shortly before her tragic visit, which Erikson regarded as pertinent. First, Sam hurt a playmate in the street, and was subsequently not allowed to play outside any more. Second, he playfully threw a doll at his mother and knocked off her front tooth, to which she reacted by hitting him harshly. Through the bodily experience of the physical beating and home confinement, the child was made to realize that misconduct has bad consequences. When it seemed to him that he caused something terrible to happen to his grandmother, he expected to be punished in a tit-for-tat manner. This was the moral code communicated to him by his parents' disciplining strategy. To explain the parental style, Erikson considers the family's circumstances. They had moved from a tough neighbourhood to a suburb where they were the only Jews. The parents were anxious to make a good impression on their Gentile neighbours. Sam's mischief could be embarrassing; hence they took a severe disciplinary line with him.

Erikson's storytelling is highly effective. The mystery attracts us, the search for clues captivates us, and we are thus eased into agreeing with his analysis. Yet, Spence (1982: 175) alerts us to the possibility that 'something may become true simply by being put into words' by the analyst:

> The analyst can, in effect, introduce new evidence, remind the patient of old themes, or take away emphasis . . . His ultimate aim, in Ricoeur's classic statement, is to raise the 'case history to the sort of narrative intelligibility we ordinarily expect from a story' (1977, p. 869).
>
> (Spence 1982: 179)

If Sam's case were retold as a sequence of hypotheses about the manifest clinical problem, it may go something like this: *Hypothesis 1*: There is a causal link between Sam's neurological symptoms and the grandmother's death. *Hypothesis 2*: The connection is Sam's guilt and contingent expectation of punishment. *Hypothesis 3*: His expectation of punishment is due to his inculcation into a moral code through parental disciplining. *Hypothesis 4*: The parental style is due to the family's circumstances. Retold thus, Erikson's analysis might not seem as persuasive as his detective-mystery narrative, for those hypotheses posit a causal connection impossible to verify objectively. While it is technically possible to survey families so as to find out whether or not harsh parenting correlates with circumstances similar to those of Sam's family, the extraordinary chain of events culminating in Sam's psychosomatic symptoms cannot be replicated.

Despite entitling the section 'A Neurological Crisis in a Small Boy', Erikson's narrative deflects from the biological (since a neurological disorder as the cause of Sam's fits had been ruled out). Erikson's inference of the route from cause to symptom requires a mediating symbolization, whereby meaning is attached to experiences that are repressed or cannot be articulated (since Sam is not given satisfactory information about death). Erikson does not labour the point in his report on the analysis of Sam. It is taken for granted. In the psychoanalytical milieu of the mid-twentieth-century, his innovation was the description of ego development as psychosocial, unfolding alongside the psychosexual development described by Freud. Although Erikson's *Childhood and Society* (1977) and other work continue to inspire many psychologists, his theory rests on assumptions that have been severely criticized by postmodernist scholars. Sampson (1985) singled out Erikson's concept of ego identity as an epitome of the ideal of personhood in modern Western culture, which he (Sampson) contests. This ideal 'maintains that a particular structure of personal identity is required so that order and coherence rather than chaos will characterize the individual's life'; that a constant structure is 'the ground for the coherence and smooth functioning of the interpersonal and social systems'; and that the 'structure is an integrated unity or singularity . . . and functions as an equilibrium-preserving mechanism' (Sampson 1985: 1203). We may note that the same ideal underpins the Jungian model too.

Sampson's paper, which advocates reconceptualizing personhood as a decentralized non-equilibrium system likened to an authorless text, was among the signposts of the postmodern paradigm-shift in social psychology

(cf. Jones 2007). Two decades on, UK-based scholars David Nightingale and John Cromby represent a 'second generation' who, standing on the shoulders of the new paradigm's pioneers, see problems with some of its initial propositions. The next section expands.

Universalizing the plot

'It is the universalizing of the plot that universalizes the characters, even when they have specific names,' Ricoeur (1984: 41) said about fiction. The real people featuring in psychologists' studies have names, of course, but as characters in the published report they are typically anonymized, hence partially fictionalized. The plot of their case history is further universalized in that their character is scrutinized by the writer as revealing something of general applicability. This is at play even when actual identities become known, as in the instance of Jung's daughter. As seen, the evolution of Jung's (1910/1946) text in the course of three decades shows a progressive generalization from the singular case. By the final version, Anna is 'mythologized' into a Universal Child, an abstract entity incarnate in the age-typical behaviour of Jung's little daughter three decades earlier and of a few other children mentioned in passing in the Supplement.

On rare occasions identities cannot be disguised. Nightingale and Cromby (2002) use the highly publicized murder of 2-year-old James Bulger. In 1993, 10-year-old Jon Venables and Robert Thompson abducted the toddler at a shopping mall in Liverpool, UK, led him over two miles away to a railway line, and battered him to death. They then placed the body on the railway track in an attempt to conceal the murder. The trial judge described their deed as 'an act of unparallel evil and barbarity . . . conduct both cunning and very wicked' (reported in *The Times*, 24 November 1993). It is in real life that Venables and Thompson were given new identities, for fear of reprisals, when they were released in June 2001. Their release brought the murder again into the public's gaze for a while – a fact that might have contributed to Nightingale and Cromby's choice of case study at precisely that time.

They based their analysis on secondary sources available in the public domain, such as books about the case. Consequently, the boys they 'analyse' are already semi-fictional, composite constructions of various other authors' impressions and what the British public got from the media. It seems ironic that a case study purporting to exemplify a new theory of embodied subjectivity does not involve any embodied contact between its authors and their subjects, although it is uncertain what Nightingale and Cromby could have gained towards making their theoretical points from interviewing the boys if they could. What is in the public domain about the boys' family backgrounds shows, as Nightingale and Cromby (2002: 709) conclude, that the 'violence, inconsistency and extremes of emotions that surrounded them had already been distilled and sedimented into their individual subjectivities' prior to

killing James Bulger. To them, the idiographic case demonstrates a universal principle: 'The notion of embodied subjectivity we postulate . . . highlights the discursive co-construction of individual subjectivity . . . It simultaneously unites social constructionism with neuroscience, blending the biological and the social without falling prey to biological determinism' (Nightingale and Cromby 2002: 709). This blending of the social and the biological is the thrust of their argument.

Although the authors suggest an explanation of why those children killed a small child, explaining the act is not the purpose of their paper (or plan in Bakhtin's sense). Published in *Theory and Psychology*, a journal aimed at an advanced audience of theory-oriented psychologists, it is wedged into a specific debate, which Nightingale and Cromby describe in terms of realism versus anti-realism. The anti-realist position is identified by them as the strong social constructionist claim that what we call reality is knowable only through discourse. Rom Harré, a leading figure in social constructionism, had likened the relation of brain to mind to that of tool to task: our brain and body are tools for tasks that are set up in discourse (e.g. Harré 1997; review in Jones 2004). Deploying Wittgenstein's concept of 'grammar' as a pattern of practices, Harré contests the conflation of discursive practices for investigating personhood (P-grammar) with the practices for investigating the human organism (O-grammar). Talk of intentions, emotions, motives, desires, mental processes, etc. belong solely in P-grammar. Identifying their own position as critical realism, Nightingale and Cromby seek to modify that position (see also Cromby 2004). While they endorse social constructionism generally, they take from Damasio (1994) the so-called 'somatic marker hypothesis', which refers to brain mechanisms that mediate emotionality and social decision making. Extrapolating from Damasio the proposition that 'neurologically substantiated, enculturated patterns of irrationality are the unintentional by-products of social interactions', Nightingale and Cromby (2002: 707) define *subjectivity* as 'the emergent, socially and discursively structured embodied product of activity within sociocultural niches that we may not meaningfully choose to occupy'.

While Nightingale and Cromby uphold the social constructionist objection to notions of mental representations as elements of a psychological interior, Damasio seems to take a traditional mentalist position. In Harré's (1997) idiom, Damasio speaks O-grammar:

> Where should we look for the neural basis of these self-involving processes? I propose that we search in the neural mappings of our own body, because the body as a whole is the 'thing-process' that is symbolized as the mental self.
>
> (Damasio 2003: 227)

He proposes that the mind's representation of the self is based in specific

brain regions, which 'map nothing but the body, and are the body's captive audience' (Damasio 2003: 227). Damasio lists others who had this intuition before: Spinoza, William James, Nietzsche, Heidegger, Merleau-Ponty and so on. Those philosophers may be readily associated with a focus on the psychological interiority of the self-experiencing human subject – the *feeling* of what happens (to borrow from Damasio 2000). In various ways, their descriptions imply an abstract dynamical structure which is irreducible to either the physical body or behaviour and discourse, a system wherein experiences become reflexively organized and are subsequently expressed both symbolically and in action.

Insofar as Nightingale and Cromby maintain the anti-mentalist critique that is central to social constructionism, their text's plan is to demonstrate that we could define 'subjectivity' without falling into the metaphysical mire of psychological interiority, the 'dual landscape' that has plagued much of traditional psychology. The realization of this plan is aided by universalizing the plot of Venables and Thompson's life circumstances. Nightingale and Cromby's analysis persuasively suggests that the boys' criminal act, which was the culmination of characteristically deviant ways of behaviourally and emotionally relating to others, could be attributed to certain practices and situations in the milieu of their growing-up, which had effects on the children's brains. The bottom line: there is no need to postulate a maladjusted personality structure residing 'inside' the person. The realization of that textual plan is further aided by using the case of children. Although adult murderers could also be viewed as victims of their early-life biography, when confronted with the most distressing fact of a child who kills, we are more likely to seek an explanation of the deed out in the child's environment.

Archetypal resonances and evocations

Although the case studies described above are about real children, their part-fictionalized protagonists, whose lives are universalized in the service of the text's plan and its realization, become akin to the mythological child. The child motif in myths and fairytales is not a realistic child, but a wonder-child, a divine child, or a child born or brought up in some extraordinary circumstances. Jung stressed: 'the mythological idea of the child is emphatically not a copy of the empirical child but a *symbol*' (1940: par. 273 n. 21). Some of the specific themes that Jung identified as distinct categories of experience and understanding, subordinate to the child archetype, could be more prominent in individual texts. In his own study of Anna, the theme of the child as a link to the past underpins Jung's final touch to that paper, the Supplement in which he equates the developmental state of childhood with the mentality of the 'primitive'. Erikson's analysis of Sam could be taken as representing the here-and-now aspect of the child motif, insofar as Erikson asserts the immediate sociocultural context of ego development. Nightingale and Cromby's

attribution of Venables and Thomson's crime to the boys' life circumstances may evoke the theme that Jung labelled the 'abandoned child'. However, Nightingale and Cromby's choice of case study, in particular, may alert us to how the 'child' in each case study is a literary representation reflecting the authors' conception of childhood, and in turn affirming or challenging readers' own notions of childhood.

All three texts can be mapped onto the modern Western conception of childhood – a conception that has been several centuries in the shaping. Sociologists James and Jenks (1996) summarize it as follows:

> First, emanating from Rousseau, children are deemed initially free from corruption by virtue of their special nature. Emerging from the Enlightenment, they are the Ideal immanence, and the messengers of Reason. It is the experience of society which corrupts them . . . A second engagement with childhood's supposed absence of evil stems from Locke: children are thought to be innocent . . . as a consequence of their lack of social experience. Through time the unknowing child may become corrupted by society.
>
> (James and Jenks 1996: 319)

James and Jenks link the reactions to the Bulger murder in the British media and among the public to a persistent vision of childhood as a time of innocence. Children had committed murders before, yet in 1993 there seemed to be a 'dense public amnesia' about those earlier events (James and Jenks 1996: 316). They contend that the concept of childhood innocence articulates not only the experience and status of children in modern society, but also the 'projections, aspirations, longings and altruism contained within the adult experience' (1996: 330). Noting that during modernity the child became 'a way of speaking about sociality itself . . . [and] came to symbolize futurity and was guarded and invested', they ponder whether in late modernity relinquishing the belief in childhood innocence might mean 'to erase our final point of stability and attachment to the social bond'; and they ask, seeing that the 'belief in progress and futures has diminished, has the child come now to symbolize the solidity and adhesion of the past?' (1996: 324).

James and Jenks do not mention Jung, but their comments are remarkably congruous with his description of the child archetype. The motif represents 'not only something that existed in the distant past but also something that exists *now* . . . a system functioning in the present whose purpose is to compensate or correct, in a meaningful way, the inevitable one-sidedness of the conscious mind' (Jung 1940: par. 276). Jung goes on to describe futurity as an essential feature of the child motif: the occurrence of the child motif in a person's dreams signifies an anticipation of personal growth. At the same time, it is a link to the past. As adults, we are disconnected from the child we once were, but that child is still part of our personality, of who we are at the present.

To Jung, *compensation* is the primary function of the child motif in dreams, myths, and other fantasies. What is being compensated for when the 'child' appears in theories about subjectivity? It might compensate for a feeling that as modern adults we are dissociated from Nature. The child is imagined as more natural, as yet uncorrupted by society, and therefore as more 'embodied' than the adult. A narrative that engages us with a concrete description of how self-awareness unfolds in this mythic child – a symbolic representation projected onto the 'cases' of real children – may make a case for the embodied nature of subjectivity more powerfully than would case studies of adults. The 'child' narrative takes us in at a subliminal level, resonating with culturally specific associations with archetypal evocations.

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Chapter 5

Fleshing out the psyche

Jung, psychology and the body

Mark Saban

> The reciprocal interpretation of body and world is, for me, 'the primal psychoanalytical insight'. It is here that our elusive psyche discovers itself, seized by surprise that what is, is. But the whole point of this reciprocal interpretation is that it assumes no order of priority as between body and world. Neither comes first. The insight, the discovery, the surprise depend on this.
>
> (Holt 1992: 180)

Jung's psychology is founded on the idea of the reality of the psyche. However, it is not always easy to grasp what Jung means by 'psyche'. Although Jung sometimes writes as if psyche were more or less equivalent to 'mind', generally he seems to want to convey something other than this, something deeper and broader. For example Jung writes extensively about the spiritual dimension of psyche, which he describes metaphorically as the ultra-violet end of the psychic spectrum (Jung 1947: par. 414). However, there has been less attention paid, either by Jung or his followers, to what he pictures as the infrared pole – where psyche merges with matter. Most of the work that has been done in this area has taken the form of speculation about analogies between Jung's psychology and the scientific disciplines of modern physics, ethology or, most recently, neuroscience. Interesting though such avenues of inquiry may be, they, on the whole, fail to maintain a *psychological* perspective on their subject matter.

The task is to maintain contact with the materiality of our experience, without losing touch with what we might call its lived psychological dimension. This is not easy, because it comes up hard against the conceptual and linguistic limits of our culture. It is a task that is nonetheless urgent, given the increasing gulf between what we experience as our 'inner' lives and our outer circumstances, a gulf that has serious consequences in ecological, social and political arenas. Hitherto Jungian (or indeed wider psychoanalytic) discourse has, with a few notable exceptions, had little to offer in these areas, beyond the repetition of the mantra that we transform the world by transforming the

psyche of the individual. Why Jungian psychology should have found it so hard to speak credibly about our existence in the world is an important question, and one which I attempt to address in this chapter by orientating debate around the problem of the body, a phenomenon which is located precisely at the fault line between mind and matter.

In order to approach this problem at a sufficiently fundamental level, thinking needs to be addressed to the ontological and epistemological assumptions which underlie Jung's psychology, and which tend to be constantly smuggled out unnoticed into Jungian praxis. The aim is not so much to enable Jungian psychology to step outside the consulting room into the world, but to welcome the world into Jungian psychology. Evidently this is a daunting task, and this chapter cannot hope to be more than an attempt to outline and begin to build on foundations laid down by writers such as Brooke (1991) and Romanyshyn (1982), who have articulated the nature of the problem in various ways. This is not an exercise in debunking or discrediting Jung. Many of us find ourselves within the Jungian tradition precisely because we perceive Jung's vision of the psyche to have enormous potential to shed light on the ways that, as embodied beings, we exist in and among the world. This allegiance should not prohibit us from seeking to reveal those aspects of Jungian thought which serve as obstacles to the working out of this potential. In order to undertake this task it will be necessary to examine the philosophical underpinnings of Jung's thought. It is not a question of judging analytical psychology from a philosophical perspective, but rather of attempting to shed light upon it by revealing its spoken and unspoken philosophical underpinnings.

*

In one of Jung's Tavistock lectures he said this about the mind-body question:

> It is due to our most lamentable mind that we cannot think of body and mind as one and the same thing: probably they are one thing, but we are unable to think it . . . Body and mind are the two aspects of the living being, and that is all I know. Therefore I prefer to say that the two happen together in a miraculous way . . . we cannot think them together.
>
> (Jung 1935: par. 70)

Similar statements may be found elsewhere in the collected works: 'The mysterious truth is that the spirit is the life of the body seen from within, and the body the outward manifestation of spirit – the two being really one' (Jung 1931a: par. 195). One way in which he attempts to make this thought slightly less 'mysterious' or 'miraculous' is through his attempt to conceptualize what he calls the 'psychoid archetype' (Jung 1947). He depicts the archetype as a spectrum ranging from the spiritual, ultraviolet pole to the

infrared, instinctive, organic, corporeal pole. This pole of the archetype he calls 'psychoid'. He thus makes it clear that he does not see psyche (mind) and body as radically different from each other. Despite the fact, already alluded to, that Jung and Jungians have on the whole found spirit more alluring than matter, there is, nonetheless, a persistent effort in Jung's psychology to see beyond the opposition of mind and body. This needs to be regarded in the wider context of what Jung, following Dorn, describes as the *unus mundus* (Jung 1955: par. 759–75). This term refers to the concept of an underlying unified reality in which apparent opposites such as spirit and matter achieve or express their oneness. Jung's work in the area of what he called *synchronicity* must be seen as related to this, as should his interest in traditions which exist outside Western, particularly post-Cartesian dualistic worldviews, such as those of Eastern religions, astrology and alchemy. This particularly synthetic strain of Jung's thinking, as applied to psyche/body, may be illustrated in these lines from his 1940 essay on the Child archetype:

> The symbols of the self arise in the depths of the body and they express its materiality every bit as much as the structure of the perceiving consciousness. The symbol is thus a living body, *corpus et anima* . . . The deeper 'layers' of the psyche lose their individual uniqueness as they retreat further and further into darkness. 'Lower down', that is to say as they approach the autonomous functional systems, they become increasingly collective until they are universalised and extinguished in the body's materiality, i.e. in chemical substances. The body's carbon is simply carbon. Hence 'at bottom' the psyche is simply 'world'. In this sense I hold Kerényi to be absolutely right when he says that in the symbol the world itself is speaking.
>
> (Jung 1940: par. 291)

Jung's intuition that a true depth psychology should have a conception of 'psyche' which extends far further than the Cartesian *mens*, and his attempt, by employing a characteristically broad and ambitious vision of psychology, to transcend the limits which a dualistic approach to the mind-body question imposes, would seem to provide an excellent foundation for a psychological exploration of our lived, embodied ways of being in the world. It would appear to avoid the reductive, positivistic, scientistic frameworks which have historically bedevilled other depth-psychological perspectives, most notably that of Freud.

However, it is unfortunately the case that Jung's thought has a disconcerting tendency to fall back into attitudes and assumptions which do not support what we might call the 'extended' conception of psyche and the psychological. For example, Jung sometimes seems to imply that any real experience of the 'outside' world is fundamentally impossible:

> We are in truth so wrapped about by psychic images that we cannot penetrate at all the essence of things external to ourselves. All our knowledge consists of the stuff of the psyche which, because it alone is immediate, is superlatively real.
>
> (Jung 1931b: par. 680)

The vision of psyche which comments such as these summon up is considerably more restricted than the 'extended' psyche of the *unus mundus*, and such comments evidently present problems for a psychology which wants to say something about the ways in which we, as embodied subjects, dwell in the world in the company of other embodied subjects. Unfortunately it is the limited version of psyche which has been taken up and developed by many post-Jungian writers. Whereas what was required of Jung's successors was a rigorous thinking forward of Jung's barely articulated suggestions and intuitions, what we have instead too often been presented with is a mostly un-thought repetition of them, as though, for example, Jung had once and for all solved the mind-body problem by stating that they were mysteriously identical, and nothing more needed to be said on the subject.

The first question that requires attention is how it is that Jung fails to maintain what we have called the extended concept of psyche, a concept that has the potential to open up a space in which our embodiment may be approached psychologically. This is where Jung's *philosophical* orientation becomes important. The epistemological orientation he overtly lays claim to is that of Kant. Jung's Kantianism has been questioned for a number of years, and the debate has focused mostly on Jung's assertion that his distinction between archetypes and archetypal images is analogous to Kant's distinction between noumena and phenomena. The general consensus is that this is not an analogy which performs what Jung wants it to perform, and that it betrays either a misunderstanding of Kant's philosophy (Voogd 1992; Bishop 1995) or a wilful misappropriation of Kant's name (Shamdasani 2003). However, it seems to me that there is an important sense in which Jung's psychology *does* depend upon, and indeed embrace, a Kantian epistemology, but that this epistemology is ultimately counterproductive, in that it obviates Jung's attempts to maintain an 'extended' version of psyche, because it fails to provide him with the conceptual apparatus he requires to transcend the boundaries which a 'metaphysical' subjectivist approach such as that of Kant insists upon.

Kant's 'Copernican revolution' was intended to perform an apparently impossible reconciliation between the claims of Newtonian science to objective truth and the sceptical empiricism of Hume, which appeared to undermine them. In order to overcome this difficulty, Kant theorized that it is naive to posit a direct correspondence between passive mind and world, and instead suggested that our experience of the world is *actively* digested and structured by the mind itself according to a priori 'categories' such as space,

time and causality. While Kant's ingenious solution to his problem was immediately welcomed as a profound and important conceptual leap, what became apparent in the longer term was that the scope of human reason had been redefined in a drastically limited way, and that, in the wake of this revolution, the primary project for philosophy would become the analysis of how the mind structures human experience, rather than the traditional object of metaphysics: investigation of the fundamental nature of the world itself. About the latter, according to Kant, nothing could be said with certainty. In fact, Kant's revolution might be said to have had the opposite effect to that of Copernicus. While Copernicus had displaced the human observer from the centre of the universe, Kant placed him right back at the centre of his own universe, a universe that he was constantly engaged in creating, or at least re-creating, through the structuring function of the mind. In the long term, the problem with Kant's epistemology was its tendency to un-tether human knowledge from the 'external' world and thus to open the door to solipsism.

However, it is not difficult to see how attractive such an epistemology might be to Jung, who was keen to establish the primacy of the psyche as the medium of knowledge, and therefore psychology as the 'science of sciences'. If Kant is saying that all our experience is moulded by the psyche then psychology becomes a crucial discipline in any attempt to understand human life. Moreover, Kant's fundamental insight – that as humans we all share in unconsciously and collectively shaping our experience of the world – would have strong appeal for a psychologist developing a theory of archetypes and the collective unconscious.

One of the avenues of response that opened up in the wake of Kant's philosophy was that of the German Idealists. Fichte, Schelling and Hegel embraced the Kantian revolution but took its implicit subjectivism much further than the master would have done. Kant's enlightenment philosophy was thereby transformed into a Romantic vision which somehow equated the self's cognitive ordering of the world with the world's ontological categories. This was a step towards the mystical, and away from acknowledgement of and engagement with the external world as *other*. In Schelling's *Naturphilosophie*, for example, nature relinquishes all independent being in favour of a virtual existence as a self-image of the human psyche:

> Nature's highest goal, to become wholly an object to herself, is achieved only through the last and highest order of reflection, which is none other than man; or, more generally, it is by means of what we call reason that nature first completely returns into herself; by which it becomes apparent that nature is identical from the first with what we recognize in ourselves as the intelligent and the conscious.
>
> (Schelling 1978 [1800]: 4–6)

While, at first glance, such reflections seem to echo similar sentiments in Jung,

it would however be unfair to paint Jung as an out-and-out idealist. The importance of the observation of empirical facts in psychology is a constant refrain of Jung's writings. Although Jung's understanding of 'empirical' may be eccentric, such an emphasis clearly betrays a desire to stay close to the phenomena and to ground his psychology in everyday life. This is the pragmatist Jung, the Swiss peasant who does not want to dabble in 'metaphysics'. If there is a contradiction here, it is a contradiction that lies at the heart of analytical psychology. To speak biographically one could say it is the contradiction between personalities one and two in Jung. It plays out as a desire to be true to the objective world of hard facts, and simultaneously true to the subjective world of dreams, visions and ideas. Even this contradiction, and the desire to overcome it, shows Jung to be a true heir to Kant, who was attempting something comparable in his critical philosophy. Kant too is trying to straddle a sense of himself as a subjective individual with a sense of the reality of the objective world. If he breaks this tension he falls either into Humean scepticism or Cartesian intellectualism. Jung is trying to maintain a similar tension, though in his case it is located between materialist positivism on the one hand, and airy idealism on the other. Under these circumstances Jung's espousal of Kant's epistemology seems eminently understandable. It is significant that Jung's means of resolving the tension is *esse in anima* (i.e. the imagination), which is also Kant's solution, at least in the first edition of the *Critique of Pure Reason* (see Kearney 1988: 167–71). In fact, by positing the transcendental imagination as the faculty which autonomously synthesizes sensory impressions with rational understanding, a faculty which is not merely reproductive but creative, Kant opens up a new world in which psychology can credibly claim to be the science of sciences. Henceforth the attention of Western philosophy will be focused on the individual, and particularly on the inner states of the individual. However, for all the undoubted freedom and creativity that this emphasis on the imagination will bring, the ultimate cost of this emphasis on individuality and interiority will be disengagement from concrete human embodied life in community. It is a price we are still paying.[1]

The problem of where to situate the body philosophically was not born with Kant. In its modern form it emerged with Descartes. As we have seen, Kant was not attempting to overthrow or transcend Cartesian dualism, but to accommodate it to Hume's sceptical empiricism. Descartes' articulation of *res cogitans*, the thinking subject, and *res extensa*, the objective world, has the effect of severing the mind from the body, which thus becomes a mere object like any other. Psychological life thus becomes encapsulated within the mind, while the world outside the mind, including the body, is freed to become a potential object for scientific observation. This conceptual breakthrough had the effect of enabling the scientific revolution and, in particular, it created an objective, quasi-surgical attitude to the body: for example, Harvey is enabled to open up a corpse, and discover the circulation of the blood, revealing the heart to be just a pump, a piece of machinery. (For a detailed and illuminating

discussion of the reality of the heart, see Romanyshyn 1982: 115–64.) Henceforth truth becomes identified with scientific, verifiable fact, and therefore the experience of the lived body, which cannot be traced by means of scientific perspectives, becomes somehow untrue, lacking substance. Descartes made a point of advising that, as a general rule, information derived from the body should be considered unreliable. The concept of 'soul', as a middle term between spirit and body, more or less drops out of philosophical discourse at exactly this point, a fact which surely indicates an intimate connection between the lived body (*leib*) and the soul.

Nonetheless, Descartes was not the sole inventor of mind-body dualism. He was merely imposing his own intellectualist stamp onto a divide which he, in turn, inherited from Christianity, and before that from Plato. Analytical psychology, which Jung explicitly identified as growing out of Christian, Gnostic, Platonic, neo-Platonic and, as we have seen, Kantian traditions, also inevitably inherited this dualism.

It was Nietzsche who first attempted explicitly to problematize the mind-body distinction, as an important part of his overall project of overthrowing the metaphysical tradition in philosophy. Nietzsche stands in an interestingly ambiguous position with regard to analytical psychology. Jung himself was deeply ambivalent about Nietzsche – as man and thinker – throughout his adult life (Bishop 1995; Huskinson 2004). He was profoundly influenced by Nietzsche's philosophy but rarely acknowledged the depth of that influence. Nietzsche seems to have been the source of great anxiety for Jung: he harboured the fear that he psychologically resembled Nietzsche and therefore that he too might be destined to descend into madness (Jung 1961: 102). Nonetheless Jung remained fascinated by Nietzsche, and between 1935 and 1938 he conducted a five-year seminar in Zurich devoted to *Also Sprach Zarathustra* (Jung and Jarrett 1989). During that seminar Jung repeatedly attempted to show that Nietzsche's insanity derived from a psychic inflation, identification with the unconscious, and that this neurotic one-sidedness could be read back into his philosophical works, especially Zarathustra. As one might expect, this reductive pathologizing approach does little to reveal the richness and originality of Nietzsche's thought. However, it alone cannot explain the sheer extent of Jung's overall misreading and underestimation of Zarathustra in particular and Nietzsche's philosophy in general.

Nietzsche, as psychologist, might justifiably lay claim to having profoundly influenced all of depth psychology. However, for the purposes of this study his importance lies in that fact that he was attempting to overcome the very dualism which, as we have seen, imbues Jung's thought. Nietzsche sees that, since Descartes, the lived body, along with the soul, is in exile. His project is to put it back into a central position in human thinking, and thereby transcend metaphysical dualism, which he traces back to Plato. Yet he recognizes that to simply elevate the body at the expense of 'mind' would be to retain the dualism, but in an inverted form:

> What is needed is neither abolition of the sensuous nor abolition of the nonsensuous. On the contrary. What must be cast aside is the misinterpretation, the deprecation, of the sensuous, as well as the extravagant elevation of the supersensuous. A Path must be cleared for a new interpretation of the sensuous on the basis of a new hierarchy of the sensuous and nonsensuous. The new hierarchy does not simply wish to reverse matters within the old structural order, now reverencing the sensuous and scorning the nonsensuous. It does not wish to put what was at the very bottom on the very top. A new hierarchy and new valuation mean that the ordering structure must be changed. To that extent, overturning Platonism must become a twisting free of it.
>
> (Nietzsche 1967: n. 820)

In the Zarathustra seminar Jung reveals his difficulty in holding onto his own most radical insight with regard to the body. When the seminar looks at the section entitled 'On the Despisers of the Body', Jung states that 'one has to link the body to the self' and amplifies this statement by distancing himself from a dualist position: 'the difference we make between the psyche and the body is artificial . . . In reality there is nothing but a living body. That is the fact; and psyche is as much a living body as body is living psyche: it is just the same' (Jung and Jarrett 1989: 396). However, it becomes apparent that Jung is not content with this formula, which appears to make psyche and body equi-primordial. According to Jung there is something ontologically prior to psyche/body: 'the body is, of course, also a concretization, or a function, of that unknown thing which produces the psyche as well as the body', i.e. the self. For Jung then, the self is more fundamental than, and transcends either mind or body (Jung and Jarrett 1989: 396). It is

> That living potentiality which accounts for the existence of our spirit as well as our body – both being essentially the same. Why has the self created the body? . . . [W]e must assume that the self really means us to live in the body, to live that experiment, live our lives.
>
> (Jung and Jarrett 1989: 403)

Here, the very place where Jung seems closest to acknowledging the primordial nature of our psychological embodiment, paradoxically seems to reveal more fully Jung's implicit idealism, which begins to resemble that of Schelling, or perhaps echoes the Indian philosophy he was reading at the time. The self is posited as metaphysically prior to spirit and body. However, it might be possible to interpret this kind of statement as Jung's attempt to speak about the existential nature of embodiment, and the ways in which our bodies give and take meaning and are pregnant with possibility. Unfortunately, because Jung is not equipped with the kind of conceptual vocabulary with which Heidegger, for example, might articulate such a

thought, he falls back into the language of idealism, a language which unfortunately can be, and has been, read literally. Jung himself is relentless in his insistence on a reductive reading of Nietzsche's writing on the body:

> Nietzsche makes the one-sided identification of the self with the body, and of course that is not satisfactory; . . . For we know too well that the body is a biological function, having seen how it behaves in experimental biology. It is really not the body which restores damaged tissues; it is a peculiar vital principle which does the job, and it should not be put down to the chemistry of the body.
>
> (Jung and Jarrett 1989: 397)

It is regrettable that Jung is so persistent in his refusal to read Nietzsche as an ally. For Nietzsche the body is multidimensional: it is, in effect, the great underworld of the unconscious. His emphasis on our embodiment thus brings out his constant theme that our consciousness (or ego) is only a thin, falsely simple aspect of our existence, while the body is made up of plurality and complexity. The body is not only Nietzsche's favourite metaphor; it is itself 'an intermediary space between the absolute plural of the world's chaos and the absolute simplification of the intellect' (Blondel and Hand 1991: 207). For Nietzsche, the body is fundamentally metaphorical: it carries meaning across from one realm to another. Body is metaphor in the sense that it 'enacts immanent transcendence . . . Figuring and transfiguring self and world [it] points beyond this particular configuration of things and ideas . . . body is a metaphor that gathers and focuses the chaotic becoming of the world' (Roberts 1998: 161). In Jungian parlance, body is a living symbol of our psychological being in the world, but more than that it functions as a kind of hyper-symbol which holds in chiasm psyche and world, inner and outer, self and other, conscious and unconscious.

Such ideas might fruitfully be dovetailed with Jung's essentially plural psyche, and his concept of the unconscious as a multiple consciousness, derived from the alchemical image of the many 'sparks scintillating in the blackness of the arcane substance' (Jung 1947: par. 392). James Hillman, for example, makes some suggestions along these lines:

> The scintillae and fishes' eyes of which Jung speaks . . . may be experienced as embedded in physical expressions. The distribution of Dionysos through matter may be compared with the distribution of consciousness through members, organs and zones . . . Through Dionysos the body may be re-appreciated as a metaphorical field.
>
> (Hillman 1980: 161)

It is clearly no coincidence that Hillman makes these comments in the archetypal context of Dionysus. The Dionysian was central to Nietzsche and

among Jungian writers Dionysus has been recognized as closely related to the body (López-Pedraza 2000). However, as Hillman notes in the article mentioned above, Jung's relationship with the Dionysian displays a deep ambivalence, which in many ways mirrored his ambivalence to Nietzsche.

For various complex reasons, then, despite being well acquainted with Nietzsche's writings, Jung found it impossible to follow up on Nietzsche's understanding of human embodiment as a crucially important source of psychological insight, and indeed one which had the potential to give his intuitions on the *unus mundus* a much greater conceptual depth.

Jung's insistence on a Kantian epistemology, with all its dualistic implications, thus left him with several theoretical problems when it came to articulating a sufficiently subtle picture of human existence in and interaction with the world. As Brooke (2000: 20) says, 'Instead of seeing through the Cartesian categories as contingent and historical, Jung tends to accept them as ontologically immutable descriptions of the way things are.' This leads him to statements such as this from Spirit and Life:

> It is my mind with its store of images, that gives the world colour and sound; and . . . 'experience' is in its most simple form, an exceedingly complicated structure of mental images. Thus there is in a certain sense nothing that is directly experienced except the mind itself. So thick and deceptive is this fog about us that we had to invent the exact sciences in order to catch at least a glimmer of the so-called 'real' nature of things.
>
> (Jung 1926: par. 623)

In this – strongly Cartesian – picture, psychological life exists inside the capsule of our minds, while outside in the 'fog' there may or may not exist some kind of reality. This approach inevitably leads to a great emphasis on the psychological process of projection, whereby the world outside the capsule becomes reduced to a screen onto which we transmit our unconscious inner drama. According to Jung one of the main goals of individuation (by which one becomes 'a separate indivisible unity or "whole"' (Jung 1939: par. 490) is to withdraw these projections 'in order to restore their contents to the individual who has involuntarily lost them by projecting them outside himself' (Jung 1938: par. 160). Hillman, among others, has been critical of this model of worldly engagement, which he has described as 'stuffing the person with subjective soulfulness and leaving the world a slag heap from which all projections, personifications and psyche have been extracted' (Hillman 1985: 123). What would bring person and world together would be the experience of the lived body, which exists simultaneously in both realms, at once subject and object, inner and outer (see Romanyshyn 2000). By dismissing the body as a 'biological function', Jung objectifies it in the manner of Descartes. Had Jung been able to remain open to Nietzsche's work on the body this radical split between psyche-world and object-world might not have occurred and he

might have achieved an understanding in which the 'subjective' realm of psyche and the 'objective' realm of body would be regarded not as discrete worlds but as 'heterogeneous, overlapping fields of the self, which energise and shape one another' (Roberts 1998: 90). In fact, as we have seen, the spirit of Jung's work is often suggestive of just such an understanding. Although Jung begins *Memories, Dreams, Reflections* (1961) by emphasizing the priority of 'inner' experiences over 'outer' experiences, one of the key episodes recounted in that book crucially transcends such a dichotomy. It occurred during Jung's trip to Africa in 1925:

> I formed the habit of taking my camp stool and sitting under an umbrella acacia just before dawn. Before me, at the bottom of the little valley, lay a dark, almost black-green strip of jungle, with the rim of the plateau on the opposite side of the valley towering above it. At first, the contrasts between light and darkness would be extremely sharp. Then objects would assume contour and emerge into the light which seemed to fill the valley with a compact brightness. The horizon above became radiantly white. Gradually the swelling light seemed to penetrate into the very structure of objects, which became illuminated from within until at last they shone translucently, like bits of coloured glass. Everything turned to flaming crystal. The cry of the bell bird rang around the horizon. At such moments I felt as if I were inside a temple. It was the most sacred hour of the day. I drank in this glory with insatiable delight, or rather, in a timeless ecstasy.
> (Jung 1961: 297–8)

Not only is this just as much an 'outer' experience as an 'inner' one, but also it is the kind of overwhelming experience which depends upon a deeply embodied openness to the world. The sights, sounds and, we may imagine, the smells and textures of the experience are essential to it. As Brooke (1991: 59) says, it tells us that 'the world as a temple is the primordial reality, and without it there would be no reflective consciousness . . . The structural unity between the world and human consciousness is given as metaphorical reality.' But

> metaphors are not abstractions from reality, in which two distinct entities, world and temple, are cognitively linked together. Rather metaphors are the primordial means within which our shy and ambiguous world comes into being in the imaginative light of human consciousness.
> (Brooke 1991: 59)

This metaphorical reality is an embodied reality, as Nietzsche had suggested. Such an idea is paralleled by recent work in cognitive linguistics by George Lakoff among others. His thesis, that all metaphorical thought and language arises from, and is grounded in, embodiment, makes the body central to the development of even the most abstract thought (Lakoff and Johnson 1980).

The realization which Jung experienced in Africa was not to be consistently embraced in his psychology. For various reasons he was unwilling or unable to hold on to this intuition. One reason, as I have suggested, was his Kantian epistemology, which could find no place for a fully embodied, metaphorical perspective. Another may have been his fear of regression. On his way back to Europe Jung had a terrifying dream in which a black barber was curling his hair:

> I took this dream as a warning from the unconscious; it was saying that the primitive was a danger to me . . . The only thing I could conclude from this was that my European personality must under all circumstances be preserved intact.
>
> (Jung 1961: 302)

This threat to identity could only be dealt with by the well-worn and trusted strategy of emptying the world of meaning, by withdrawing projections into the encapsulated psyche, and, in effect, by returning to the Cartesian ego. Jung's fear of regression into the 'primitive', enacted in a retreat from body into mind, is interestingly paralleled by the fear of madness which lay behind his ambivalence to Nietzsche and both fears are archetypally related to Dionysus. (I explore the connections between Dionysus, body and theatre in Chapter 6 in this volume.) Walter Otto (1954: 160–1) says of the gods: 'None is to be encountered in only one direction of teeming life; each desires to fill, shape and illumine the whole compass of human existence with his peculiar spirit.' If so, Dionysus' realm is that in which we, as embodied beings, unprotected by ego-defences, are fully aware of the reciprocal nature of our entanglement and enfoldment in the world and in each other, and in a flowing, dancing, rhythmic engagement play on the border between what is ours and what the world's. In myth Dionysus is again and again resisted, often with violence; and historically the Dionysian worldview has been responded to with fear and revulsion (see Euripides' Bacchae for a thoroughly psychological picture of Dionysus' characteristically sudden arrival in Thebes).

It is with Merleau-Ponty, a philosopher who concentrated his attention wholeheartedly on the body and its mode of access to human existence, that we find for the first time a rigorous analysis of our embodiment and its implications. Merleau-Ponty takes up Nietzsche's attempt to think the body and makes a concerted effort to shake it free of all residual subjectivism. Like Nietzsche, he argues that our experience is always necessarily embodied – and that human experience can be understood only in the lived conjunction of mind and body. In *Phenomenology of Perception* he distinguishes the insubstantial Cartesian phenomenon of the 'scientific' body from the lived body:

> As far as the body is concerned, even the body of another, we must learn

> to distinguish it from the objective body as set forth in works on physiology. This is not the body which is capable of being inhabited by a consciousness . . . It is simply a question of recognizing that the body, as a chemical structure or an agglomeration of tissues, is formed, by a process of impoverishment, from a primordial phenomenon of the body-for-us, the body of human experience or the perceived body.
>
> (Merleau-Ponty 1962 [1945]: 351)

With this mention of primordiality with regard to the body, Merleau-Ponty opens up a possible link with the archetypal realm of Jungian psychology:

> My personal existence must be the resumption of a prepersonal tradition. There is therefore, another subject beneath me, for whom a world exists before I am here, and who marks out my place in it. This captive or natural spirit is my body, not that momentary body which is the instrument of my personal choices and which fastens upon this or that world, but the system of anonymous 'functions' which draw every particular focus into a general project.
>
> (Merleau-Ponty 1962 [1945]: 254)

It is through this body that we have access to a 'communication with the world more ancient than thought' (Merleau-Ponty 1962 [1945]: 254).

In his last, unfinished masterpiece, *The Visible and the Invisible* (1968), Merleau-Ponty revisits this idea but pushes it much further. In an attempt to overcome the dualism which he believed still haunted his earlier *Phenomenology of Perception* (1945), he coined the term 'Flesh' (in French '*chair*'): 'My body is made of the same flesh as the world . . . and moreover . . . this flesh of my body is shared by the world' (Merleau-Ponty 1968 [1964]: 248). Like Jung's psyche at its most extended, 'flesh' is an attempt to think beyond subject and object, spirit and matter. It is the 'chiasm': the reversible turning point at which these meet in their intertwining.

> We must not think the flesh starting form substances, from body and spirit . . . but we must think it . . . as an element, as the concrete emblem of a general manner of being.
>
> (Merleau-Ponty 1968 [1964]: 177)

> The flesh is not matter, is not mind, is not substance. To designate it, we should need the old term 'element,' in the sense it was used to speak of water, air, earth, and fire, that is in the sense of a general thing . . . The flesh is in this sense an 'element' of Being.
>
> (Merleau-Ponty 1968 [1964]: 139)

By terming flesh an 'element' Merleau-Ponty echoes his contemporary,

Bachelard, who in numerous works explored what he called the 'material imagination' through the lens of the elemental. As Joanne Stroud puts it, for Bachelard the 'subjective and objective world implicate each other, just as we need to see and the world needs to be seen, so [Bachelard] reclaims reciprocity' (Stroud, in Bachelard 1983: vii). Bachelard admired Jung's writings, especially those on alchemy, and it is this late Jung, the alchemical Jung, who comes to mind as we read Merleau-Ponty on flesh, in which the material and the spiritual somehow co-inhere.

In the light of these developments, it is perhaps possible to imagine a Jungian psychology freed of the fetters of dualism, and the destructive overestimation of 'inner' over 'outer,' a psychology in which 'the unconscious' might be revisioned as profoundly embodied. It might, as David Levin says, be 'articulated very well in terms of the body's primordial and archaic attunement; its automatic, and always already functioning intentionalities; its generous endowment of inherent dispositions and propensities; its latent, and sometimes involuntary perceptivities; its implicit structures of preunderstanding' (Kleinberg-Levin 1985: 171). Similarly, the primordial archetypes, in the words of John Welwood (1977: 14), 'instead of being seen as inborn psychic structures or contents of the collective unconscious, may be understood as universal patterns of body-in-the-world.'

Why, for example, should gesture not be regarded as symbolically expressive in the same way that dream images are? In *Memories, Dreams, Reflections* Jung tells us that the Athai tribesmen respond to the rising sun with this gesture: 'In the morning, when the sun comes, we go out of the huts, spit into our hands, and hold them up to the sun' (Jung 1961: 266–9). Jung complained that the tribesmen did not understand the meaning of their gesture (though it seems more likely that they didn't understand what Jung meant by asking them about its meaning). Just as, according to Jung, the dream is its own interpretation, so such gestures are their own meaning. As Merleau-Ponty (1962 [1945]: 194) says, such a 'gesture endows the object for the first time with human significance, if it is an initiating gesture' and, moreover, 'It is characteristic of cultural gestures to awaken in all others at least an echo if not a consonance' (Merleau-Ponty 1973: 83).

To begin to regard gesture as imaginally significant would be to start the reintroduction of the long exiled body into the consulting room. An embodied field of mutual responsivities and reciprocities is in many ways a more convincing picture of the analytic encounter than the arena of projection and counter-projection which classical Jungians have tended to portray it as. To embrace such an approach to analysis would require a highly nuanced reflective awareness of the lived body in the analyst, extending interpretively into the realm of the symbolic-organic: a reinitiation into the world of the imaginal-sensible, a task in which Merleau-Ponty's 'radical reflection' would be a crucial tool. Always aware of the dangers of objectification, Merleau-Ponty sought to avoid losing touch with the 'natal bond

with the world' (Merleau-Ponty 1968 [1964]: 53–4) by articulating the kind of reflection which would turn 'back over the density of the world in order to clarify it, but which, [afterwards], reflects back to it only its own light' (Merleau-Ponty 1968 [1964]: 57).[2] This alchemical reflection is fully in tune with Jung's later intuitions, and allows a move beyond the traditional oppositions (of sensible and intelligible or visible and invisible), revealing their identity in non-identity and thus paving the way for a true coniunctio.

Notes

1 In the light of this, one could say, with only a little exaggeration, that since Jung's death his followers have broadly fallen into three groups (Samuels 1985): those who have hardened his own uneasy and ambiguous position into dogma (the Classical school), those who have pushed a valorizing of the objective into object relations (the Developmental school) and those who, echoing romantic idealism, find that image is all (the Archetypal school). All three schools fail to find a convincing way forward, because they are not aware enough of the faulty thinking behind the extraordinary synthetic achievement of Jung's psychology, which one might almost say is held together by sheer force of character. Though James Hillman and his circle have been responsible for some of the most interesting attempts to think Jung forward, their project is hamstrung by an insistence on embracing Jung's epistemology and magnifying it into an article of faith. 'All consciousness depends on these images. Everything else – ideas of the mind, sensations of the body, perceptions of the world around us, beliefs, feelings, hungers – must present themselves as images in order to become experienced' (Hillman 1975: 23). Obscurely aware that this position boxes him into an impossible corner, Hillman has latterly attempted to escape from this cul-de-sac into the world, but as long as the epistemology remains in place this is simply not possible.
2 For a sensitive and interesting article on the body and Jungian psychology which looks at Merleau-Ponty's hyper-reflection, see Kaylo (2003).

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Chapter 6

Staging the Self

Performance, individuation and embodiment

Mark Saban

> O those Greeks! They knew how to live. What is required for that is to stop courageously at the surface, the fold, the skin, to adore appearance, to believe in forms, tones, words, in the whole Olympus of appearance. Those Greeks were superficial – *out of profundity*.
>
> (Nietzsche and Kaufmann 1974: 38)

> The dream-stuff out of which personality is made is not private, but social; a collective dream.
>
> (Brown 1966: 93)

It is peculiarly difficult to talk about the self in a depth psychological context. While Freud avoided the word self (*selbst*), using it only once, Jung appears, at first glance, to make up for this omission by using the word more than a thousand times in the *Collected Works*. However, when we take into account that Jung's term 'Self' differs greatly from the ordinary use of the word, it becomes apparent that it is almost more difficult to discuss questions of selfhood in a Jungian context than it would be in any other. Bearing this in mind, in what follows I shall use *Self* (capital *S*) to refer to Jung's concept, and *self* (lower-case *s*) wherever I am referring to the more demotic usage. Many thousands of pages have been devoted to exploring the complexities and paradoxes of the Jungian Self, but very few to questions such as: what does Jung say about the nature of human selfhood, what is it to be a self, does it even make sense to talk about the self from a Jungian perspective? It is of course not the case that Jung says nothing about the self. How could it be, given that his subject is the human psyche? But it is precisely because the Self looms so large in his writing that the self is often in danger of being overlooked, not to say obscured. The prime source of material on the self in Jung is his writings on the process of individuation, concerning, as they do, the achievement of conscious selfhood in the broadest sense or, in Nietzsche's phrase, how one 'becomes what one is'. When we examine these passages, what we find is a fundamental ambiguity at the heart of his psychology. The

idea of self which predominates in these settings is disproportionately one-sided, and its exclusive emphasis on interiority, unity, self-identity, undividedness and metaphysical transcendence, conflicts at the most fundamental level with Jung's more radical and revolutionary intuitions with regard to the psyche as a mode of being-in-the-world as an embodied social being.

Other commentators (e.g. Romanyshyn 1982; Brooke 1991) have recognized that there is an important distinction to be drawn between those features of Jung's theory which exhibit or even celebrate a commitment to Cartesian dualism, and those features which embrace a much broader vision of psyche, one which is far more world-related. My intention here is to further that project, first, by offering a critique of Jung's implicit and explicit articulation of selfhood in his psychology, and second, by outlining some suggestions for an idea of what selfhood might resemble were it to be consistent with that broader image of psyche. I am particularly interested in the idea of an embodied self, which is continually engaged in self-creation through a performance-like process. Furthermore, it is my contention that such a self finds itself in the archetypal constellation of Dionysus and the Dionysian, a realm toward which Jung, for various reasons, seems to have been profoundly ambivalent, and which seems to have been exiled specifically from the area of individuation and the Self. I shall therefore attempt to reintroduce a Dionysian dimension to the discussion when appropriate.

In Chapter 5 I outlined what I perceive to be the nature of Jung's difficulties with the body from a philosophical perspective. I concentrated there on the conceptual reasons why Jung, despite a powerful intuition which regarded the life of the mind (or spirit) as somehow identical with the life of the body, was ultimately unable to maintain a strong grasp on this intuition and consistently fell back into a dualistic perspective which could not sustain his most radical vision of an embodied psyche. Furthermore, these dualistic assumptions led Jung not only to set up a series of binary opposites (the inner and the outer, the whole and the divided, the true and the false, the deep and the superficial) but also to privilege the former against the latter. In the light of these oppositions the body tends to be characterized as on the 'wrong' side (i.e. that of the superficial, outer, worldly aspects of existence). As we shall see, the concept of individuation, by contrast, is portrayed in Jung's writings as a movement toward the 'right' side: the authentic, the inner, the private and the deep. My contention is that, because the self toward which the individuation process aims is seen as interior, self-identical, undivided and transcendent, Jung's frequent claim that individuation brings one closer to the world and one's fellow humans, is seriously undermined.

The interior self

In Jung's writings on individuation and the Self there is a strong contrast made between inner self and outer self:

> When therefore the demand for individuation appears in analysis . . . it means farewell to personal conformity with the collective, and stepping over into solitude, into the cloister of the inner self. Only the shadow of the personality remains in the outer world.
>
> (Jung 1916: par. 1097)

Jung tells us that in the first half of life adaptation to collective norms is required (i.e. development of persona and ego) so that we concentrate on the *outer* world, but that in the second half of life, the work of individuation requires us to turn our attention to the *inner* world, whereupon anima/animus opens the door to the treasure-house of the unconscious, located deep down inside the psyche, so that it becomes possible for us ultimately to achieve full relation with the Self. This movement from outer to inner is portrayed implicitly as a shift away from (external) world towards (internal) Self. Such an image of psychic development reveals a Cartesian bias, consistent as it is with an approach which locates the mind within the body, and the mind's contents within the mind. Jung gives added stress to the underlying split between inner and outer when he insists upon the importance of 'withdrawing projections' as integral to the work of individuation. As Brooke says, this has the effect of establishing 'subjectivity as a place and an interiority over and against the world' (Brooke 1991: 78). Thus, whatever Jung's ultimate aims and intuitions, the implicit ontology underlying them is one of defensive alienation. The unfortunate effect of employing such ontology is to undermine Jung's own stated intention that such alienation is precisely what his psychology should work to heal, both in individuals and in society:

> As the individual is not just a single, separate being, but by his very existence presupposes a collective relationship, it follows that the process of individuation must lead to more intense and broader collective relationships and not to isolation.
>
> (Jung 1921: par. 756)

It is easy to see how Jung's personal introversion may have biased him towards a conception of psychic development which emphasizes inner work at the expense of outer achievement. This tendency was no doubt given even greater weight by certain crucial events in Jung's life. The split from Freud and its aftermath, in particular, had the effect of encouraging Jung to retreat from public life and eschew any kind of worldly role whether academic, social or political. As his mature psychology was minted out of raw materials mined from this very experience of inward retreat, not to say collapse, it would not be surprising if its very character were not profoundly coloured by these world-renouncing inclinations.

The unitary self

Jung's characterization of the goal of individuation reveals his emphatic embrace of the unitary self. Individuation means becoming a single, homogeneous being, and insofar as '"individuality" embraces our innermost, last and incomparable uniqueness, it also implies becoming one's own self' (Jung 1928: par. 266). He assents here to the modernist assumption that the self is and should be single and unified. This particular fantasy, that the self is and should be unitary, has achieved a hegemonic position in the modern West, after thousands of years of development. We should nonetheless remember that it is culturally and historically specific to a certain tradition.

With its roots in Plato and the Orphic cults, it is in Christianity that the idea first comes to fruition that we should cultivate the unitary and immortal soul, while regarding our outer, mortal, embodied life as relatively unimportant. Only if we can strip away the trappings of our *worldly* self, this notion teaches us, are we thereby enabled to reach our *true* self, which finds its ultimate expression in communion with the oneness of God.

Platonizing Christian ideas of the self evolved into the full flowering of Renaissance humanism's emphatic celebration of the unitary, integrated self. This development itself underlies in part Protestantism's vision of the individual in relationship to his God, in which it is the interior, personal response to Christ's grace that is essential. By the seventeenth century this homogenous self had jettisoned its religious overtones and had attained a secular form, which achieved its crucial definition when Descartes located the essential 'I' in the encapsulated mind (*res cogitans*) and radically separated it from all else (*res extensa*), including, crucially, the human body.

One of the main criteria Descartes employs to distinguish *res cogitans* from *res extensa* is that of *divisibility*: the rational soul is indivisible, the flesh is divisible. By incorporating such ideas into his psychology, Jung implies that to individuate is to identify one's self (and therefore psychological life) with singleness and interiority. By extension, one achieves that singleness of self by separating oneself from what is external, and what is divisible, i.e. the world, which is, in effect, thereby declared psychologically dead:

> All the powers that strive for unity, all healthy desire for selfhood, will resist the disintegration [of dissociation], and in this way he will become conscious of the possibility of an inner integration, which before he had always sought outside himself. He will then find his reward in an undivided self.
>
> (Jung 1925: par. 334)

The Dionysian self

What was exiled very early, and consequently repressed throughout the development of Western culture, was a fantasy of selfhood which contrasts with the indivisible, unitary self, and which I shall term Dionysian. Dionysus rules arenas where we find multiplicity and mutability of identity: such as wine, madness and theatre. The essential experience of Dionysus, known as 'the divided one', is *dismemberment*. It is not hard to see why the dominant metaphysical tradition's requirement of a definite and indivisible self failed to coexist with the radical indeterminacy and multiplicity of the Dionysian.

It is important to emphasize that there is an important thread to Jung's psychology which might well be described as Dionysian, a perspective which offers a stark contrast to that emphasis on wholeness, singleness and undividedness which we have identified in the bulk of Jung's writings on individuation and the Self. For example, Jung writes:

> If tendencies toward dissociation were not inherent in the human psyche, fragmentary psychic systems would never have been split off; in other words, neither spirits nor gods would have ever come into existence . . . Our true religion is a monotheism of consciousness, a possession by it, coupled with a fanatical denial of the existence of fragmentary autonomous systems.
>
> (Jung 1929: par. 51)

Jung, recognizing the plurality of the psyche, and the autonomy of the complexes, acknowledges the different persons who make up our psychic life, naming them and attempting to listen to them. He describes in his autobiography how these figures bring home to him 'the crucial insight that there are things in the psyche which I do not produce, but which produce themselves and have their own life' (Jung 1961: 183). In other words, there exist not just one consciousness, but many, and these other consciousnesses which make up the psyche may even be found, paradoxically, in the unconscious psyche (Jung 1947: par. 392) or indeed distributed throughout the body. Jung wants to make the point that it is not this multiplicity within the psyche, this 'tendency toward dissociation', which is pathological, but rather, our 'fanatical denial' of it. As Mary Watkins points out:

> It is paradoxical that the illness of multiple personality is problematic precisely because of its singleness of voice at any one moment, not because of its multiplicity. Improvement starts when dialogue and reflection between the selves begins to happen, when there is multiplicity in a single moment of time, rather than multiplicity over time.
>
> (Watkins 1986: 104)

In the light of this, if our goal is to 'become who we are', then rather than taking steps in the direction of increasing unity and indivisibility ('in-dividuation'), a more psychologically valuable direction, as Hillman (1980) has pointed out, would be to acknowledge the reality of a psyche which is radically plural, and encourage a loosening of central (ego) control in the interests of experiencing the essential diversity of the self. This is surely what a Dionysian individuation might look like: a kind of psychological dismembering, in which the multiple consciousnesses which reside in our belly, our feet, our genitalia and elsewhere gain recognition, and are given voice again (for a development of this idea see Hillman 1980: 160–1). These are surely the luminosities which Jung refers to, the sparks which shine in the darkness of the unconscious, and can only be seen if we turn down the bright lights of ego consciousness, and wait. There would seem then to be two conflicting and incompatible perspectives in Jung: one that insists upon the virtues of unity and indivisibility in the psyche, and another which celebrates multiplicity and fluidity.

Unfortunately, when it comes to individuation as an articulation of fulfilment of human potential, Jung predominantly chooses a one-sided journey toward indivisible interiority. His concept of individuation, as it stands, tends to lock us up within a Cartesian mind, radically apart from embodied others, or even the otherness of our own body. The peculiarity of Jung's version of the Cartesian mind is that it is supposed to contain the riches of the collective unconscious. But, however vivid and magical that interior world may seem, however brightly hung with archetypal constellations, ultimately it cannot help resembling a bunker, a place of retreat from a world of otherness which we have painted grey through our own habit of dualistic thinking.

The embodied self

As we have seen, the metaphysical outlook, whether Platonic, Christian, Cartesian or modernist, not only excludes and depreciates any vision of self which is not unitary, but also tends to undervalue human embodiment. This fact is by no means coincidental. It derives from the impossibility of consistently maintaining an atomized idea of selfhood in conjunction with that of an embodied self. Jung's tendency to locate selfhood in a central interiority places him squarely in a tradition that consistently valorizes the qualities of changelessness within the self. We can see this in Jung's particular emphasis on the immutability of the archetype-as-such and the Self. In contrast, the same tradition regards the human body as both divisible and mutable. Moreover, in the light of modern tendencies to objectify the body as a machine made up of more or less divisible elements, any unity it might be seen to possess, whether in time or space, is perceived as contingent, at best. An immutable and indivisible self must therefore, by definition, transcend the body. But the ability of such a self to engage meaningfully in the day-to-day

personal and social arena in which much of human existence takes place will inevitably be problematic, as its priorities tend to be located in areas of metaphysical certainty, such as, for the Christian the sphere of the divine, for the Platonist the realm of the forms, and for the Jungian the collective unconscious. By contrast, the Dionysian self situates itself outside this tradition and thereby gains the capacity to overcome the kind of alienation, from both environment and fellow being, which the Jungian self finds so hard to twist free of. The key to this capacity is its radically embodied nature.

In order to pursue the existential implications of human embodiment, revealing the ways in which a corporeal selfhood extends far beyond the limits imposed by the metaphysical tradition, we need to acknowledge the work of Merleau-Ponty. For Merleau-Ponty the embodied self is essentially and radically entwined with the world, such that it is impossible to identify where one ends and the other begins. World and self enjoy a relationship that is reciprocal and dialogical. This is to be seen specifically, but not only, in the realm of intersubjectivity:

> In the experience of dialogue, there is constituted between the other person and myself a common ground; my thought and his are interwoven into a single fabric, my words and those of my interlocutor are called forth by the state of the discussion, and they are inserted into a shared operation of which neither of us is the creator . . . In the present dialogue, I am freed from myself, for the other person's thoughts are certainty his; they are not of my making, though I do grasp them the moment they come into being, or even anticipate them. And indeed, the objections which my interlocutor raises to what I say draws from me thoughts which I had no idea I possessed, so that at the same time I lend him my thoughts, he reciprocates by making me think too.
>
> (Merleau-Ponty 1962: 354)

Merleau-Ponty is making the point that what I might generally consider to be objectively outside of 'me', like the thoughts of others, in fact makes up part of a shared field, which is neither mine nor theirs, but in which they are interwoven such that they can be lent, anticipated and drawn from me unawares, and that as a result of this experience I am 'freed from myself'. This field of reciprocity derives from our joint embodiment, or as Merleau-Ponty puts it, our common 'flesh'. Jung (and before him Freud) made the point that in the realm of the unconscious psyche we are not as powerful or as unified as our (Cartesian) ego might like to think. Merleau-Ponty wants to make the further points that neither are we as cut off from world and other as our ego might believe. This is, of course, entirely consistent with Jung's most radical intuitions about psyche. For example he says: 'Individuation does not shut one out from the world but gathers the world to oneself'; as consciousness expands beyond 'the petty oversensitive personal world of the ego', it

'participates freely in the wider world of objective interests. This widened consciousness . . . is a function of relationship to the world of objects, bringing the individual into absolute, binding, and indissoluble communion with the world at large' (Jung 1928: par. 275). Unfortunately it is relatively rare to find Jung celebrating rapport with the world as an aim of individuation. Generally, Jung emphatically dichotomizes human social existence into two possible modes: that of the individual, and that of the collective. The former accompanies consciousness and individuation, while the latter is associated with unconsciousness and the 'mass man': 'In general, [individuation] is the process by which individual beings are formed and differentiated; in particular, it is the development of the psychological individual as a being distinct from the general, collective psychology' (Jung 1921: par. 757).

What is noticeably absent from Jung's writings is a third mode of selfhood: that of related, dialogical, group involvement, a mode which differs from that of either detached individualism or identity with the collective, but which is not merely a compromise between the two. This is a serious lacuna in Jungian theory, and one which has significantly hampered its contribution to discourse around the social and political.

A mode of selfhood which is communally engaged but which does not entail self-loss in the communal experience is, I would argue, authentically Dionysian: 'The overwhelming power to inspire communality . . . was ascribed in particular to Dionysos' (Seaford 2006: 26). This aspect of the god is related to his ability to break down barriers both within the soul and between people. It is poetically imaged (in *The Bacchae* of Euripides) in the *thiasos* of maenads, whose communal movement becomes one with all nature, animate and inanimate, and which contrasts so starkly with the individualism of the 'tyrant' Pentheus. Jung had a tendency to see only the dark side of such activity, its playing out in shadow: 'Dionysus is the abyss of impassioned dissolution, where all human distinctions are merged in the animal divinity of the primordial psyche – a blissful and terrible experience' (Jung 1952: par. 118). This attitude exhibits the fascinated fear experienced by ego in the face of the Dionysian experience.

A more accurate portrait of the kind of communality which I am describing as Dionysian may be identified in what Victor Turner, the anthropologist, has articulated under the name of *communitas*. Turner and Turner (1978: 250) emphasize that *communitas* means a spontaneous 'relational quality of full unmediated communication', but that this takes place 'between definite and determinate identities'. It is not then an ecstatic relinquishing of self through immersion in the collective, but nor is it the maintenance of a separate 'objective' ego stance. As Turner says, 'Extreme individualism only understands a part of man. Extreme collectivism only understands man as a part. Communitas is the implicit law of wholeness arising out of relations between totalities' (Turner and Schechner 1986: 84). Such a 'middle' position feels very relevant to the kind of engaged but detached attitude one finds in

the therapeutic relationship: in *communitas* 'we place a high value on personal honesty, openness and lack of pretentions . . . It is important to relate directly to another person as he presents himself in the here and now, to understand him in a sympathetic way, free from socially defined roles' (Turner 1982: 118–19). Moreover, it leads to 'limpidity of consciousness and feeling . . . and sometimes the spontaneous generation of new ways of seeing or being' (Turner 1982: 118). I would suggest that *communitas* is that primordial mode of being-with-others in which our existence as embodied humans is most authentically experienced, and, moreover, that, as such, it is thoroughly consistent with Jung's most radical idea of psyche through which we experience profound engagement with the world and, in particular, with other fellow humans. Looked at from this point of view, the goal of individuation might be revisioned as the ability to, as it were, get behind our fundamentally *disembodied* ego perspective, and achieve a consistent, deepened realization of world-relatedness. For Turner, *communitas* tends to occur in embodied activities such as ritual and carnival. It is, however, pre-eminently in the essentially embodied event of *theatre* that he found *communitas* being portrayed, grasped and sometimes realized in the modern West. I propose to devote the remainder of this chapter to an idea: that, given the need outlined above for the concept of individuation to be revisioned in the light of the embodiment, world-engagement and *communitas* of the self, an instructive and enlightening means of approaching this issue is to employ the metaphor of theatre and performance. This approach has the capacity to combine great phenomenological richness with a capacity for ambiguity which makes it particularly fitting for a psychological perspective. It is moreover quintessentially Dionysian, in that Dionysus was not only the patron god of theatre in ancient Greece but was also represented in cult by the image of the mask (see Otto 1965; Vernant 1990).

Individuation and performance

I have already made the point that the modern self has developed from a tradition which derives from Christian and Platonic thinking. It is by no means coincidental that the same intellectual tradition has almost uniformly rejected the phenomenon of the theatre. Plato banished the actor and dramatic poet from his republic, on the grounds that the actor is 'tainted' by his impersonations, and that all dramatic representations are a third-rate version of reality. The Christian church fathers followed suit: Tertullian claimed that to portray a murder is as wicked as to commit one, and Augustine rejected theatre outright in his *Confessions* (Bk iii, 2: Augustine 1961: 55–6). This tradition was reawakened by seventeenth-century puritans whose persistent campaign throughout the golden years of Elizabethan and Jacobean drama to close the theatres finally achieved its end in 1642.

The essential complaint of this tradition is that, by presenting a fiction, the

drama either lies or, worse, implies that truth resides in the surface, in the show, thereby denying the gap between truth and appearance, a gap upon which the whole metaphysical tradition is founded.

We can identify a version of this complaint in Jung's mostly negative attitude toward his concept of the Persona. Jung says that he chose the name Persona because it is the Latin word for 'the masks worn by actors in antiquity' (Jung 1921: par. 800). In his writings on the persona Jung generally highlights two contrasting features: the persona's ability to hide, disguise, and protect and the persona as a function of relationship with the outside world. Jung's claim is that to safely manage a connection with the outside world we are required to protect our fragile interiority through the disguise of the persona. He also emphasizes that it is the world that insists on imposing a collective mask onto our individual and authentic face. In either case the persona is characterized as somehow inauthentic, untrue to our real self, and therefore it is a factor that tends to obstruct the process of individuation. Jung equates the putting on of the persona to identification with the 'attitude of the moment'. He states that anyone who performs such an identification 'deceives others, and also often himself, as to his real character. He puts on a *mask* . . . this mask, i.e. the *ad hoc* adopted attitude, I have called the *persona*' (Jung 1921: par. 799–800). According to Jung, this is characteristic of 'character splitting', a relatively 'normal' version of dissociation of the personality, and it is the mark of the *collective* man. By contrast, the *individual* man retains but one and the same character with every variation of attitude, he thus remains literally in-dividual, i.e. undivided. Jung's argument here is strikingly similar to that of Plato in the *Republic*, when he explains why the dramatic poet is an enemy to the state: 'Such a style is unsuitable to our State, in which human nature is not twofold or manifold, for one man plays one part only' (Plato 3.397d–e / Plato and Jowett 2000: 69).

But if Jung were more true to his own vision of a Dionysian psyche which not only is multiple but also can 'gather the world to oneself' then the Persona would figure as a far richer resource in his psychology than it does. The mask is a truly paradoxical image: profound in its very superficiality. On the one hand it suggests an archetypal presence 'speaking through' (*per-sonare*). As Eliade (1964: 166) says, 'wherever it is used the mask manifestly announces the incarnation of a mythical personage (ancestor, mythical animal, god)'. On the other hand, it is relentlessly lacking in depth. John Jones, discussing the mask in Greek tragedy, says, 'at the living heart of the tradition the actor is the mask and the mask is an artifact-face with nothing to offer but itself. It has – more importantly it is known to have – no inside. Its being is exhausted in its features' (Jones 1962: 44–5). It is in this paradoxical doubleness that it is truest to Dionysus, the god whose cult image is the mask. As Ginette Paris says, 'Dionysos is not the God behind the mask. He is the mask' (Paris 1990: 49). Mask and god exist simultaneously in absence and immediate presence. For Dionysus the depth of our worldly, embodied

existence is expressed through non-metaphysical appearance-in-itself, erasing the difference between truth and presentation. Jones continues,

> The mask, as a casual survey of masking cultures makes plain, can present all manner of versions of the human self; it is almost inexhaustibly rich in its presentational modes. But it is vulnerable at one point. *It cannot maintain itself against the thought that all presentational modes are inadequate to the truth*.
>
> (Jones 1962: 44–5; my italics)

It is of course precisely this thought which lies at the heart of the metaphysical tradition.

Nietzsche, as we might expect from a Dionysian thinker, embraces the mask: 'Whatever is profound loves masks' (*Beyond Good and Evil*, §40: Nietzsche and Kaufmann 1968: 240). He writes about them and stages the performance of his writing through them. Nietzsche is led directly to a questioning of the rigid distinction between agent and action, actor and act, a distinction based upon the idea that who we are is somehow different from what we do. 'There is no such substratum,' Nietzsche says, 'there is no "being" behind doing, effecting, becoming, "the doer" is merely a fiction added to the deed – the deed is everything' (*Genealogy of Morals*, §I.13: Nietzsche and Kaufmann 1968: 481). It follows then that we cannot meaningfully separate actor from action. Hannah Arendt (1959: 178) develops this thought: it is in speaking and acting that 'men show who they are, reveal actively their unique personal identities and thus make their appearance in the human world.'

Nehamas rightly points out that Nietzsche's conception of the self places him 'within the great tradition that has been working out the consequences of the metaphor of the *theatrum mundi*' (Nehamas 1985: 253 n. 20). It is necessary to distinguish two opposing strains to that tradition: one separates appearance from reality, and uses the metaphor to point to the essentially deceptive nature of appearance, and the other employs the metaphor to reveal the essentially performed nature of existence. This latter use of the metaphor evades dualism, as West (2008: 6) says, and explores 'how human engagement and human acting – and here we should hear the root of the word actor as well – become knowing: not through seeing, in other words, but through doing.'

But the theatrical nature of human selfhood emerges fully only when we pay attention again to the implications of our embodied nature as articulated by Merleau-Ponty. As we have seen, for Merleau-Ponty the body is not to be set dualistically against the mind. Embodiment is the primordial mode of selfhood in the world, and as such it involves us in a profound entanglement and intertwining with not just other people but with our environment as a whole. This makes us essentially responsive beings: for Merleau-Ponty we are always already seeing and seen, hearing and being heard, touching and being touched. Thus our dialogue with world is profoundly intimate.

One implication of this fact is that my experience of my self is inextricably bound up with how I experience myself as expressive to and for others. For example: a very young child, with no focused sense of selfhood, will unconsciously imitate the facial expressions of the adults around it (see Melzoff and Moore 1977). If we understand *mimesis* as an embodied engagement with the world through imitation, it would seem that mimetic activity is primordially human, and moreover, that a seed of selfhood itself is situated precisely in bodily awareness of oneself as someone who takes on the roles and expressions of others. We have identified a tendency in Jungian psychology, and in the wider metaphysical tradition, to view the process of becoming a self as something that happens somewhere in our dark deep interior, eventually to blossom forth into the light of exteriority, but by this account it exists from the very beginning in and among others, and moreover it unconsciously takes into account they way they are, the way they are toward us, and the way we appear to them.

For Merleau-Ponty, our mimetic involvement extends to everything around us. He says we 'sing' things: with a quiet thing we grow silent in order to hear it, with a noisy thing we shout to make ourselves heard. With a small thing we make ourselves small, contracting our body, squinting, unconsciously imitating it as small as we perceive its smallness. Bruce Wilshire (1982) points out that in the company of other humans this participatory mimetic involvement is even more apparent. We are absorbed in the smile or frown of the parent who engages with us, it is their holding of us which enables our feeling of being held, our habitual rigidity or distrust has derived from their habitual rigidity or distrust. In fact, we are constantly slipping in and out of states in which we lose our-selves in others: there is a sliding scale of awareness from, at one extreme, a distinct recognition of our own separateness to, at the other, moments of stress or boredom in which, despite a residual sense of own-ness and self, we more or less lose ourselves in mimetic involvement with the other.

To use one of Wilshire's examples, I cut my leg severely, and bystanders rush over. I see one of them grimacing as he sees the wound and this reinforces my grimace, filling out my body image through the image of his face. At that point my image of my body and my image of his body are not distinct. So I feel the distress of the experience not just in my cut leg, but also in our common grimace. Added to this grimace there are screams, yells, gasps, the movements, the gestures around me, all of which become part of my lived experience through my mimetic involvement.

The problem is that this engulfment in the other, this mimetic participation that depends upon my losing myself in the other's awareness of me, easily shifts into self-deception. Engulfed by my role, I lose the possibilities that can emerge only from a full awareness of myself in present time, open to the future. This engulfment is a kind of choice – a choice to escape into a warm, safe cocoon inuring me against the anxiety that autonomy would bring. Another word for this kind of engulfment might be neurosis.

Jung's individuation is, among other things, a means of escaping neurosis by achieving conscious selfhood. The way out of this bind of engulfment must then be for us to become aware of our mimetic behaviour *as* mimetic – so we know when we are doing it. Jung's insistence upon the metaphysical gap between truth and appearance, persona and Self, leads him to favour the achievement of a perspective which is sufficiently objective to transcend this mimetic engagement altogether, and thus allow the 'real' self to emerge in all its purity. However, a more Dionysian approach, such as that of Nietzsche's, would encourage the conscious *choosing* of this 'performance' in the full knowledge that this is what we are doing. If we follow Nietzsche's assertion that to be is necessarily to perform, then Jung's attempt to rescue an authentic self behind appearances is doomed because it is founded upon the very dualism that the performative metaphor, as a manifestation of the Dionysian, succeeds in effacing. The audience member who stands up in the middle of the play and shouts out, 'Hang on . . . You're not Hamlet, you're an actor!' may believe he has achieved an important realization, but in reality he has profoundly misunderstood the context he finds himself in. His reaction would be understandable if there were only two possibilities: either one is Hamlet, or one is not. But the whole point of theatre is that it manages to maintain a third possibility, in which the actor is Hamlet, but also is not. The actor, in entertaining us, enter-tains (literally holds us between) these dichotomous alternatives. This Dionysian approach succeeds in transcending crude either/or thinking and maintaining that ambiguity which, as Jung himself insisted, is essential to psyche. If we can maintain it, it holds the possibility for us of preserving an embodied dialogical openness to the world and to psyche.

But the question remains: how do we begin to achieve a selfhood that can combine a conscious acknowledgement of our deep mimetic bond with others with a sense of own-ness? The child, who is born into engulfment in the mother, needs at a certain point to find a way to gently and safely make the necessary space between the two of them and find a sense of self. In classical Jungian language the child needs to detach herself from the mother complex so that she is no longer identified with mother. Wilshire (1982) points out that the characteristic way for the child to deal with this problem is to play, to play the mother, to mimetically enact the mother in fiction, and through this enactment assert herself as an individual. It is through imaginative, dramatic play that the child distinguishes herself from engulfment in the other, the mother-in-the-child which now becomes only a part of the self, one of many possibilities. She has thus opened up a world of choice. As Susan Sontag (1982: xxix) puts it, 'The theatrical is the domain of liberty, the place where identities are only roles and one can change roles.'

The *embodied* aspect of this psychic movement needs emphasis: it is the child's body that replicates the other in a fiction, and it does so at a moment when the other need not be present. This brings home to the child that her body can be fully present to itself in contrast to the absent other. An

enactment of this sort does not cut the child off from the mother – the bond remains, if anything, more present. It can however be said to create a space in which true dialogue can occur between them, as separate, though bonded, individuals. Paradoxically, for a body to realize itself as an individual self it needs to pay attention to the many ways it belongs to the world, thus acquiring awareness of attunements and involvements that usually remain unconscious. One way to do this is to enact such situations in their absence. The embodied self thus belongs to the world and simultaneously transcends it. We can see this as the statement of a Dionysian ontology: to be a self is, from birth, to appear to the gaze of others, but in the words of Cavarero (2000: 20), 'appearing is indeed not the superficial phenomenon of a more intimate and true "essence". Appearing is the whole of being, understood as a plural finitude of existing.' Our nature as relational beings flows from the fact that, in all our embodied materiality, our appearance to each other is essentially reciprocal.

Conclusion

The embodied self is engaged in individuation, if we understand by that an ongoing process of self-creation, in several different but connected ways, all of which find their place within the overall performative metaphor.

First, it is a self that understands itself discursively, through narrative: a storyteller who 'both finds herself in stories already told and strives for a self-constitution by emplotting herself in stories in the making' (Schrag 1997: 26). One of the things psychotherapy does is to enable the self to see how it has been at the mercy of these 'stories already told'. Such storytelling always entails an audience. Sometimes, like Odysseus in the realm of the Phaeacians, we come to know ourselves only when we become audience to our own story. Sometimes it is the witnessing of our story by *others* that is transformative. But even the most private of narrative practices, such as the secret diary, assumes an audience of a kind. An awareness of the dramatic nature of the stories we tell has the effect of opening up a plethora of possible genre-perspectives, and obviating the necessity for a single hegemonic grand narrative. As Hillman (1982: 19) puts it, 'For even while one part of me knows the soul goes to death in tragedy, another is living a picaresque fantasy, and a third is engaged in the heroic comedy of improvement'.

Second, it is a self which *acts*, in all meanings of the word. It is a self that constitutes and discovers itself through action. The metaphysical tradition, by separating consciousness from body, established a model of action by which the encapsulated 'I' formed mental intentions, which were then mysteriously translated into operations, carried out by a machine-like body. However, if we look upon the lived self as essentially embodied and worldly, then action, amalgamated with discourse, becomes essential to it. The very stories we tell are told in corporeal action:

> In giving an account of the tiredness of my body, I am relating to my hearers that I am tired. The story of my body shaking with fear is a story of my being afraid. In saying that my nerves are frazzled I am announcing that I am nervous. My body as lived is who I am.
>
> (Schrag 1997: 54)

In the theatre, all communication must be of this sort. The actor's way is always to *show*, whether through words, or gesture. The event of theatre exists only in this show. Like the mask, there is nothing behind it. However, the action of the self is not 'doing' cut off from 'receiving'. The voice of this acting self is best represented by the semantic category of the 'middle' voice, situated somewhere between active and passive, whereby we are 'immersed in a situation in such a way that . . . "doer" and "done to" become inadequate categories, drawing a sharp line, legislating a boundary, where none is felt' (Peradotto 1990: 133). Such action takes place in a highly psychological zone of liminality and ambiguity. This is also the arena in which theatre takes place. The stage actor must remain receptive in the most active of performances, and active in his receptivity.

Third, it is a self that finds itself in community. This mode of selfhood is concerned with discovering and composing itself in the context of a relation to other selves. Given that action and discourse make sense only within the arena of a given web of social practices, this aspect of the self coheres within the modes of selfhood already discussed. Just as the comparison with the middle voice of grammar drew attention to the refusal of the self to be located in either pure activity or pure passivity, this is a self which, as we have seen, refuses to be identified with either individualism or collectivism, coming instead to a full openness to itself in what Turner calls 'communitas'. Here again we may see a parallel in the world of theatre, a world that exists only in the co-presence of actors and audience, as a communal event. But this is not a self which 'happens' to be in community. If as Arendt says, 'Being and appearing coincide' (Arendt 1978: 19) then our appearance on the stage of life entails a necessary reciprocal relation to the 'others' for whom we appear and who appear for us. Cavarero (2000: 20) puts this point cogently: 'The expositive and the relational characters of identity are . . . indistinguishable.' Such a self is therefore inevitably dialogical, engaged in a constant mirror-play of responsivities.

Such a self, revealed in a dynamic web of narrative, action and community, always in the flow of becoming, always simultaneously seeing and seen, is simultaneously created and discovered through its own performance. It is entirely consistent with one strain of Jung's thinking about psyche, that which challenges the metaphysical certainties of non-contradiction, cause and effect, mind and body etc. It is however fundamentally incompatible with that strain of thinking which remains bound by dualist and essentialist assumptions. By concentrating our attention on self, rather than Self, we have

hopefully contributed to the project of revealing the contradictions between these two positions, and thereby to the possibility of enabling a thinking forward of some of Jung's most pregnant intuitions.

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Chapter 7

The Buddhist concept of mind and body in diversity

Shoji Muramoto

Although Buddhism was known in the West in previous centuries (Fields 1992; App 1997; Droit 2003), there has been a growing interest in it among Western psychologists in the twentieth century, especially since Carl G. Jung's essays on Eastern religions. Publications on psychology and Buddhism have enormously accumulated in the last few decades. They are, however, mostly practice oriented, and as a result, what is meant by Buddhism varies in accordance with the kind of practice to which each author has devoted himself for many years. It may be Zen, Tibetan esotericism, mindfulness, Nianfo or others.

Now, a glimpse of any thought reveals its unity as well as its diversity, and the latter is more frequently overlooked than the former, which is especially true of Buddhism. And tensions within any religion often served its development. Thus, caution is needed against generalization in appreciating Buddhism as well.

The purpose of this chapter is to explore the Buddhist concept of mind and body in diversity. But, because body is never treated in separation from mind in Buddhism, the Buddhist concept of body must belong to Buddhist psychology. Further, although Buddhism has developed uniquely in each country to which it was transmitted, this chapter deals mainly with concepts of mind and body in Indian and Chinese Buddhism because it is important to note key lineages of thought in the development and transmission of Buddhism. Lastly, implications of Buddhism for Western psychotherapy are indeed the chief concern for Western readers, but are not explored in detail here, because the importance of the problem demands another chapter of its own. In the present chapter the issue is not treated systematically but only suggested.

The Four Noble Truths

The Four Noble Truths are shared by all schools of Buddhism, and therefore provide the key to its basic concept of mind and body.

The First Noble Truth is that human life is by nature full of sufferings. Suffering is the mental and physical reality necessarily experienced by every

person, and in suffering mind and body are closely connected with each other. The four sufferings refer to birth, ageing, illness and death, and constitute the eight sufferings with other four sufferings: parting with the beloved, seeing someone one hates, not being able to get what one wants, and the attachment to the five elemental aggregates. Note that this First Noble Truth does not suggest any pessimism because Buddhism promises that suffering can be explained and overcome by the following three noble truths.

The Second Noble Truth is the aetiology of suffering: any suffering is basically caused by illusion and desire. According to the *Udana*, one of the earliest sutras, the Buddha's first insight was: if A is, then B is, which means that nothing happens without causes and effects. This insight was later elaborated into a complicated system called the dharma of dependent causation (*prattya-samupada*). This Buddhist causality must be distinguished from the Western concept of causality, especially in modern natural sciences. The latter is a close system mechanically determined and arranged which has no space for human intervention from within. In contrast to the Western counterpart, the Buddhist concept of causality is an open, therefore ethical, system viewed as a succession of human deeds (*karma*), therefore subject to human control from within. Karmas are grouped into bodily, verbal and mental karmas.

The Third Noble Truth shows the mechanism of the liberation from suffering. To achieve this goal, Buddhism advises us to reverse the process described in the Second Noble Truth, cancelling items in the chain of causality backwards one after another until reaching nirvana.

The Fourth Noble Truth shows the eightfold noble paths leading to enlightenment. Note that the first three are only known through the practices recommended in the fourth noble truth. One sees in Buddhism the primacy of practice over theory. What the master first gives the student is no theoretical explanation but a practice which involves the control and arrangement of mind and body. This is consistent throughout the history of Buddhism up to the present day.

As Yanagida (1997 [1969]: 38) points out, a practice called *dhiyana*, finally transliterated as Zen, was traditionally understood and experienced as a pleasure, though higher than a merely carnal one. He further notes that the notion of transiency in early Buddhism was not pessimistic as usually believed but had the element of radical optimism and humanism.

The encounter of Buddhism with Hellenism

Before talking about Mahayana Buddhism, an important historical contingency must be mentioned. The basic tenet of Buddhism is that everything changes and so lacks substantiality, and its practical consequence is the injunction against the attachment to and the adoration of any visible form. Believers were permitted to worship at best Gautama Siddhartha's relics, such as his bones.

However, the north-west of India was inhabited by Grecians shortly before the time of Alexander the Great's eastward conquest, and there were Greek kingdoms in the area, as evidenced in *The Milinda Panha*, a Pali text on the discussions between King Milinda and the Buddhist monk Nāgasena. As a result of the contact with Grecians, Buddhism came to be influenced by Hellenism, a culture the central feature of which is the love of visible forms. Grecians saw their spiritual mission in the creation and worship of statues of gods and goddesses, just as present-day psychotherapists, especially Jungian analysts, are fond of helping their patients give forms to the unconscious. Buddhists learned from Grecians the joy of visualizing the Buddhist truth by creating statues of Buddhas, Bodhisattvas and other important figures, and painting their life histories. The Buddha now gained its physical existence and ceased to be confined to elites by becoming accessible to ordinary people as well.

The Buddhist culture thus emerged and flourished in the area of Gandhara, and from then on people in any country to which Buddhism was transmitted have never given up the practice of creating and worshipping statues. The Japanese came to know this foreign religion in the sixth century through seeing and touching a small statue from Korea of Avalokitesvara, the bodhisattva of great compassion. Physical actions of creating, looking at and adoring statues with gestures and paintings, therefore, formed the basis of the development of Japanese Buddhism in a culture favourable to aesthetic pleasure.

Although Buddhism is usually regarded as representative of Eastern religions, Mahayana Buddhism may be seen as the first religion of the East–West encounter. But what has this Grecian aesthetic imperative to do with the original Buddhist indifference to beauty? This question, remaining unresolved, has served the cause of Mahayana Buddhism, not least in the Heart, the Flower Garland and the Pure Land Sutras. Noteworthy also is the extraordinary adaptability of Buddhism to other cultures as is seen in its subsequent eastward transmission to China, Japan and America.

Mahayana Buddhism

Mahayana Buddhism emerged in the first century BC or first century AD in India, and Chinese translations of its sutras began to appear in Luoyang during the second century. As the Sanskrit *mahayana* means big vehicle, Mahayana Buddhism, though originally not being a lay-inspired movement, offers the chance of enjoying the pleasure of enlightenment to ordinary people. The bodhisattva, the ideal figure in Mahayana Buddhism, is not content with secluding himself from the world in a forest to concentrate upon meditation but remains in the world to apply his wisdom and compassion to the awakening of those who cannot leave the secular world to become priests. In order for the spiritual pleasure of Buddhism to be available to them, its theory as well as its practice had to be transmitted. Mind-body as

empirical reality had to be grounded by something more fundamental. Mahayana Buddhism therefore tends to become somehow more metaphysical than Theravada Buddhism. Because the main features of Mahayana Buddhism are universalism, compassion through the transference of merits, transcendent immanence and emphasis on skilful means (*upaya*), its metaphysical and empirical levels must not be separated.

Mahayana Buddhism draws upon various sutras, which are apparently contradictory but are somehow integrated with each other. Which sutra is preferred depends on the particular school.

The Wisdom Doctrine and the Madhyamika School

The *Perfection of Wisdom* texts (*Prajñāpāramitā-sutra*), the oldest genre of Mahayana sutras, teach that all things are empty because they arise only in dependence. There seems, therefore, to be no space for some metaphysical substance. According to these texts, wisdom (*prajnana*) is the most important of the six virtues to be practised and acquired because without it one cannot be relieved from the world of illusions to become a Buddha. The view of beings as projections of the mind is akin to the Jungian outlook.

The *Heart Sutra* is the shortest sutra of the *Perfection of Wisdom* texts, and its Chinese version is attributed to Xuanzang (*c.*600–64) and chanted during ceremonies in Zen sects. It succinctly conveys the nature and the content of wisdom: what Avalokitesvara realized in deep meditation. In order to avoid any metaphysical discourse, the sutra characteristically makes full use of paradoxes, the most famous of which is 'Form (*rupa*) is empty. Emptiness (*sunyata*) is form.' Its standpoint is radical non-duality because samsara and nirvana are said to be the same, a key idea to Mahayana Buddhism.

The thought of wisdom was later systematically unfolded by Nagarjuna (*c.*150–250), the founder of the Madhyamika School. It must be stressed that although the thought of wisdom refined as the philosophy of emptiness may sound nihilistic, instead of positing some negative metaphysical principle, it advises us to remain in the secular world dominated by discriminations without falling into them. Nagarujna defines the true meditation as the state in which the mind works, dwelling nowhere.

Interestingly, Edward Conze (1967: 15–32; 1968: 207–9), known for the translations of the *Perfection of Wisdom Sutras*, lists similarities between *prajna-paramita*, on the one hand, and Sophia on the other. Sophia appearing in the Wisdom literature of the Old Testament – which includes *Proverbs, Ecclesiasticus*, and *Songs of Solomon* – could be interpreted as God's female partner in creation (Jung 1952: pas 609–15). Barbara Newman (1987) sees in the theology of the feminine elaborated by Hildegard von Bingen (1098–1179) four figures of Sophia: Sapientia as the creator's partner, Eve as the first human woman, the Virgin Mary as the second Eve and God's mother, and Ecclesia as an ongoing historical divine presence of Church. Sophia also

appears in several Gnostic texts, symbolizing the fallible aspect of God (Jonas 1992: 176), or the last female Aeon constituting Pleroma (Jonas 1992: 181), the Gnostic divine world mentioned in Jung's *Septem Sermones ad Mortuos* (Jung 1989 [1961]: 378–90).

In contrast, Buddhist wisdom is neither mythologized nor personified in a female figure. It is at best symbolized by a lotus flower that grows out of the mud without being affected by it, though the image strongly suggests a link with femininity.

The Sanskrit word for 'gate' in the mantric part of the sutra, which is cognate with the English word 'gate', may refer to feminine sexuality. Further, in China the Buddhist concept of emptiness came to be interpreted, under influences of Taoism, as original nothingness, something substantial (as mentioned later). Dakini, as a female embodiment of enlightened energy in Tibetan Buddhism, is very likely to be akin to *prajna-paramita* which is called the mother of all *paramithas*. That may be why emptiness is said to be *rupa*.

Psychologically, the tenet of emptiness is closely related to imagination because it teaches that all things both exist and do not exist, a mode of being which applies only to images. Further, the insight that nothing does exist in isolation seems to provide a space for the radicalization of modern depth psychology and hermeneutics in a Buddhist way.

The Buddha-nature and *tathagatagarbha*

The question of what makes enlightenment possible demands the assumption that there must be in all sentient beings some potentiality for awakening and becoming a Buddha. This is the Buddha-nature (*Buddha-dhatu*), also translated as the Buddha-mind or the Buddha-element. Though a similar notion, 'the luminous mind', already appears in the *Anguttara Nikaya*, the word first appears in the *Mahaparinirvana Sutra* in which it is described to be incorruptible, uncreated and indestructible. The Buddha-nature is usually hidden to sentient beings entrapped in illusions and known only by Buddhas. Because of empirical inaccessibility, it needs the element of faith in spiritual discipline, an aspect often disregarded by those Westerners only intellectually interested in Buddhism. There have been many conflicting interpretations of the Buddha-nature. It may suffice to note two points.

First, because of its transcendental or metaphysical character, the notion of the Buddha-nature seems to be incompatible with the philosophy of emptiness, and, in fact, the Madhyamika School shows little interest in it. Its possible ideological conflict with emptiness came to play a central role in the subsequent development of Mahayana Buddhism.

Second, it is psychologically noteworthy that in the history of Mahayana Buddhism the Buddha-nature has been identified with *tathagatagarbha*. *Tathagata* means 'the one thus gone', referring to the Buddha, and *garbha* refers to the matrix or embryo. Therefore *tathagatagarbha* is the

Buddha-matrix or the Buddha-embryo. The *Tathagatagarbha Sutra* virtually depicts it as a Buddhist homunculus (Lopez 1995: 100–1). From this viewpoint, one who conceives the Buddha-nature in oneself is imagined to be a woman, irrespective of the gender of the person. The character of womb can also be seen in the store-consciousness (*alaya-vijnana*), the deepest layer of consciousness assumed in the Yogacara School, as well as in the Womb Realm mandala (*gharbakosa-dhatu mandala*) in Shingon esoteric Buddhism, founded by Kukai (774–835) in Japan.

Interestingly, an analogous notion is found in Meister Eckhart's Christian mystic notion of 'the birth of God in the soul' (Quint 1963). Both Buddhism and Christianity suggest that something of utmost importance may be happening in the depth of the mind. In the *Mahaparinirvana Sutra* the Buddha-nature is virtually identified with the True Self of the Buddha. But, while the self is in Jung's view only empirically known from the withdrawal of impersonal projections (Jung 1951: par. 43), the Buddha-nature is a matter of faith. Some Jungians may also hesitate to agree with the view of the Buddha-nature as the innately pure mind because Jung proposes to correct the one-sided image of Christ as a symbol of the self by integrating the Antichrist as the other half of it (Jung 1951: par. 79). They would suspect that the interpretation may be a discourse for avoiding the dark side proper to human life.

The Yogacara School

To explain the process of falling into samsara and getting out of it in a way that also integrates empirical aspects, the Yogacara School, elaborating Abidharma psychology, emerged in the fourth or fifth century in India. It was founded by Maitreya, a mysterious figure whose identity is unknown, and established by Asanga, who claimed to have dictated the founder's preaches in the Tusita heaven, and his younger brother, Vasubandu. As 'yoga' in its title suggests, the system of the Yogacara School was perhaps formulated by a group of yoga practitioners (*yogacara, yogin*). Yoga had already been practised for many centuries before the emergence of Buddhism. It consists of *samatha*, holding the mind by controlling outwardly working senses, and *vipassana*, carefully observing objects which come to mind one after another.

The standpoint of the Yogacara School is also called 'Consciousness only (*vijnapti-matra*)' because it teaches that there is nothing in the world but representations. This exclusively psychological viewpoint is not specific to this school, but is already found in the Pali canon. In *Dampada* 1–2, for example, we read: 'Things are led, ruled and composed by the mind' (Hattori 1997 [1970]: 48). A more systematic formulation is found in the *Flower Garland Sutra* (*Avatamsaka-sutra*), namely that the three worlds (*trayo dhatavah*), referring to the worlds of desire, form and formlessness, are nothing but the mind, a passage quoted by Vasubandu (Hattori 1997 [1970]: 261). The metaphor he uses of the painter as the mind is also from the same sutra.

However, there is an important difference in the meaning of the mind between the philosophy of *tathagata-garbha* as a development of the *Flower Garland Sutra* and the Yogacara school. While the former understands it to be the luminous mind omnipresent and immanent in all sentient beings, the latter regards it as 'the fiction called reality' as the ground of klesha, or the alaya-consciousness as the basis of *samsara* (Hattori 1997 [1970]: 58–9). In this critical stance, the Yogacara School is also linked with the *Perfections of Wisdom* sutras and the Madhyamika School. It is noteworthy that the primary concern of the school is to provide a psychological system to explain how the reality experienced by unenlightened people is formed as well as how it turns into the Buddha-nature in enlightenment.

The Yogacara School refined and differentiated the Buddhist psychology by adding to the six consciousnesses – five senses and the faculty of thinking – the manas-consciousness (*mano-vijnana*) and the alaya-consciousness (*alaya-vijnana*), translated as the store-consciousness. In Buddhism up to that point, *vijnana* had referred to the six consciousnesses, the manas-consciousness had been called *manas*, and the alaya-consciousness had been called *citta*. The Yogacara School thus extended the coverage of *vijnana* to include *manas* and *citta*, so that it now had eight consciousnesses.

For the Yogacara School, what is usually assumed to be a personality is not an entity but the mind-stream (*citta-samtana*) of consciousness, an idea comparable to the stream of consciousness or thoughts in William James (1981 [1890]: 219–78). According to the school, there is no objective being but rather the successive formation of representations.

Every consciousness, including the alaya-consciousness, has the potential for subjectively imagining the self and the object. Consciousness is also either actual or potential. The change in consciousness (*vijnana-parinama*), a key word in the school, means that the potential consciousness becomes actual, and that the effect of the actual consciousness is stored as the potential. A representation in the Yogacara sense is not a mental copy of an object in the external world but a sign with which the consciousness manifests its functioning (Hattori 1997 [1970]: 38–9), therefore apparently close to an archetypal image in Jungian theory or an inner object in object relations theory. To know that there are only representations means, however, having to find a standpoint beyond them which teaches the non-existence of objects as well as of consciousness. The contemplation of this doctrine is specifically Buddhist and the most important element of practice, which is called fundamental thinking (*yoniso-manaskara*), is an imitation of the Buddha's experience (Hattori 1997 [1970]: 71). It is noteworthy that the meaning of the word *yoni*, womb, matrix, origin etc., not only shows the link of the Yogacara School with the philosophy of *tathagatagarbha*, but also suggests the maternal or feminine aspect or quality of this thinking, a point that deserves to be explored psychologically.

In explaining *samsara*, Vasubandu adopts the ideas of seed (*bija*) and

accompanying sleep (*anusaya*) from the Samkrantika School, one of the two main schools of Abidharma in Theravada Buddhism. A seed is the remaining effect (*vasana*) of a mental deed which has the potentiality (*sakti*) for becoming actual in the course of time. Accompanying sleep refers to the state in which the seed has not yet come to the surface. The place where seeds are sown, in which they are sleeping, and out of which they emerge, is called *adana-vijnana* or the holding consciousness by Vasubandu, which is the same as the alaya-consciousness. This is the foundation (*asraya*) of *samsara*, but it is not enough for humans to just fall into it. The manas-consciousness as well must work, identifying and clinging to what comes from the alaya-consciousness. Kleshas are nothing but the unending interaction of the alaya-consciousness with the manas-consciousness, or rather the actual consciousnesses (Hattori 1997 [1970]: 154). Later, Darmapala distinguished innately equipped seeds, sounding like archetypes in Jung, from newly emerging seeds, but believed that seeds free from kleshas only arise through hearing the true teaching (Hattori 1997 [1970]: 189), probably a point not found in Jung.

This theory of the aetiology of samsara and enlightenment is highly interesting because it sounds like a Buddhist version of depth psychology. The concept of seed in the state of accompanying sleep may be the Buddhist counterpart of the unconscious in psychoanalysis. The manas-consciousness even looks like a Lacanian infant who learns the pleasure of identifying his image in the mirror as his self.

The Yogacara School, however, is fundamentally distinguishable from any school of Western depth psychology in its claim to transcend representations or images through the realization of emptiness. Its radical psychologism is nothing but a practical device for attaining the same goal pursued by its antecedent schools and the sutras of Mahayana Buddhism. What any school of Buddhism, including Yogacara, is interested in is not the interpretation of dreams as in Western psychotherapy but the experiential demonstration of their emptiness and the revelation of the dharma-nature (*dharmata*) or the reality of dharma-realm (*dharma-dhatu*). According to the Yogacara School, this experience of the fundamental change in one's mode of being only takes place through the cessation of the stream of the alaya-consciousness (Hattori 1997 [1970]: 55, 165).

To explain the process of the fundamental alteration in consciousness from sentient beings to the Buddha, the Yogacara School presents the theory of three natures (*tri-svabhava*). They refer to three modes of perception: fictional nature (*parikalpita-svabhava*), dependent nature (*paratantra-svabhava*) and perfect nature (*nihsvabhava*). These are varying modes in which reality manifests itself in accordance with our perception. In the fictional nature one perceives the world without any awareness of one's own conceptual constructs. The dependent nature is imagination arising from dependence on others and is often compared to dreams or illusions (*maya*). It has characteristics

of both being and non-being. The accomplished nature enables one to realize the dependent nature and the emptiness of all phenomena. It is important to note that the knowledge of and freedom from fictions does not take place in the alaya-consciousness but through the turning of the self into the dharma world. This point was made explicit by Tathagata-garba thought.

Texts of the Yogacara School were brought to China and translated into Chinese by Paramartha (499–569), a priest from West India, and then by Xuanzang (*c.*600–64). The study of those texts led to the development of a new school of Chinese Buddhism, *Fa-hsian-tsung*. The school was transmitted to Japan in the seventh century, and was named Yuishiki-Hosso-shu. In Japan, however, it did not function as a spiritual guideline for one's life but as an academic discipline (Hattori 1997 [1970]: 199). It has always been the Yogacara School that Buddhists rely on when engaged in psychological discussions.

When Shin'ichi Hisamatsu (1889–1980), a Japanese Zen philosopher, asked Jung in their 1958 meeting whether it is possible to be liberated from the collective unconscious (Muramoto 1998: 46), it is very likely that he identified the latter with the alaya-consciousness. For him it was still 'the common self' entrapped in the duality of the subject and object of consciousness, and he distinguished it from what he called the authentic self, maybe another name for the Buddha-nature or *tathata-garba*. Following the line of thought in the Yogacara School, he wanted to make Jung understand that the Western kind of psychotherapy remains lacking fundamental thinking, a condition absolutely necessary for attaining enlightenment.

Three kinds of the Buddha's body

Buddhism primarily attributes no positive significance to the human body. It is only the mind – not the body or the mouth – that makes a karma good or evil. The body itself is only an aggregate of elements and decomposes without the mind, unable to claim its own right. It is treated as something contingent to the mind. A discrepancy may be found between theory and practice in the importance attributed to the body in Buddhism.

Contrastingly, the concept of the Buddha's body is refined in the doctrine of three bodies (*trikaya*). The practice of creating and worshipping the Buddha's statue in Mahayana Buddhism facilitated, if not caused, the differentiation of the Buddha's identity into three kinds of the Buddha's body: the *nirmakaya* or the created body, the *dharmakaya* or the truth body and the *samhogakaya* or the reward body. The body (*kaya*) here refers to the ultimate reality of the Buddha, which is accessible to sentient beings as well. The *nirmakaya*, exemplified by Gautama Siddhartha, is a historical manifestation of *dharmakaya*. *Dharmakayas* are believed to have common bodily features and talk about the same dharma. *Tathagatagarbha* as the embodiment of *dharmakaya* is immanent as the Buddha-nature in each sentient being. The

samhogakaya refers to the body produced as a result of vows and spiritual exercises by a Buddha as a Bodhisattva. It is represented by Vairocana in the *Flower Garland Sutra*, or Mahavairocana-tathagata in Esoteric Buddhism, and Amitabha-buddha in Pureland Buddhism. In terms of historicity and eternity the *samhogakaya* can be seen as an intermediary between the nirmakaya and the dharmakaya, a mythical figure who enables sentient beings to concretely experience the Buddha's great wisdom and compassion.

Vairocana

While the *Lotus Sutra* preaches truth (dharma), the *Flower Garland Sutra* describes Vairocana, a Buddha who cannot be grasped by the human intellect but only by wisdom free from discrimination (Kamata 1996 [1969]: 78). Vairocana refers to the light illuminating every corner of the world, which originally meant the sun. Mahavairocana-tathagata in Shingon esoteric Buddhism, therefore, is the Great Sun as *tathagata*. Because *Avatamsaka* means embellishment with indistinctive flowers, the sutra teaches the importance of realizing that even the most disregarded or despised aspect of human life, symbolized by indistinctive flowers, is illuminated by Vairocana, a point very relevant to psychotherapy and healing.

Maiteya

Amitabha-Budddha is preceded by Maitreya-Buddha. In the Tusita Heaven he is believed to be waiting for the opportunity of descending to the earth like his predecessor Gautama-Buddha in order to save sentient beings from samsara. Buddhists missing the nirmakaya of their founder wish at the time of death to ascend to that heaven to continue the study of Buddhism with him and, when being reborn, accompany him down to the earth to attain enlightenment.

Amitabha

The cult of this Buddha was gradually replaced by that of Amitabha, because it was believed that it takes an astronomical amount of time for Maitreya to appear in this world. Amitabha is translated as 'Infinite Light', and so Amitabha-buddha means the Buddha with Infinite Light. This Buddha is described in the *Pure Land sutras*, which were edited approximately at the same period as the *Perfection of Wisdom Sutras* in second-century north-west India. According to the *Larger Sutra of Immeasurable Life*, he was previously a monk named Darmakara. As a king of a country somewhere in the West, which suggests the derivation of the cult of Amitabha from a West Asian religion other than Buddhism, he met a Buddhist monk and decided to renounce his throne in order to become a Buddha. He made forty-eight vows

to create a Buddha-field (*buddhaksetra*), specifying conditions under which sentient beings might be born into it.

The Amitabha-Buddha guarantees in the eighteenth vow that sentient beings will be reborn in that Buddha-field, later called Pure Land (*Sukhavati*), located in the utmost west far beyond our measures, only if they call upon his name. And according to the nineteenth vow, this Buddha, accompanied by the two Boddhisattvas, Avalokistevara on his right and Mahasthamaprapta on his left, will come from Pure Land to welcome dying sentient beings when they call upon him.

The Pure Land Sutras were translated into Chinese by An Shigao from Parthia, Lokaksema and Kumarajiva from Kucha, and others from the second till the fifth century and gave rise to the development of Pure Land Buddhism in fifth-century China.

Jung (1978 [1948]) presents the *Contemplation Sutra* (*Amitayur-dhyana-sutra*) in detail and gives a psychological commentary on it. In the sutra the Buddha as the nirmakaya teaches Queen Vaidehi in prison what Amitabha looks like and how to visualize Pure Land. After characterizing it as typically Asian and introverted, Jung points out the lack of the element of the personal unconscious in the Freudian sense, consequently warning Western readers against blind imitation of Eastern meditations. Curiously enough, however, in his commentary Jung only fleetingly addresses the tragedy in the palace of Magadha (Jung 1978 [1948]: par. 913), a context that explains the necessity for the Buddha to give Queen Vaidehi instructions on meditations. She was judged to need meditation because her son Ajatashatru had threatened to kill her as well as her husband and his father, Binbisara. Heisaku Kosawa (1896–1968), a devout Pure Land Buddhist and the first Japanese psychoanalyst, redescribed the story in the sutra and proposed to Freud the idea of the Ajashatru complex as an Eastern version of the Oedipus complex, focusing on the son's guilty feeling toward his mother. Ishin Yoshimoto (1916–88), a Pure Land priest, devised a practice called Naikan therapy, consisting in the vivid recall of one's gratefulness to and guilty feeling toward one's parents, a method widely applied to the field of correction in Japan.

The Chinese reception of Buddhism

Buddhism began to be transmitted to China via Central Asia in the first century BC or AD, and its sutras of various streams were translated into Chinese from the second to the fifth centuries. Significantly enough, translators were mostly not Chinese but priests from Central or West Asia, such as An Shigao from Partia (second century), and Fo-t'u-ch'eng (232–348) and Kumarajiva (344–413) from Kucha. Seizan Yanagida (1997 [1969]: 67, 72) suspects that this stimulated the longing of Chinese people for the far western area connected with the indigenous cult of paranormal powers and that they

misunderstood basic ideas of Buddhism like nirvana, prajna, or the Buddha-nature as spiritual entities.

Chinese people initially accepted the foreign religion of Buddhism along with their traditional Taoist framework, identifying emptiness with nothingness. Tao-An (314–85), the first Chinese monk, intensively studied the *Perfection of Wisdom Sutras* and pointed out this error in the reception of Buddhism (Yanagida (1997 [1969]: 96). Seng-Chao (384–414), Kumarajiva's disciple, also criticized the confusion of emptiness with nothingness and explained that, while the latter is thought to be something substantial, the former refers to the absence of substantiality because of the dependent origination of things. He frequently quotes Nagarjuna's saying: 'prajna is neither being nor non-being' (Yanagida 1997 [1969]: 102–3). Yet, in Yanagida's view, Seng-Chao is also responsible for the reinforcement of the Chinese assimilation of Buddhism. He writes: 'Each place is real. How should truth be found somewhere in the distance? All things are true' (Yanagida 1997 [1969]: 104). His primary concern was the human subject embodying wisdom in everyday life, a typically Chinese ideal of pragmatism.

Yanagida (1997 [1969]: 107) notes that schools of Chinese Buddhism would never have developed without Seng-Chao's metaphysical speculation and consequent practice. He characterizes Seng-Chao's standpoint as following the Chinese tradition of two aspects of an element: reality and its functions, according to which all things are functions of nothingness without any intermediary (Yanagida 1997 [1969]: 113–14). This theory was to be further refined as three elements of an element itself: reality, its characteristics and its functions in the *Awakening of Faith in the Mahayana Doctrine (Ta-cheng-chi-hsin-lun)*, attributed to Asvagosa and translated by Paramartha (499–569), the original Sanskrit text of which was lost (Richard 1907).

The Huayen School

While Tao-An and Seng-Chao were making their efforts, *Hua-yen-ching*, the Chinese edition of *The Flower Garland Sutra*, was compiled by Buddhabadra from India (359–429). Extensive studies of the sutra led to the foundation of the Huayen School (in Japanese: *Kegon-shu*) by Dushun (557–640). The second patriarch, Zhiyan (602–668), established its basic doctrines, and the third patriarch, Fazang (643–712), located each of the previous schools of Buddhism in his more integrative system. The Huayen School critically integrates the psychology of the Yogacara School by transforming it into an ontological structure of the universe. While the Yogacara School still sees the mind from the point of view of the individual, Fazang grasps it from the cosmic viewpoint, saying: 'All beings are one true mind without any difference and free from any discourse' (Kamata 1996 [1969]: 131), a statement anticipating the Zen phrase of 'no dependence on words and letters'. Because the psychological expression 'one true mind' still sounded metaphysical, it was

replaced by the doctrine of the four kinds of dharma world (*dharma-dhatu*): the phenomenal world, the principal world, the world in which the phenomenal and the principal worlds interpenetrate, and the world in which phenomenal worlds interpenetrate.

The Huayen School presents a new perspective on the genesis of things. While previous schools had spoken of dependent origination, which explains good and evil, this school spoke of nature-origination, which consists in absolute good and regards evil as a result of one-sidedness. In this all-inclusive system, evil karmas, kleshas and ignorance are understood to be phenomena of nature-origination. It is believed that the Buddha is where sentient beings are, and that hell is where the Buddha lives (Kamata 1996 [1969]: 174). It is clear that the Huayen School constitutes the intellectual background of Zen Buddhism. The third patriarch, Seng-Tsan (?–606), and the fifth patriarch, Hung-Jen (643–716), of the latter often quotes the *Flower Garland Sutra*, and the Northern School Zen was called Huayen Zen. There were intensive interactions between the Huayen School and Zen Buddhism.

Like other schools, the Huayen School was transmitted early to Japan, and a huge statue of Vairocana was created at Todai-ji Nara as the central national temple in 752. The strong connection of the Huayen School with Zen Buddhism was repeated in Japan by Myoe (1173–1232), whose dreams were studied by the first Japanese Jungian analyst, Hayao Kawai (1991).

The Tientai School

The Tientai (Japanese: *Tendai*) is the first school of Chinese Buddhism. It is also called the Lotus School because it regards the *Lotus Sutra* as the most important of all the sutras in Buddhism. As said in the sutra, 'the dharma is not affected just like the lotus in mud water'; the sutra stresses the practice of truth in the secular world, providing the philosophical foundation for it and facilitating sociopolitical activities as represented by Nichiren Buddhism in Japan. The Tientai as a school was founded by Zhiyi (538–97). He put all the previous sutras and commentaries so far randomly transmitted to China into an integrative system, and then concluded that the *Lotus Sutra* conveys the Buddha's authentic teachings most faithfully. For him other texts were an *upaya* – skilful means for flexibly leading people to truth.

Theoretically, Zhiyi extensively relied on Nagarjuna's writings, translated by Kumarajiva, because of their warning against even the danger of falling into the dogma of emptiness. For enabling one to experience the truth of Buddhism, he also fundamentally elaborated the practices of holding (*shi, samata*) and observation (*kan, vipassana*), providing the basis for the subsequent development of Zen Buddhism. Zhiyi combined the duality of human reality and non-duality on the level of the Buddha with a unique logic, writing: 'Good is because of evil. Good is not without evil. When evils are turned, good arises' (Tamura 1996 [1970]: 135). It is remarkable that he also sees evil

in the nature of the Buddha. In his view, it is just this evil element that enables the Buddha to understand and save the sinner (Tamura 1996 [1970]: 137). It is worthwhile comparing him with Jung, who criticizes the one-sided Christian definition of God as the *summum bonum* and finds it 'no exaggeration to assume that in this world good and evil more or less balance each other' (Jung 1948: par. 252–3).

Like Huayen, Tientai makes use of paradoxes, the most famous of which is 'three thousand worlds and one thought', referring to the mutual containment of the maximal and the minimum, though debates arose concerning the interpretation of the phrase between both schools. According to Tamura, while Huayen sees many from one, Tientai sees one from many (Tamura 1996 [1970]: 206).

More than one and a half centuries later than Zhiyi's death, Saicho (767–822) transmitted the Tientai philosophy to Japan and established the Tendai School. It was no simple extension of the Tientai in China but a synthesis of the latter with Huayen, Zen and Pure Land. The Tendai School provided the matrix from which new schools of Japanese Buddhism emerged from the twelfth to the thirteenth century, which includes Zen represented by Eisai (1141–1215) and Dogen (1200–53), Pure Land by Honen (1133–1212) and Shinran (1173–1262), and the sect founded by Nichiren (1222–82). The *Lotus Sutra*, the basic text for the Tendai School, has always deeply influenced the Japanese culture, including Kenji Miyazawa (1896–1933), one of the most beloved modern poets and writers in Japan.

Zen Buddhism

Zen, transliterated as Chan in Chinese, is perhaps the most popular and widely practised stream of Buddhism in the West, but its intellectual background as well as its history is little known, except among scholars. According to Yanagida (1997 [1969]: 127), while the Tientai School attempted to consciously make Indian Buddhism keep on developing in China, Zen began in the seventh century with a typically Chinese preference for one mind. This is expressed in the avoidance of synthesis and the choice of one simple practice: keeping the innately pure mind in everyday life. Zen claimed its own tradition beginning with Bodhidharma, a monk traditionally believed to have come to China from India in 520, and found its theoretical basis in the Huayen School by making the exploration of one mind its primary concern. The Huayan School at the time, too, represented by the fifth patriarch Tsung-Mi (780–840), showed a great interest in Zen. Zen as a Chinese movement was more sympathetic with the Huayen School rather than with the Yogacara School. Interestingly, Yanagida (1997 [1969]: 133) also points out that Zen was exclusively concerned with the awakening of suchness (*tathata*) while Pure Land Buddhism, a contemporary practice-oriented stream, was focused on the treatment of the deep-seated tendency to evil in humans.

Influenced by the Huayen School, Shen-Hsin (606–706), representing the Northern Zen, which insisted on gradual enlightenment, explains that being a Buddha means keeping a clear and transparent mind that is free from any speculation about being or non-being and keeps suchness. Yet, he still follows the Indian tradition in advising students to introspect both functions of the mind – clearing and contaminating.

By contrast, Shen-Hui (668–760), the representative of the Southern Zen, insisting on sudden enlightenment, parted with the tradition when he warned students against discrimination of good and evil, and advised them not to stare into themselves because the mind itself was empty (Yanagida 1997 [1969]: 141). Unlike his rival Shen-Hsin, Shen-Hui found it unnecessary to wipe off mind dust because he believed that it did not originally exist at all. The difference between the two men in the view of the way to enlightenment is clearly illustrated in their gathas, reported in the *Sixth Patriarch's Platform Sutra*, which Shen-Hui edited as the record of his master's sayings. In Shen-Hui's view, the mind dwells nowhere, the awareness of which is enlightenment as the activity of original knowledge. He denies the traditional sequential concept of practice in which the attainment of samadhi is followed by the awakening of prajna because they are now thought to be merely two aspects of the same thing. This is the Tathata Zen he advocates.

Shen-Hui's concept of non-dwelling indeed derives from 'All things arise from non-dwelling' in the *Vimarakirti Sutra*, but, when he equates it with the mind, it comes to have the tendency to shift from prajna-paramitha to some mystical substance because the latter autonomously functions without objects (Yanagida 1997 [1969]: 151). It is illustrated with the metaphor of the mirror on which images only appear when things are placed before it, and otherwise not.

Tsung-Mi sees two lineages in the Southern Zen: the one is the Ho-Tse School, beginning with Shen-Hui, which stresses original wisdom, and the other the Hongzhou School, represented by Ma-Tsu (709–88). The latter says that truth is the normal mind involved in everyday acts like walking, resting, sitting and lying. In Yanagida's view, Chinese Zen thereafter shifted from the former to the latter, or to use the traditionally favoured schema, from suchness to its functions (Yanagida 1997 [1969]: 162). Everyone interested in Zen knows the following dialogue between the legendary founder of Zen Bodhidharma and the second patriarch Huiko (487–593), which is also relevant to psychotherapy today. When Huiko asked Bodhidharma to give him peace of mind, the master replied: 'Bring your anxious mind. Then I will have it pacified' – an illustration of directive pointing to one's mind as a typically Zen approach. Yanagida points out that the dialogue only became popular after the time of Ma-Tsu, suggesting a characteristic tendency in Zen to use apparently historical anecdotes for the authorization of the standpoint (Yanagida 1997 [1969]: 177). Ma-Tsu's successor, Lin-Chi (?–867), the founder of the Rinzai School, is more radical, warning his students against

worshipping traditional devices as well as reward-bodies of the Buddha. His ideal is 'a true person dependent on nothing', a substitute for Boddhisattvas and Buddhas. He may be characterized as a radical Zen humanist.

Several centuries later, two schools of Zen Buddhism, Soto and Rinzai, were respectively transmitted from China to Japan by Eisai and Dogen in late twelfth- and thirteenth-century Japan, and have made great contributions to the Japanese culture to present day.

Pure Land Buddhism

Pure Land is another practice-oriented stream of Chinese Buddhism. Its founder, Hui-Yuan (334–416), initially studied the *Perfection of Wisdom Sutras* and the philosophy of emptiness and practiced Zen with Tao-an, and then founded at Mount Lushan a monastery for practising Nianfo. In one of the earliest texts where Amitabha appears, it is said that one does not see Amitabha and hear his teaching during the waking state but in dreams. Hui-Yuan tried to understand this meditation with the aid of Nagarjuna's philosophy. Though psychologically interesting, his Pure Land Buddhism was for the elite, not for ordinary people.

The psychological background of Pure Land Buddhism is the desperation concerning the attainment of enlightenment with one's might, which causes the longing for Pure Land and the expectation of the aid from Amitabha. A very helpful resource was found in Nagarjuna because he speaks of two ways of practice: difficult and easy. The easy way consists simply in the wish to be born in Pure Land, which is fulfilled with Amitabha's support.

Pure Land Buddhism in the proper sense virtually began with Tan-Luan (476–542). After having studied Buddhism from Nagarjuna's standpoint, he suffered from sickness; and, searching for immortality in the art of Xian or Chinese alchemy, he visited Bodhiruci, a priest from North India. After pointing out the meaninglessness of this quest, however, Bodhiruci advised him to study the *Contemplation Sutra*. Tan-Luan was then converted to the cult of Amitabha-buddha and became the first patriarch of Pure Land Buddhism in China. In appreciating his Buddhism, however, the element of his quest for longevity, a typically Chinese concern, is not to be overlooked. So the Taoist paradise where Xians live and the Buddhist Pure Land are likely to be connected, at least psychologically.

Tao-Cho (562–645), the second patriarch, suffered from the circumstances of political and military upheavals, such as invasions by the armies of neighbouring countries as well as the persecution of Buddhism. After many years of spiritual wanderings he was converted to Pure Land Buddhism in 609 when moved by the inscription about Tan-Luan in his homeland, and decided to live with and for ordinary people there. Drawing on the Buddhist view of history prevalent at the time, Tao-Cho was convinced that the era was no later than the second stage, the age of imitative dharma. For the last stage, the

age of declining dharma, there was neither practice nor enlightenment but doctrine alone. He criticized scholars clinging to the view of emptiness, and initiated a movement to actualize the kind of Buddhism that would really meet the needs of poor, illiterate and spiritually blind people living in this age. He could convince them of the possibility of being born in Pure Land by making use of metaphors. In his last years he was also revered by Emperor Taizong of the Tang Dynasty.

In contrast to his master, Shan-Tao (613–81), the third patriarch, lived in the most fortunate era of China. He worked in Chang'an, the capital of the world at the time, writing many books, arranging ceremonies, and facilitating various artistic activities. He belonged to the tradition of aesthetic imperative. Doctrinally, Shan-Tao emphasized the immediate merit of contemplating the Buddha and the equality of all people in the weakness and distractedness of the mind. In his view, the *Contemplation Sutra* was the very text of salvation for the people of his age; the tragedy in the palace of Magadha told there referred to what was happening now, and Queen Vaidehi was the symbol of our spiritual blindness (Tsukamoto 1997 [1968]: 196).

Five centuries after those patriarchs in China, in Japan, under similar circumstances, Honen (1133–1212) founded Jodo-shu, and his disciple, Shinran (1173–1262), founded Jodo-shinshu, the most dominant sect of Japanese Buddhism today.

Conclusion

Our attempt so far to present the concept of mind and body in Buddhism, ending with the ninth century China, may suffice to show that it is full of tensions, such as injunction against images vs. aesthetic imperative, emptiness vs. substantiality, Mahayana vs. Theravada, Indian vs. Chinese, dependent origination vs. nature-origination. Bearing in mind the traditional openness of Buddhism to heterogeneous elements, it is important to be cautious against drawing a monolithic picture of it. What kind of Buddhism is going to be a partner in dialogue with Western psychology? Or isn't self-contradiction the very power of Buddhism?

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Chapter 8

A Sami healer's diagnosis

A case of embodied countertransference?

Barbara Helen Miller

Depth psychology formulates a particular latent difficulty in human development: the insufficient development of the symbolic function, particularly notable in cases of deficient nurturing. Additionally the symbolic function can be impaired later in life, by trauma. Two directions for pathology can be noted. First, the experience that does not receive adequate symbolization may stay, to too great an extent for health, contained and carried by the body, for example in a typical posture. (Bear in mind that the meanings given by our culture to experience, and that we have constructed during a life span, to some extent stay encoded in our body.) The pathology of 'alexithymia' consists of the inability to recognize and describe feelings, difficulty in distinguishing between emotional states and bodily sensations, and the inability to fantasize (Gelder *et al.* 1989: 410). Second, the pathology as exhibited in schizophrenia, in which the symbolic is experienced as concrete/real, as in 'my neighbour is planning to kill me' rather than 'it feels *as if* my neighbour is planning to kill me'.

Our use of symbols is exhibited in our capacity to play; play juxtaposes two or more realities that are known via the symbolic (see Droogers, in Harskamp 2006: 3). That is, the game's protocol is followed as long as we are playing the specific game; we know that the game is one reality among other realities, even when we are totally taken up by playing the game. By using symbols we use our imagination. The use of symbols provides expression and informs the experience of life in its great variety. We see this in our culture's symbolic systems. Consider, for example, the *pietà*, the Virgin Mary mourning the dead body of Christ held on her knees. The *pietà* evokes the cycle of birth (from her lap) to death (in her lap), which is the cycle that 'mother' earth may also evoke. Via the symbol we can 'read' the life story of birth to death, plus our own experience of 'birth to death' carries the meanings so constructed. Life experience arises from both inner and outer stimuli, for example, hunger and eating; what it means to have hunger and what it means to eat will have a cultural determinant (see Hinton *et al.* 2008). Our cultures supply us with a space for symbolic 'play'. So that, as well as considering the individual's capacity to use symbols, we can ask, is the symbolic 'play' in the culture

sufficient for health – that is, are life experiences available enough through their symbolic container/conduit?

The anthropologist Clifford Geertz (1975) pointed out that while there is a cultural dominant, or cultural emphasis of ideal behaviour, the subdued opposites may also get some cultural expression of their own. It can be noted that elements of the culture's own negation are, to a greater or lesser degree, included within it. Geertz describes a Balinese cockfight as such an opposite to the dominant cultural ethic. The Balinese cockfight provides a ritualized expression of behaviour which, if exhibited individually, would not be tolerated. The Balinese are controlled and indirect, rarely confrontational, but in the cockfight they portray themselves as wild and murderous (Geertz 1975: 446). When an individual does not thrive, the culture itself can be seen to provide an acceptable illness with an appropriate healing practice that introduces otherwise forbidden elements. The physical body can be symbolically employed with its parts and whole. The physical body carries meaning; embodying some set of values, tendencies, or orientations that are derived from the sociocultural realm (Strathern 1996: 197). The culture's healing practices depend on certain conceptions of the body, particularly visible in possession cults, where self and other are defined. The anthropologist Carmen Blacker observes in cases of fox possession in Japan that the fox-possessed young woman can express desires in behaviour that would otherwise be unavailable to her. Following the successful exorcism of the fox the young woman is instructed to build a shrine for the fox (Blacker 1986: 312). We could say that the young woman's attention at the shrine makes the experience of the fox available to her, plus it is placed outside of her own body.

The point I hope to have highlighted by these examples is that legitimate parts of the personality are available via their symbolic expression. Participation in the symbolic brings these expressions into the individual's repertoire and hence makes them available for individual experience. Effective healers, I would suggest, are those who can facilitate symbolization.

These theoretical considerations are the scaffolding on which I pose and will tentatively answer my question: can we compare the Coastal Sami healer's diagnosis and the embodied (somatic) countertransference of the analytical psychologist? The Sami healer experiences the pain of the patient in her body and thereby forms her diagnosis; the analytical psychologist has a somatic experience that resonates with the patient's story. These experiences both take place in a setting reserved for healing. To explore this question and harvest the potential fruits that such an exploration might provide for our understanding of the phenomena, the theoretical context of each practice will receive an exposé. I commence with the phenomena as understood within Sami healing and second within analytical psychology, to arrive at what they possibly share. My material on Sami healing has been acquired during my extensive participant observation over a period of fifteen years and I am an analytical psychologist in private practice.

The Coastal Sami healer's diagnosis

In 1993 I accompanied Prof. Jens-Ivar Nergard of Tromsø University on a field trip to Finnmark, Norway. We met a reindeer-herding Sami, Mikkel Gaup, who Prof. Nergard called a shaman, and a Coastal Sami, Nanna Persen, who permitted only the designation Christian healer. After this introduction I returned (at least) four times each year, and continue these visits to the present time (see Miller 2007).

During my first visit I was 'diagnosed' by Nanna. This took place while I sat at her kitchen table with the others present. She 'looked' directly into my eyes for a period of twenty minutes. During this time she did not speak or move. After these twenty minutes, which I found difficult to endure, she told what she had 'seen'. Her diagnosis was striking in its correctness. Nanna told me not to drink cow's milk. This happened to be correct; prior to this trip I had been tested and indeed I had an allergy to cow's milk. She then told what she had felt in her body during the diagnosis. She had felt my pain in her body and the pain had been throughout her body. She concluded that I had been holding this pain for many years and that it was connected to a relationship, and she said explicitly, 'You have a bad friend.'

Later, when I visited Nanna regularly, she explained her method of diagnosing. She said she usually takes the left arm of the patient and feels the pulse, and then moves with the tips of her fingers up the patient's arm. When she is above the elbow of the patient then she is 'in' the body of the patient and she feels in her body the location of the patient's affliction. She said, 'It can be like sticks in my body, and then I know where the illness is.' Her diagnosis can be as it was in my case about a relationship, or the diagnosis may concern an inflammation in some part of the body, or a heart condition, to name a few options. Nanna's method of diagnosis is to feel in her body the affliction of the patient. Additionally she may receive thoughts and visions that inform the diagnosis. Her understanding of her capacity for diagnosis is that she received a special connection to God (Christian) from a former healer in her youth. About this connection she said, 'It can be given.'

In the Sami healing tradition there is a gift that can be passed on, an inheritance which is a special spiritual connection. When I started visiting Nanna, she was close to 90 years old (born in 1909), and she was on the lookout for her successor. Nanna told that she had thought to pass her inheritance to her youngest daughter, but saw that her daughter was not sufficiently emotionally stable. The daughter herself was a trained nurse and Nanna concluded 'she is committed to these [modern medical] methods.' Nanna subsequently considered a granddaughter, but found that she was still too young (at the time, 14 years old). Nanna had received requests to be taught healing from people outside her family, but she said, 'If nobody in the [immediate] family will take it, I am not giving it away.' When I started interviewing, her favoured choice was Sigvald, one of her three sons (in total

she had eight children). Nanna agreed to participate in my project, but stipulated that she would choose the translator. She asked Sigvald to be the translator, and thereby she could, and did, use the interviews for her own purpose, which was to interest Sigvald in traditional healing. Sigvald was a trained engineer, employed by the county, and had stayed on the family farm, taking on the labour after his father passed away in 1974. He had married, had two daughters and was recently divorced. After his divorce he had taken a leave of absence from his work to study the Sami language. Sami had been the spoken language in his home, but at boarding school the children were not permitted to speak Sami. At midlife, Sigvald was exploring his Coastal Sami identity. During the interviews Nanna made her choice for her gift known, first complaining that her children had shown no interest in it. Sigvald was hesitant to accept; on the one hand he knew how some of his neighbours viewed traditional Sami healing, it was backwards and superstition, on the other hand, he felt that there was value and importance in the healing tradition for his people. In May 2000 Sigvald (finally) accepted to be the recipient of Nanna's gift. Sigvald and I continued to interview Nanna, she instructed Sigvald and peacefully passed away on 26 February 2002, in apparent good health.

To clarify 'the gift' we can visit other expressions within the Sami culture that merit consideration. First, the historical accounts of earlier Sami practice. Shamanism was an ingredient of pre-Christian Sami culture. The cross-cultural term shaman is basically understood by scholars to correlate with the Sami term *noaidi*, and the shaman's helping spirit, with *noaidegáccit* (Bäckman and Hultkrantz 1978). Isaac Olsen, a missionary in Finnmark during the 1710s, wrote that the *gáccit* (followers/comrades) appear in the candidate's visions and offer him knowledge and skills. 'How to prolong life, how to be a good healer, how to predict coming events, how to transform himself into an animal, how to bring tangible benefit to himself and the members of his group' (quoted from Bäckman 1986: 264). Olsen also reported that the spirits, *noaidegáccit*, after the death of the *noaidi* offered their services to a son or close kinsman, and the new profession was learned in secret from the spirits or with some old *noaidi* (Olsen, in Bäckman and Hultkrantz 1978: 41). Johannes Schefferus, philologist and professor at Uppsala University, wrote a monograph on the Sami, *Lapponia*, between 1671 and 1673. Schefferus gave an account of how a helping spirit might be gained: while out in the woods, the Spirit appeared and offered his assistance; after being taught a certain song the candidate should return to this location the next day and repeat the song (Scheffer, 1704: 122).

During the seventeenth century the *noaidegáccit* were the spirit helpers of the *noaidi*. Did Nanna understand her inheritance in these terms? After Sigvald agreed to be the recipient of Nanna's gift, she said 'Thoughts will come, but don't be afraid, they are not you.' This is a prediction. When Sigvald experienced 'thoughts' in the predicted form, he understood that he had

received the inheritance. The prediction allows for his recognition of his spiritual inheritance and he clarified that if the former healer predicted another occurrence (for example, seeing an animal) that this would be the way that the inheritance would be received and recognized by the recipient. Sigvald said that it happened as Nanna predicted and 'it was shocking in its clarity.' Henceforth, Sigvald will 'hold' a vision until it reveals the diagnosis. He does not have the registration of the patient's pain in his body, as did Nanna, but he said that he maintains a receptive attitude and that he does receive thoughts and visions.

Second, we can consider the Christian faith, Laestadianism, which was important to Nanna. The Laestadian movement is named after the Swedish Lutheran Minister Lars Levi Laestadius (1800–61), and is a revivalist movement within Lutheranism that during Nanna's active period included ecstatic manifestations. For Laestadius redemption was through belief in one's redeemer, achieved through *actus gratiae sensibilis*. Writing in 1845, Laestadius gives an example: a Sami woman who had been 'long under the law' experienced forgiveness. At the same moment, and very unusual for the area, there was an earthquake. Laestadius gave the simultaneous experience an evangelical interpretation, in which the wonderful happenings surrounding forgiveness happen together with earthquakes, as was the case with Christ's death and resurrection (see Kleistra 1982: 35). Laestadius also interpreted the ecstatic manifestations during church services as a sign of grace and proof of living religious experience. He considered that a sign of grace was a voice from heaven saying 'your sins are forgiven' and that true Christians (those who have received grace) have the Keys to Heaven. That is, the power to forgive sin, so that a sinner's sins, confessed and repented, could be forgiven by a member of the congregation.

An introduction to Laestadianism is necessary so that the reader can appreciate in Nanna's statement 'It can be given' her evocation of the Laestadian understanding of the Keys to Heaven, which is that if you have received the Keys, you can give them. Additionally noteworthy is the shared understanding of physical and bodily experiences (including ecstasy) as possible divine messages.

Third, there are experiences that form the background for intervention by a healer. I use the generic term encounter experiences. The basic idiom tells of a clash at a specific location between that which is encountered and has precedence to the location, and modern people. Examples include the experience of being thrown from a path and the advice is not to build a house before checking for disturbances by sleeping a night at the proposed location. There is a rich repertoire but I will limit this exposé to these examples: the *fárru* (travelling group), the *eahpáras* (dead-child being), the *gufihtar* (underground being), the ghost and *bijat* (spell or bewitchment). To instigate a *bijat* (spell) a ghost may be placed on a person or on his possessions. The *fárru* can be experienced along old paths or when travelling by boat. The *fárru* continue to

use old paths that were used by former generations to travel to markets, to collect berries, and to fish or trap. The *fárru* experience shows that a location is imbued with the use made of it by people in former times. The *eahpáras* is an abandoned, unbaptized baby that continues to cry and disturb where it has been abandoned. The *eahpáras* is not at peace and influences the person coming into their territory, imbuing them with their lack of peace. The situation requires intervention by someone who can bring peace (a healer). The *gufihtar* occupies specific locations and it is important to be respectful. The aetiology provided by one informant was that they are Eve's hidden children that she did not manage to wash before God came. Sigvald explained that when there is an encounter, it happens in order to deliver a message: 'If one meets an *eahpáras* or a *gufithar*, they have a message. Otherwise you don't meet them. If an *eahpáras* is bothering, it is telling something.'

In the reconstruction efforts of pre-Christian Sami practice made by historians of religion, I think one can see the difficulty they had in defining the shaman's helping spirit, because the 'message' can be received via a variety of encounter experiences. Additionally, the concept of *gáccit* (helpers/comrades) has an everyday usage. For example, Nanna, speaking critically of gossip, said 'those small *gáccit*.' A neighbour after being unable to find her thimble said, 'The *gáccit* have taken my thimble, they will return it in their own good time.' *Gáccit* in these examples refers to thoughts that accompany an action.

The healer, Gamvik, through whom Nanna received her gift, is reported to have given peace to an *eahpáras* that had been making a disturbance along a local path. Sigvald explained how. Gamvik spoke to the *eahpáras*, saying in essence, 'It is known what happened. You may now leave this location and join with God.' Sigvald used the idiom 'cleared up' for a variety of healing interventions and said, 'Gamvik cleared up the path', and additionally, 'a *bijat* can be cleared up.' Sigvald also used 'cleared up' when speaking of the Laestadian meetings where there was confession, repentance and forgiveness, saying, 'It should be all cleared up.'

Sigvald related that the injury itself behaves like a spirit. It may fix or connect itself to one place in the body or it may move in the body from place to place. When the injury stays in one place, Sigvald will talk to that injured place and try to know it. He said that it stays with what it is familiar with because it does not know any other connection. I have understood that when he has succeeded there has been made a connection to God. The understanding that the injury stays in one place in the body has a similar logic as the continued use of a path, and the *eahpáras*'s connection to its place of death. And Sigvald's intervention is similar to Gamvik's for the *eahpáras*: listening and making the bigger connection. When the illness moves he will try to follow it. He said, 'Like Nanna said, "Chasing cancer like a ghost or spirit, but you can follow it."'

Nanna gave Sigvald instruction. One instruction was to 'Take care of what the patient is telling.' Sigvald explained to me:

> Then you can exchange story; the patient is telling and the healer is telling. It can be normal talk but listened to; listened to both ways and without judgement. It is working both ways. We need this human order and story telling is a part of this order and also this human order is a part of the bigger order.

A result of Sigvald's way of listening and talking with the patient was that once during a session the patient looked up in surprise at Sigvald and said, 'You really see me!' I heard from one of Nanna's patients something similar, she said, 'Nanna sees all my threads.' Additionally Sigvald said, 'It looks like there is a wish to have communication in some way and in some way it will happen. If people are not taking care of it, then there come ghosts. The untold story becomes a ghost.' The ghost in Sami understanding is that which haunts, with the ghost accidents and disturbances will happen. The ghost requires a similar treatment as for the *eahpáras* (which is, of course, a *real* ghost) and the injured place in the patient: it must become known and given the more complete connection. The story needs completion.

The ghost, or other beings, can be harnessed to a person or to an object by a *noaidi*, which is understood as the placing of a spell, called *bijat*. Events such as ongoing bad luck may arouse suspicion that a *bijat* has been placed. The expert is able to assess the nature of the problem and will be called upon for his help. The traditional healer is (still) considered to be the expert. In order to relieve the spell, the *bijat* is sent back to the one who originally sent it. Successfully sending the *bijat* back would mean that the spirit recognized that the wrongdoer was not the patient and then the one who originally sent it would be straddled with it. These are 'competitions' that Nanna strongly advised against engaging in. Nanna considered it a dangerous undertaking and advised Sigvald simply to 'lift it' rather than 'sending it back'. In the system of *bijat* the prosperous flow of life stops. This is evident in temporary as well as long-term events. A temporary event can be momentary paralysis, often noted in the case of theft. The thief can not move forward (is immobilized) and is forced to return the stolen articles, that is, when a powerful *noaidi* has used *bijat*. This system is one of correction. People are sometimes unsure of their 'wrongdoing' and wonder if perhaps a *bijat* has been placed. Sigvald considers people's doubts of a *bijat* to be one of the ongoing reasons people seek him out, and said that 'when this question no longer lives among the people the healer may not be found among the people.' Sigvald related that even though this question is often posed in his practice, he has not yet seen a case of *bijat*. His diagnosis in these cases of doubt has been that the problems from which the patient suffers are connected to their own way of being in life. In one case, a reindeer herder was troubled by the unrest of his flock and considered if perhaps a *bijat* may be the cause. Sigvald said to him, 'Let us bundle our thoughts and see what happens.' The herder reported the next day that the flock was quiet.

Sigvald explained that people's thoughts can be caught in thinking, for example, about *bijat*, and in this way they make for themselves a sort of *bijat*. They are caught; the thinking that is repetitious is the ghost. However, Sigvald was careful to explain that 'being caught' is not always the ghost because 'we can be caught up by something pleasant.' Concerning his view that 'the untold story becomes a ghost', he gave the example of childhood where experiences have been traumatic and not told, and that this starts to ghost/haunt.

'Connection' is an underlying theme in the stories about encounters with exceptional beings. It appears to provide the logic for why one thing would happen over another. The life-furthering connections may not be completed, resulting in a-certain incompleteness. It is this incompleteness that can stay and cause trouble: the *eahpáras* is disruptive because it has been abandoned without a name; the *gufithar* are Eve's hidden children that she did not manage to wash before God came; the *noaidi* can attach and detach the ghost. The disruption can be healed. Sigvald said, 'The troublesome part stays with what it is familiar.' Restoring the connection to God brings peace; incompletely connected parts can haunt and cause illness. They need to be connected and the diagnosis, which can be a definition of the person, the problem, or situation, achieves the correct connection.

Embodied countertransference

The comparisons between analytical psychology and Sami healing that I will make concerns subjective experience, the practitioner's aetiology of illness and their healing method. The Sami healers speak of ghosts and their patients are concerned about a possible spell (*bijat*). The *bijat* immobilizes. The experience of a *bijat* has similarities to the constellation of an autonomous complex. So we will first turn to Jung's theory of complexes.

As a young psychiatrist at the Burghölzli Clinic, Jung conducted studies using the Word Association Test. His results demonstrated that there was a correspondence between emotional reactions and physiological innervations; carefully stated: 'It seems highly probable that the psychic and the physical are not two independent parallel processes, but are essentially connected through reciprocal action' (Jung 1928: par. 33). The Word Association Test was instrumental in forming Jung's understanding and recognition of psychic activity that was outside of conscious registration, but expressed by the body in motor phenomena, and led to his formulation of the theory of complexes. The phenomena so observed had antecedents, familiar to Jung, in the work of Charcot on hysterical paralysis, Herbart's observations on the narrowing of the field of consciousness and Janet's *idee fixe subconsciente* (see Ellenberger 1970: 149). Jung formulated his theory of complexes noting split-off fragments of the personality that could develop on their own, and manifest themselves through clinical disturbances. Jung posits that the complex belongs to the basic structure of the psyche, formed because there is an a priori

disposition to organise stimuli coming from inner and outer sources. It is a composite structure that organizes experience, perception, and affect around a constant central theme. The term archetype *an sich* is used to designate this a priori disposition to organize, and thereby create structures (the complexes) that facilitate recognition. The complex is organised around affective themes, and works in such a way that an experience is placed in an interpretation model. For example, I see my neighbour and receive no greeting. My interpretative modal informs the meaning I assign to this, which, depending on my complex, can be 'I have received an insult' or 'my neighbour is momentarily distracted'. The basic tenet of analysis is that the work of representation and symbolization of the denied and split psychic movements can potentially overcome violence and destructivity (Gibeault 2005: 297). The symbol and story express and invite a plurality of response, which facilitates the linking of broken, or not yet made, connections.

In clinical practice the analyst employs his/her recognition of the analysand's autonomous expression of a complex; the move on a continuum from relatively little conscious awareness by the analysand towards increased conscious awareness; and the reverse (regression). The complexes are reflected in the analysand's typical and repetitive behaviour, and for recognition the analyst considers the analysand's life history, daily events, physical presence, tone of voice, affect and dreams, to name just a few of the avenues. The analyst gains an understanding of the analysand's subjective experience of being in the world and being in the consulting room with the analyst. Of particular importance for the success of the analysis is the analyst's mode of observation, which is empathic and attuned to the inner life. There is a relationship established between analyst and analysand, and an intersubjective field. Recognition of the intersubjective field includes recognition of the reactions of the analysand to the analyst and the analyst's reactions to the analysand, which in clinical parlance is called the transference and the countertransference. The typical and repetitive behaviour of the analysand is visible in the transference, which will express typical patterns of relationship. Jung was pioneering in his emphasis on the countertransference, stating already in 1929:

> In any effective psychological treatment the doctor is bound to influence the patient; but this influence can only take place if the patient has a reciprocal influence on the doctor. You can exert no influence if you are not susceptible to influence.
>
> (Jung 1929: par. 163)

Jung considered the countertransference to be 'a highly important organ of information' (Jung 1929: par. 163). Jung was also a pioneer in accentuating that the analyst must have their own analysis, which quickly became a standard requirement for training candidates. The logic and necessity of such a training is particularly salient for working with the countertransference,

because the experience of the analyst may (as well) have to do with his or her own neurotic blind spots. And the analyst needs to consider such a possibility. Concerning neurosis Jung writes, 'Behind a neurosis there is often concealed all the natural and necessary suffering the patient has been unwilling to bear' (Jung 1929: par. 185). And we can say that the analyst's own not suffered pain can all too easily be disowned and then 'found' as the pain of the analysand: the neurotic countertransference.

In considering the neurotic countertransference I turn to Joseph Cambray, who questions when to use amplification in an analysis. Amplification involves an imaginative play bringing in mythic, cultural and historical parallels to the analysand's material and its use is intended to foster symbolization in the analysand. Cambray considers legitimate amplification within an intersubjective context, where the striving for amplification originates from the shared space, that is, when there is a 'need for a larger, more containing narrative required by the analytical process itself' (Cambray 2001: 285). Being attuned to this need by comparing strands of associations of both partners of the dyad 'the analyst is assisted in avoiding the dangers of using amplification for supportive or defensive purposes' (Cambray 2001: 285). We can note that amplification used for supportive or defensive purposes by the analyst would be an example of the analyst acting on a neurotic countertransference. Which may for example be a narcissistic need of the analyst, as in 'You must see my wonderful amplification.' In the transference there can be experiences and/or behaviours that attempt to gratify wishes of which the analysand is consciously unaware, but such gratification can also occur in the countertransference experience. In the analytic dyad both parties can have experiences that each considers to be caused by the behaviour of the other. Cambray cautions that if at such moments (when the analyst is incorrectly reading the transference/countertransference dynamics) the analyst makes amplifications, the symbolic meaning will not get promoted. This inauthentic amplification Cambray calls 'unreflected enactment' and he considers it to be damaging to the transcendent function. He writes: 'amplification used defensively or educatively, can channel the mythic imagination into unreflected enactment (collapsing the transcendent function) rather than providing a genuine opening to the archetypal background'. We can see that the analyst's compulsivity, a prime indicator of an activated complex, can be a hazard to the analysis. The goal of Jungian analysis has everything to do with the analysand's symbolic capacities, the creation of the transcendent function.

The inevitability of the analyst being narcissistically invested in their work, their practice, their patients and their professional relationships makes the practice of analysis particularly daunting and sobering. Joe Redfearn found that he needed and learned to steer a course in his work with analysands between over-involvement and shutting down (Redfearn 2000: 189). And his advice, with a personal touch, speaks of a fruitful analytical attitude in these

matters of narcissism: 'It is very seldom creative to be certain about whose reality is the more true, especially because "real" and "true" are words referring to omnipotent feelings' (Redfearn 2000: 191).

In the successful analytic process significant improvements are seen in the analysand's capacity to reflect and register affect. The analytic dyad, with its relational aspects, writes Margaret Wilkinson (2004), forges new neural pathways through emotional connection. She finds that the interactive experience within the analytic dyad enables the development of regulatory capacity and reflective function. A process that is not only that of the unconscious made conscious and implicit becoming explicit but additionally that 'unconscious will also influence unconscious in the analytic dyad, implicit will affect implicit, changing deeply founded ways of being and behaving' (Wilkinson 2004: 87). As an example of unconscious communication within the analytical dyad, I offer a dream of one analysand. He dreamed that my husband and I were divorcing, and that with some development it would be okay. My divorce was the actual situation at that moment, and one of which the analysand was not consciously aware. And I can ask myself, how consciously aware was I of my transition? I did develop after the divorce.

In analysis the working assumption is made

> that some countertransference reactions in the analyst stem from and may be regarded as communications from the patient and that the analyst's inner world, as it appears to him, is the *via regia* into the inner world of the patient.
>
> (Samuels 1985: 51)

The countertransference experience can be a reflection that resonates with what the patient is feeling or thinking at that moment. Andrew Samuels uses *embodied countertransference* to refer to the experience in the analyst of an entity, theme or person of the patient's intra-psychic, inner world. The analyst's body can be the medium for communications from the patient; communications that have taken a route that is non-verbal or pre-verbal (Samuels 1985: 51–2). The work in analysis involves linking sense impressions and the intellect, and imagination builds this bridge. Joy Schaverien's 'premise is that countertransference is, of its nature, an imaginal enterprise' (Schaverien 2007: 413). She considers the importance of a dynamic field in-between analysand and analyst, where the imaginative countertransference has the potential to facilitate symbolization in the analysand. 'Through an image, or chain of images, the ability to speak of previously un-symbolised experience may begin' (Schaverien 2007: 414).

For an example of an analyst's embodied countertransference, I turn to Mara Sidoli. She writes, 'I felt anxious and impotent. These feelings which I was experiencing referred to her [the patient's] infantile emotional state when mother had left her. I had to hold on to them [emotions] for her for a

long time because they were unreachable to her' (Sidoli 1993: 182). Sidoli's patient had experienced a high degree of panic and dread as an infant, and 'these feelings could not reach consciousness as they were concretely stuck in an organ where they produced physical pain' (Sidoli 1993: 188). Sidoli writes that during the patient's dark times the transcendent function has to operate in the analyst. In her practice Sidoli employs an imaginative language. Her patient speaks of an illness in terms of a cold, and Sidoli comments on the 'cold feeling, being left out in the cold' (Sidoli 1993: 188).

Anita Greene (2001), in her discussion of using the body as an organ of perception, writes that she will question herself, asking if the patient's deprived place has activated a similar place in herself, concerned not to project her own emotional wound into the patient's experience. 'Sleepiness, boredom and wandering attention are common phenomena that analysts suffer through during sessions' (Greene 2001: 577). When experiencing such states, Greene asks herself if she might be reacting as the uncaring parent once did: her countertransference embodying the parent. Pertaining to erotic arousal in the analyst, Greene states that she tolerates and contains arousal, and will 'use it as any other raw psychic material that emerges during the course of therapy' (Greene 2001: 577). In a case example, Greene writes of her difficulty in taking a breath and a constriction throughout her body. She held these experiences silently and they guided her inquiries to possible traumatic events in the analysand's life. Greene posed questions that not only were distressing for the analysand, but also produced relief in the analysand for having been accurately perceived in her guarded condition. Greene will speak to a painful symptom in the body, a dialoguing that she compares with the engagement of, for example, a negative figure in a dream through active imagination. 'Both involve a dialogical and intrapsychic process that moves us beyond immediate experience to underlying meaning' (Greene 2001: 573). Greene considers the fully embodied presence of the analyst to be an essential ingredient in the creation of a secure psychic container. And 'Whenever a patient comments on what they think my body-psyche is saying, I try to be as honest as I am able in exploring what might be happening between us' (Greene 2001: 576). She finds this important because body language that is at variance with the verbal communication is confusing and a source of alienation. The analyst needs to own their non-verbal signals.

Martin Stone (2006), considering the embodied resonance in countertransference, relates a somatic countertransference of a therapist. The therapist during a first session suddenly had pain in the top of his left arm, which returned during each subsequent session. After some sessions and having gained trust the patient spoke about her difficult childhood and her relationship with her mother. The pain in the therapist's upper arm increased and he found himself holding it. The patient then recounted how when she was small her mother would get into a rage and beat her with the bristle side of a brush on the top of her left arm. After the session the therapist never had this pain

again (Stone 2006: 115–16). We can note that the pain felt by the therapist resonated with the not yet told story of the patient, and when the story was told the pain ceased.

Comparison

Listening to an individual convinced that there is a *bijat* and someone convinced of a conspiracy theory has been in my experience remarkably similar. In each case the patient assigns meaning to events that should thereby prove the correctness of their conclusion to the listener, which is for the listener very repetitious, predictable and actually not convincing. There is a feeling of being stuck, and indeed the individual is not thriving. Analytical psychology understands such a preoccupation in terms of a complex that eclipses the ego, and Sami healing in terms of a *bijat*. And in both cases there is a gradient on which the practitioner bases his or her diagnosis. The diagnosis within analytical psychology moves from the milder, neurotic suffering, to the more severe psychosis. In Sami healing, the diagnosis can be *bijat*-like, which is then of the patient's own making, to a *bijat* sent by a *noaidi*. The Sami healer includes in his understanding the 'real' *bijat*, which has some advantages because it can work well for the patient's acceptance of the healer's diagnosis, because when 'it is *not* a *bijat*', there is trust that the healer can make this distinction. The psychoanalyst, in the eyes of the patient, is not an expert on conspiracy, and so does not have this advantage. On the other hand, once when Nanna had a psychotic patient, she said that she could not help in this case.

In the practice of Sami healing the patient can be haunted by past experiences, and the healer heals by talking with that which haunts, having it become known and then making the bigger connection – to God. Thereby the haunting is lifted or 'cleared up'. In analytical psychology sessions, as mentioned by Cambray (2001), the analyst associates within a shared field and recognizes the need for a greater narrative. The greater narrative will have an archetypal basis, and with the greater narrative comes a feeling of being connected to others. Successful psychoanalysis involves the widening of the field of vision, seen as happening via the relationship with the analyst and the symbolic function; so that ascribed meaning, emotional response and bodily registration acquire greater linking.

Nanna advised Sigvald against the practice of sending the *bijat* back. In essence this would be engaging in spiritual warfare, the consequences of which can be to lose one's capacity to heal (that is, lose the special connection to God), or it may cost the actual death of the healer. This is understood as follows. The incomplete part (which can be a ghost) that has been used for the *bijat*, when sent back, may attach itself to the original sender, but yet again may not, and then it returns, attaching itself to the healer, and not the patient. I imagine this logic as if encountered in my analytical psychology practice as follows. During a session I have made an amplification that is actually

motivated from out of my neurotic countertransference, and I want it to 'stick' to my patient. It is after all, I have decided, *his* complex that I am treating. This practice, however, does not further symbolization, and I have lost my contact to the greater narrative. The analysis is, in effect, stalemated. This fantasy concerning the activity of 'incomplete parts', I find, is also useful for imagining what happens during the somatic countertransference.

The psychoanalyst's and Nanna's bodily experiences resonated with the as yet untold story of the patient. The two practitioners' experiences are notably similar, in that both practitioners have a somatic registration that resonates with the patient's suffering – understood by Nanna as the diagnosis that can be made via her own somatic experiences and by the psychoanalyst as the embodied countertransference. Nanna understands her diagnosis in terms of a special connection to God. And Nanna's Christian faith, Laestadianism, additionally shares the interpretation that somatic and physical events are potentially a message from God. The understanding of the countertransference is that it may be regarded as communications from the patient, and Jung provides some explanation. Jung observed in common medical cases that certain clinical symptoms disappeared when the corresponding unconscious contents were made conscious. Jung writes, 'As soon as a psychic content crosses the threshold of consciousness, the synchronistic marginal phenomena disappear, time and space resume their accustomed sway, and consciousness is once more isolated in its subjectivity' (Jung 1947: par. 440). The embodied countertransference can be seen as a communication from implicit to implicit, for which my favoured expression is a statement made by Sigvald, 'the untold story becomes a ghost.'

In Sami aetiology the land as well as one's body can resonate with former use, and incompletely connected parts can cause unrest and illness. The healer is receptive, able to receive the message of these incomplete parts; as Sigvald said, if you have an encounter experience, that which you meet has a message for you. The Sami healing method includes the diagnosis, having a dialogue with the ghost, and releasing and/or making the connection with God. The healing method for both Sami healers and analytical psychologists have this noteworthy similarity of dialoguing and making the bigger connection (expressed by Sigvald as the connection to God and by Cambray as the larger narrative). The diagnosis as experienced by Nanna (she felt the pain of her patient in her own body) and the embodied countertransference as described by Martin Stone (the therapist felt the pain in his upper arm prior to hearing that his patient had been beaten by her mother with a hairbrush) are both (to some extent) encounter experiences.

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Chapter 9

Struggles, commercialism, 'ideal' feminine images and internal oppression

Eating disorders and the pursuit of thinness in Japan

Konoyu Nakamura

Since the late 1970s, I have been carrying out clinical work as a psychotherapist at many places in Japan. While I am now teaching at a university, I also have my own clinical practice in Kyoto and can identify myself as a Jungian-oriented psychotherapist. I have also been involved in studying eating disorders (e.g. Nakamura 2006) and have been working with patients with such disorders for a long time.

Since the 1980s, eating disorders have become not only a medical and psychological problem but also a great social problem in Japan. A survey in 1981 reported that the numbers of anorexic patients who visited hospital had doubled from 1976 to 1981 (Suematsu *et al.* 1981). A survey of girls at junior high and high schools implied that there are up to a thousand anorexic patients and even more with bulimia nervosa out of every hundred thousand (Fujita *et al.* 1994). Another survey (Inaba *et al.* 1994) found twenty-nine patients with eating disorders out of every thousand young women from 10 to 29 years old. According to a report by the OECD in 2005, the percentage of the Japanese adult population with a Body Mass Index over 30 (3 per cent) is the lowest among thirty developed countries, followed by Korea (3.5 per cent: OECD 2007). However, a survey of junior high school students in Japan revealed that many more girls overestimate their weight than boys, and also that girls who overestimate their weight indicated a lower self-acceptance score than non-overestimating girls. These results indicate a close relationship between girls' body images and their self-esteem (Takeuchi *et al.* 1993).

From 2003 to 2006, I surveyed eating attitudes of girls and boys in the upper grades of elementary and middle schools in Gunma, a non-urban area, and in Osaka, an urban area, in Japan, using the EAT-26 questionnaire (Nakamura 2008). EAT-26 is a very common questionnaire, used by researchers to study eating disorders throughout the world (Garner and Garfinkel 1997). The participants in my study totalled 2,354 boys and girls, 1,524 in the fifth and sixth grades in elementary and middle schools in Gunma, and 830 in the fourth, fifth and sixth grades of elementary and middle schools in Osaka. A total of 2,242 subjects, excluding unavailable

responses and pupils in the fourth grade, were analysed. As a result of an analysis of variance (ANOVA), the average EAT score in the rural area (3.48) was found to be significantly lower than in the urban area (5.04) [$F(1, 2222) = 23.116$, $p<0.001$]. The boys' average EAT score (3.42) was significantly lower than the girls' (4.68) [$F(1, 2222) = 20.511$, $p<0.001$]. The results suggest that problematic eating behaviour, which may develop into eating disorders, has become widespread even among elementary school girls, especially in urban areas.

As is well known, eating disorders result from a complex interplay of individual, family, gender and sociocultural factors (Slater *et al.* 2003). Through my long clinical experience with eating disorders, I have started to believe it is absolutely necessary to use a gender-conscious approach to grasp the disorders essentially (Nakamura 1997a, 1997b). Therefore, in this chapter, I would like to first focus on specific sociocultural factors among Japanese and Koreans that affect such disorders. I consider these factors to be their social status, career development and spiritual background, and overwhelming commercialism in their society. Then, I will explore how such sociocultural factors function in creating internalized oppression in women's psyches from a Jungian perspective, examining some dreams of an anorexic patient.

Social status and gender roles of women in Eastern Asia

In 2003, a survey by the International Labour Office (ILO) explored the perceptions of women in developed countries about their social status (Nakamura 2006). The survey reported that Korean women are most convinced that their society discriminates severely against women politically, economically, educationally, psychologically and in the family. Japanese women are the next most convinced. Information based on the ILO Year Book of Labour Statistics for 2003 shows that the rates of working women are lowest in Japan and Korea compared with Thailand, Sweden, USA and Australia. The data suggest that many of these women leave their jobs to devote themselves to raising children. As a result, it is very difficult for Japanese and Korean women to develop their careers. Of course, financial independence is one of the most important elements in individual independence. Japanese and Korean women apparently accept their disadvantages, yet this is not without consequences, including eating disorders associated with repression.

Madoka Kato, a Japanese sociologist, has dealt with eating disorders associated with modern family and social systems in Japan. According to Kato (2004: 128–9), while men are supposed to be industry workers, leading them to become 'subjects' in modern society, women are excluded as 'subjects' in civil society and are referred to only in terms of domestic roles. Women are viewed as caregivers and are expected to support men physically and psychology in so-called shadow working. Since modern civil society can

apparently exist only by assigning different gender roles to men and women, women have to face a double standard; they are taught to be subjects under the ideal of equality but they are not allowed to be subjects as they support modern civil society. Quoting surveys from 1987 to 2002 about ideals for Japanese young women, Kato (2004) concluded that most accepted the double standard as normal. The 2002 survey indicates that about 50 per cent still agree with the idea that while husbands mainly take the responsibility for breadwinning, wives are supposed to be mainly involved in housekeeping and raising children, and they can work only at home so as not to disturb their main duties as wives and mothers (Kato 2004: 169).

As a result, the Japanese family system, from the outside, appears to be well preserved. The divorce rate in Japan, 2.3 cases per thousand, is much lower than in the USA. The numbers of single mothers, children born out of wedlock and adopted children are very low. But are most housewives in Japan really happy? No, they are not. In fact, through my clinical work, I have met many middle-aged wives who are exhausted with their traditional duties and heavy loads within the family as caregivers. Also they are often suffering from domestic violence. Yet they do not see any way to escape from their severe situation due to financial reasons.

Spiritual backgrounds and internalized oppression

The social status of Japanese women is clearly low. They are oppressed by traditional gender roles. It is easy to blame this on the fact that the feminist movement is not yet widespread in Japan. But, for me, working as a Jungian-oriented psychotherapist, the problem does not appear so simple. There must be some underlying reasons that restrict women's social activities; that is, in terms of Jungian psychology, a collective consciousness and collective unconsciousness. Here, we need to consider the religious and spiritual backgrounds of women in Eastern Asia.

Japan and Korea share similar religious backgrounds: Buddhism and Confucianism. There is no doubt that Buddhism still has the greatest influence on Japanese spiritual life. I think that, originally, Buddhism itself was open to equality but in the course of its long history it has adopted patriarchal tendencies as an institutional religion (Gross 1993). There are few women leaders or women scholars in Japanese Buddhist institutions. Confucianism is characterized by a powerful patriarchy, a system of strong family respect, ancestor worship and women's absolute subordination to men (Sharma 1987). Another widespread religion in Japan is Shintoism. This is unique among religions in having a goddess as its main deity, but this does not mean that women are actually respected. Rather, women are thought to be impure, because of their bloody body. Most ritual events are often held by men alone, and women are restricted from entering some sacred places, for example, the sumo ring.

Regarding Japanese attitudes toward religions, the noted scholar Edwin Reischauer opens Chapter 19 of *The Japanese Today*:

> If this book were about a South Asian or Middle Eastern people, it would be unthinkable to have delayed a discussion of religion so long until after topics such as women and education. Religion in fact might well have been the starting point for these Islamic, Hindu, or Buddhist lands . . . but in modern Japan it plays a lesser and more peripheral role . . . The trend toward secularism dated back at least three centuries in Japan.
>
> (Reischauer and Jansen 1995: 203)

Ian Reader *et al.* (1993) have also touched on some significant issues in *Japanese Religions Past and Present*. Here, I would like to introduce two important features which are related to the theme of this chapter.

The first is the mutual interaction of various religions, and the second is the religious significance of the family and ancestors: 'Unlike the Western world . . . religious practice in Japan is largely centred on the family as a unit. This can be traced to the clan structure of ancient society and also Confucianism' (Reader *et al.* 1993: 40). Most Japanese, especially young people, consciously refer to themselves as neither Confucian nor Buddhist nor Shintoist. However, young people have inherited these religions through family bonds and community networks, and religious activities are completely fused with many customs in Japanese daily life. It is therefore impossible for anyone to avoid them entirely. Rather, these religious attitudes, ideas and symbols are vividly alive in their psychological and spiritual lives, in terms of Jungian psychology as the collective unconscious, since they are not consciously involved in these religions. Consequently, Japanese women have to accept traditional gender roles and patriarchal ideas without any criticism. If a Japanese woman tries to object to these boldly, she may encounter a crucial identity crisis. Religious symbols are so powerful that people are easily controlled spiritually. Religious symbols also often function to support all patriarchal social systems in the temporal world (Wehr 1988).

But when we discuss Japanese spirituality from a Jungian perspective, there is another important question, and that is whether Japanese society is truly patriarchal. Since Hayao Kawai, the most famous Jungian analyst in Japan, asserted that Japanese society still contains many residuals of matriarchy (Kawai 1976), it seems for me that most Japanese Jungians have discussed the Japanese psyche in this way. However, one Japanese analyst has not agreed with such a notion completely. Shin-ichi Ankei said in his diploma thesis:

> When we look at the Japanese political and economic spheres, we cannot help feeling that this country has been and still is ruled by men; at present

> women are excluded from power in these fields. Actually, the ruling principle in every field of Japanese society is one-sidedly male oriented, and the feminine aspect has been very strongly repressed. From a historical point of view, in spite of the assertion of famous authors, we cannot neglect the fact the leading principle of the society and the collective conscious attitude to life has been masculine . . . This masculine dominance in Japanese society is typically and very clearly expressed in *Bushi-do* (the way of the warrior). The well known Zen-writer D.T. Suzuki tells us that *Bushi-do* is an unique mixture of Zen Buddhism, Confucianism and *Ken-do* (the Japanese art of fencing). His introduction to *Bushi-do* shows how strongly the feminine aspect was neglected in it.
>
> (Ankei 1985: 7–8)

Ankei clearly understood the actual social status of Japanese women, and he stated: 'The traditional Japanese family system has constantly taken a patriarchal form since very ancient times' (Ankei 1985: 42; see also Ankei and Yabuki 1989).

I agree with Ankei that masculinity is extraordinarily dominant in Japanese society and that the family system has taken a patriarchal form. As Kato (2004) said, Japanese women have been excluded as subjects in our society economically and politically. I conclude that Japanese society has never been maternal, rather that it is very patriarchal, strongly influenced by the culture of Eastern Asia, which has repressed women in a way that may differ from the West. In terms of spiritual background, Japanese women not only take on patriarchal ideas as a collective consciousness but also introject such ideas into their psyches as internalized oppression unconsciously. Under such sociocultural circumstances, it is extraordinarily difficult for Japanese young women to find themselves as fully independent individuals and to develop their self-esteem.

The role of commercialism in leading women to 'ideal feminine images' and traditional gender roles

As we have seen, for Japanese women, career development seems so difficult that they have to give it up, and they accept without any concern traditional gender roles, to be wives and mothers like those of the previous generation, their mothers. Though mothers do not seem happy, in a deadlocked, hopeless situation, Japanese young women are still easily trapped in 'ideal feminine images'. They cling to a 'beauty myth' which seems to be the only way for then to succeed in their society, where women are not subjects but objects, valued by men for their appearance.

In her book *Am I Thin Enough Yet?*, American sociologist Sharlene Hesse-Biber (1996) correctly analyses how rampant American commercialism fosters eating disorders. She says, 'Because women feel their bodies fail

the beauty test, American industry benefits enormously, continually nurturing insecurities. Ruling patriarchal interests, like corporate culture, traditional family, the government, and the media also benefit' (Hesse-Biber 1996: 32). She shows how capitalism and the patriarchal system most often use the media to project a culturally desirable body to women. These images are everywhere – on TV, in the movies, on billboards, in print. In addition, most models in these media are white, which gives women, especially young women, a strong message that the beauty standard must be based on women with a slender body, a small head, long limbs, blonde hair and a large bust. This beauty standard constantly leads to inferior self-esteem among non-white women because as 'one black researcher says, the definition of white beauty is dependent on the definition of what is not white' (Hesse-Biber 1996: 111).

In turn, how about the beauty standard in Japan? Japanese sociologist Taiki Morohashi (1993) surveyed magazines for young women in Japan, and found that about 50 per cent of the models in such magazines are white. Clearly, Japanese women are exposed to the white beauty standard every day through the mass media, just as in the USA. These images encourage Japanese women to disdain their natural Asian body shape and to decrease their self-esteem. Then they think that they need many commodities to build the ideal body shape, though, actually, it is impossible (Unger 2001). Numerous ads give young women an illusion that controlling one's appearance and the pursuit of thinness are short-cuts to their success in society. This reinforces norms which are smoothly combined with traditional gender roles (Rothblum 1994). No one blames women who want be 'beautiful', even when this endangers their health. Yukari Makino, a Japanese clinical psychologist, studied eating disorders in Japan based on the pursuit of thinness. She concludes that thinness is seen not only as an individual matter but also as a matter of so-called common sense in Japan (Makino 2006: 78). So, Japanese young women feel disrespected if they deviate from this standard, and they also lose their self-esteem. Obesity is evil. Thinness is now an important norm that Japanese women have to take on, leading to eating disorders. The onus is widespread even among elementary school children, as I showed by my survey at the beginning of this chapter.

All this has very harmful side-effects. It leads women into heightened rivalries. They are driven always to compare themselves to other women in terms of their appearance. Using many commodities, they believe they can gain all advantage over others. In this hopeless competition, women damage not only their physical health but also their bonds to other women. Ads seduce women into the competition with sweet words, 'You can be the *most* charming girl tonight using such-and-such' or 'Such-and-such promises your *winning*'. However, since most women can *never* be winners, eventually they develop self-hate, feel despair and isolation, and suffer deep jealousy and envy towards other women. As a result, women are disconnected.

Eating disorders as internalized oppression and women's unconscious messages

It might seem that women are consciously possessed in the pursuit of thinness by their norms, but we can see an unconscious message in their behaviour: that is, they cannot find their own place in Japanese society, so they fall into eating disorders in order to regress and to withdraw from their lives. I want to pursue this aspect of eating disorders as internalized oppression and unconscious expression. For this purpose, introducing a Jungian approach is very useful. It is also helpful in clinical work with patients with eating disorders. For example, by dealing with their dreams, patients can find out what actually frightens them. They may find that they have identified themselves with feminine personas or ideal feminine images too much, causing an internalized oppression, to use a feminist expression. They might realize their bonds with their fathers are too strong. On the other hand, patients might find positive shadows or healthy animus figures in their dreams, sound aspects which can help in their development.

Here is one dream of a young woman who suffered from serious eating disorders for a long time. She was also sexually abused by her grandfather in her childhood. I have been working with her for more than ten years.

> **Dream 1**
> I might be sold as a prostitute in an old story. I am in a large place like a public bathhouse. A lot of women are thrashed. I am ordered to bathe first. There are some women reciting a kind of spell. They seem to give up everything. I am so scared. An old Chinese or Korean woman gently tells me, 'You can chant a sutra once.' Looking around, I find some hens wearing *furisode* [a long-sleeved formal kimono for unmarried young women.] Being thrashed, their necks are swollen and flushed. The water in the bathtub does not seem so clean, but I have to go into it and have to chant the sutra.

We see in this dream her deep sense of powerlessness, despair and fear about her future. When the patient had the dream, she had started thinking of marrying her boyfriend. But she was too afraid to do so, because her mother's marriage, like so many others, was not happy. Her mother had taken comfort in her belief in a Buddhist cult and used to repeat the name of Buddha every day. It is not surprising that married life would seem to be not only a heavy burden for the patient but also a painful sacrifice of herself. Hens are dressed up in a traditional, feminine image of beauty, *furisode*, but they are so powerless that they cannot protect themselves.

At the beginning of the twentieth century, Carl Jung found that an unhappily

married mother and her daughter gave surprisingly similar responses in an association test experiment (Jung 1910). Unfortunately, Jung focused only on the daughter as she was affected by the mother. He neither tried to help the unhappy mother, nor focused on the social background which produces many unhappy mothers. Daughters are surely most affected by their mothers. Therefore, it is very easy for us, as psychotherapists, to find negative mother complexes among our patients. As Rabinor (1994: 273) has said, 'When a woman develops an eating disorder, poor mothering is often cited as a critical aetiological factor.' But now we know that simple mother-blaming is not so helpful.

Marion Woodman, the most famous Jungian dealing with eating disorders, touched on this as follows:

> The sad question arises, 'What does a woman without her femininity see in the face of a similar woman? What does such a daughter see in the face of such a mother?' Surely, the only thing she can see is rejection, combined perhaps with a subtle defiance or cynicism.
>
> (Woodman 1980: 101)

Naturally, girls who are sexually abused often fear men and feel themselves impure. Also, they are often disappointed in their mothers.

Actually, in my patient's case, her mother responded, 'It's unbelievable!' when she disclosed her painful experiences with her grandfather. Her mother was too powerless to help her.

The bath often symbolizes purification, a ritual for newborns (Herder 1993). But in her dream, the bath is not clean; rather, it makes her dirty. A religious deed, chanting the sutra, is a kind of duty; it may soften the agony, but it does not work to heal her. Mothers are also victims in a patriarchal society, because 'Many women are still in the dispensation of the Father because they, like their mothers and grandmothers, have accepted the patriarchal values' (Woodman 1980: 121).

My patient and I have talked for a long time about what she was afraid of regarding her marriage, for instance her duties as a wife, and she has gradually realized that she could establish her own arrangements with her partner differing from her mother's marriage or the common expectations of society. Then, she started a 'separated marriage', though this is quite unusual in Japan. This had continued for a couple of years.

In her next dream, which the patient had two years after the one just mentioned, let us see how her sister figure functions in her psyche. Women are often encouraged to compete with other women to get a man's love, of course, and sisters sometimes

compete to get their parents' attention. In my patient's case, since her childhood, she has grown up referring to her sister as her rival or as an ideal model, but her sister had become an ordinary housewife with a baby at the time.

Dream 2

I become a King Kong monster vomiting food. My sister says to me, there is also a bird-human who has a beak and wings and it vomits a lot and eats nothing. But I am rescued by my sister and I start to be able to speak a human language. I have lost all my teeth.

Here, my patient found uncontrolled, destructive, powerful aggression in herself, represented by the monster which refuses any nutrition. Vomiting is an expression of refusal and rage. In reality, she was vomiting every day and it can be noted that, as Woodman (1984) said, eating disorders are a form of body language. When my patient had the dream, she missed her husband, who was having fun with his friends on weekends. But she could neither summon the rage expressed in the dream nor find a way to express her complaints to her husband. For many women, not only for patients with eating disorders, it is often a very embarrassing experience to express their anger to another. She still does not have the human language to express her anger.

However, with the help of her sister, a positive shadow, she at last started to speak a human language, and she was born as a human being again, as represented by her losing all her teeth. With a human language and a way to express her anger in this language, she can leave behind her destructive body language and no longer show aggression against herself instead of towards others. Soon after this, she began to menstruate normally again. However, this physical recovery created new conflicts and anxiety in her. A few months later, the patient had the following dream:

Dream 3

I am looking at a ballet dancer. She has gradually become a good dancer and is performing a narrative dance, such as I danced in childhood. My father is looking at her with a smile and seems peaceful, nostalgic and kind of desolate. There is a bloody sea, by which a mysterious man aged 35 lives. The man is dirty and seems to be an executioner. My sister has a studio by the bloody sea for her ballet exercises. She complains to my father, 'You have never smelled the bloody man. I am dancing while I am suffering from his smell.'

As mentioned before, the beauty standard of Western whites has been introduced as the ideal into Japan through rampant commercialism. The ballet dancer represents this Western ideal feminine image, and it also symbolizes a pure and unreal woman.

On the other hand, there is a bloody sea. Let us remember that the patient had this dream soon after her period had come back. She could not stand its smell and she experienced her femininity as something impure. Also, she remembered that her grandfather was so smelly, when he kissed her. This painful memory disturbed her sexual life with her husband and she could not enjoy it. In sum, the dream shows that she is afraid of her embodied life.

Woodman (1980: 101) maintains that the core pathology of eating disorders is 'the loss of the feminine ego'. She continues:

> Thus the girl takes on an unconscious sense of guilt for being what she is. Her self-abnegation may lead her to try fulfillment in the masculine world, and at the same time to be a servant to all men in her life. The sheer joy of being 'I AM' she does not know, nor can she find it with other women.
>
> (Woodman 1980: 101)

She stresses the importance of overcoming the disorders to rediscover the feminine, because, 'In the Western countries threatened by these syndromes, the feminine has been devalued for centuries and is now profoundly distorted' (Woodman 1980: 102).

Woodman claims the importance of the rediscovery of the feminine so strongly that the powerful feminist movements in the West seem to her 'a mere parody of masculinity' and she de-emphasizes the masculinity of women. However, we have seen how the feminine and women generally are repressed in the East too and how women in Eastern Asia are suffering from disorders like those in the West. As we have seen, feminist research into eating disorders has suggested that feminist thought is not a mere parody of masculinity. Therefore, it might be also significant to consider the masculinity of women, that is, as animus.

Let us return to my patient's dream. In it, a feminine image is split into two apparently opposite things, a ballet dancer and an impure bloody sea. Each of these images has strong bonds with counterpart male images, the father and the murderer. Thus her masculine images are also split in her psyche. Actually, she used to be afraid of her father, a violent alcoholic, when she was a child. On the other hand, she admired him for his intelligence. In the dream, while the patient is still fascinated by her father, she is very scared of a man aged 35 like her husband. The patient's psychological relationship to real men seems to be disturbed by her intense father complex and sexual abuse by her grandfather.

I have previously discussed the animus images of women with eating disorders (Nakamura 1997a), using the ideas of Polly Young-Eisendrath. According to

Young-Eisendrath and Wiedemann (1987), some women often have animus figures such as violators, rapists or murderers. Other women have male figures as fathers or men in authority. Typically, their animus images are violent, strange or unfamiliar, not friendly to them. I believe that women can change their animus images, to make them familiar, to integrate them. I contend that this will lead women to true partnerships with real men. At the time, my patient was not able to live together with her husband.

Certainly, women also need to connect with other women in their network, so they can develop themselves more. But this is not so easy, because, as Woodman (1980: 103) said, 'There is no feminine community to which they can relate'; and because women are so often driven to severe competition through commercialism, as I have indicated. However, here, too, my patient's sister figure plays an important role.

The sister, as positive shadow, clarifies the patient's fear of and anger towards her father. And my patient and I dealt with her painful experience with her grandfather once again. Through such works, she gradually recovered her real partnership with her husband.

My patient had another significant dream in the same year:

Dream 4

Many people line up at a gate. There is a woman, maybe Yama (the judge of hell) at the gate. She examines them. If they succeed, they can pass through the gate and can be free. She gives them a sentence and orders them to make a perfect copy written in good hand. I am waiting for my turn with my father. At last it's my turn. I try to succeed, but it is so difficult. While I am struggling to do so, the woman dies. I no longer need to do this and get free. Then many people who have been shut into a sort of prison start to get angry at us, because they have suffered pain there for a long time.

Yama, the judge of hell, is usually male but here is female. It is significant that this female figure watches her and gives a difficult task to her. This task is, for me, like the pursuit of the 'ideal' body shape, which always leads to trouble sooner or later. The task also seems to be a kind of religious ritual or duty, like those her mother performed every day. Unless she succeeded in the task, my patient felt she should be punished by something more powerful than a human being. Of course, this severe figure exists within herself, projected onto her mother or, sometimes, onto me, her therapist. In other words, my patient was suffering from her own perfectionism, which is often observed among those with eating disorders. When she realized this, my patient stopped making daily records of food intake, something she had done for several years. Soon afterward, she was able to start living with her husband. However, she was still attached to her father psychologically and

found a new conflict, a guilty feeling towards others, in the dream. Her struggle continues, a typical example of what Eastern Asian women generally are undergoing.

Conclusion

Eating disorders result from a complex interplay of individual, family, gender and sociocultural factors. The disorders are serious problem in Japan and the pursuit thinness has become widespread even among elementary school girls. We have examined how the traditions of Eastern Asia repressed women as an internalized oppression and how rampant commercialism drives women to 'ideal' feminine images. I am aware of various methods for understanding and treating them. But, if a therapist wants to deal not only with patients' problematic eating behaviour but also with their inner lives, both a Jungian approach and a gender-conscious approach are very effective. This is because there is no doubt that eating disorders reflect our time, culture and gender, particularly affecting women's bodies and psyches (Slater *et al.* 2003). Eating disorders also typically reflect conflict within individuals regarding their patriarchal society and culture. A Jungian approach ascertains this deep confusion and gives them a hint about ways out. I further think that therapists should become more aware of gender-conscious attitudes themselves, because as Demaris Wehr (1988) says, without understanding the social backgrounds of women and their internalized oppression, psychotherapy can never become genuine, cannot make women free.

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Chapter 10

Pregnant pause

Procreative desire, reproductive technology and narrative shifts at midlife

Maryann Barone-Chapman

Carol first came into the consulting room four months pregnant and uncertain of the paternity of her child. She wanted to know, 'Why did I do this?' At 32 she had been married for several years to a man who provided everything except passion, which she found while he was away on a series of business trips. Her other was embodied in a man who looked and sounded like her father, polished and gentlemanly. She said she instantly recognized him as one of her tribe. None of this was kept secret from her pragmatic husband and soon he came to play the waiting game on the child's paternity.

The one night she had sex with her husband during the affair proved to be the seed that hit the mark. During the period of uncertainty he was her protector, guarding her honour, her place in the home and society, and willing to deal with whatever came. The father imago in her was split between the genetic looks of her lover and the patient pragmatic handling of her husband. Eighteen months later in our work she announced she was pregnant again. But this time she knew the father was her husband. Again one night after an absence of two years, the seed hit the mark. She was sullen, uncertain; plans had been made to start her own business. Pregnancy could curtail this. I wondered about her ambivalence as a mother and teased this out by asking, 'Surely a woman knows whether or not she wants a child?' Carol replied with certainty, 'No, it's not like that, except maybe with older women.'

Older women want babies; clinical and research material were starting to take on parallel shape in my mind's eye, as she continued:

> None of my friends can make up their minds about having babies. They stop the pill for a couple of months and then start up again. They leave it to chance and then take precaution. It's a see-saw until you get caught. If you get caught.

Carol's ambivalent narrative can be understood against the backdrop of the reduction in fertility rates not seen in the United Kingdom and Europe since the aftermath of the Second World War, when there was a shortage of men (Dixon and Margo 2006). Changing patterns of family life include increasing numbers of people living alone (18 per cent of households consisted of one

person in 1971 compared with 29 per cent in 2004) with the average number in a household also decreasing (2.9 persons in 1971 compared with 2.4 in 2004); marrying later and less often; and cohabitating to a greater extent and for longer periods of time (Harper 2003) – between 1972 and 2004 marriages fell by 36 per cent while men and women cohabitating doubled, by 25 and 27 percent respectively. These are still only symptoms of what was going on twenty years behind these trends as divorce rates rose through 1993. Mortality rates aside, this explains in part *why the percentage of children living with a single parent tripled over the period 1972–2004 by 24 per cent* (Dixon and Margo 2006). This is the generation most likely to enter a *pregnant pause*, the observation that underlines the premise of this chapter.

Around these facts there are also fictions of class and work regarding a woman's freedom to feel fecund (Walkerdine *et al.* 2001), such as the 'hard-wiring' of the desire to have a child (Hewlett 2002) amid the striving for status of career so as to raise their children well (Hrdy 1999). All of these many fictions are ways of interpreting how 'the increase in infertility technology and methods of assisted conception points precisely to the increase in some demand for motherhood by older women who have been caught inside this struggle' (Walkerdine *et al.* 2001: 187). To these many fictions I add one more: 'the body individuates along with the psyche and its messages are as important as the dreams' (Woodman 1985: 130). According to Marion Woodman,

> Without the experience of instincts, neither the feminine soul nor the masculine spirit is embodied; consequently in later life emotional intimacy, including love-making, may be undermined by a sense of betrayal. The body is not present. She is not there.
>
> (Woodman 1985: 38)

Under these circumstances psyche cannot metabolize events and they become lodged in the body, communicating through symptoms. Body/bodily organs then function as a signifier where psychic pain can be dramatized and eventually relieved (Sidoli 2000).

In this chapter we will explore the unconscious processes – individual and collective complexes, made up of images and ideas – tending to gather emotional tone around one or more archetypes surrounding delayed motherhood. Jung considered the complex as the royal road to the unconscious. The desire for procreation at midlife has an interactive field between the individual woman and the collective culture in which she lives. Delayed motherhood is a powerful modern discourse since the discovery of the birth control pill and exponentially the advance of assisted reproductive technology (ART). In its wake a *neotany* (Bly 1996) has formed wherein time has expanded and extended the period of adolescence, what Jung linked to the psychological aspects of the mother–daughter relationship giving rise to a 'peculiar uncertainty as regards *time* . . . a conviction of being outside time,

which brings with it a feeling of immortality' (Jung 1938/1945: par. 316). I introduce this as part of a female individual and cultural complex, as the *pregnant pause*, with observable, differentiated discourses and traceable trajectories. On a collective level, increase in later ages of conception in females presents as a *complexio oppositorum* (Jung 1938/1945: par. 257, 555) to the 'midlife crisis' of their male counterparts, suggestive of a growing schism between the sexes. A baby for a midlife woman is the younger partner for a midlife man. In the UK the absent father has become more of a fixture due to increasing divorce rates (Seligman 1985).

Father time

In previous research (Barone-Chapman 2007) the presence of the absent father in childhood was found to be decisive in its influence on setting a course for work and other non-uterine activity (Samuels 1989) in women who had too much mother and not enough father through their developmental years, coming to the hunger to fill an empty space through in vitro fertilization (IVF) at midlife with the full force of a negative mother complex and an absence of a satisfying relationship with a male other. Examining the father–daughter relationship in her book *Daughters of Saturn*, Patricia Reis (2006) draws upon the example of Zeus, the father god, forcing marriage upon Hera, the goddess of renewal and regeneration, so that he could abscond with her powers. Reis offers this difficult union as a paradigm of an oppressed marriage that has stayed in the collective memories of women. Hera was infertile while Zeus unfaithfully produced progeny everywhere and in every form. Taking Hillman's description of the midlife (fourth decade of life) meeting between the Puer and Senex as 'an opportunity' to 'constellate a Zeusian fantasy of cosmic generativity' (Hillman 2005: 99) together with Kerényi's telling of the mythological Zeus religion, where the Minoan king would visit Zeus in a cave, 'a place where one could be outside time, above human life and death' (Kerényi 1976: 31), is both my association and my amplification of the individual and collective unconscious processes at work in a pregnant pause. Biotechnology allows us to fly close to the sun, as if we could become a god.

'The gods have become diseases; Zeus no longer rules Olympus but rather the solar plexus, and produces some curious specimens for the doctor's consulting room' (Jung 1929: par. 54). This is taken from Jung's commentary on *The Secret of the Golden Flower*, an ancient Chinese text translated by his friend and collaborator, Richard Wilhelm, in which Jung found the link he had been looking for between 'Gnosis and the processes of the collective unconscious that can be observed in modern man' (Jung 1929: par. 4). Jung brings to the fore a view of the modern condition as a lost connection between mind and body. Zeus stands in for the father in the form of medical patriarchy, suggesting reproductive technology is a place where one could be

outside time (cf. Kerényi 1976). But technology, being materialistic, can also be matriarchal as it has to do with *mater* and the archetypal realm of the Great Mother (Giegerich 2007), the one who is nurturing and life-giving. Consider recent results of stem cell research on embryos left over from IVF, where the production of universal type O blood can be endlessly manufactured, thus eliminating all previous risk of contamination from various viruses, including HIV. Observing modernity's ills, Baring and Cashford (1991: 79) find one diagnosis 'rests on the contention that modern consciousness needs both Sky Father discourses of separation and Earth Mother myths of relationship to be healthily and dialogically aligned in the psyche.' Zeus energy and character is not the sole domain of the male species, but rather a characteristic of authority constellating the Father archetype (Paris 2007). If Zeus as the Great Father is in charge of instincts, what happens to the Great Mother?

The making of a pregnant pause can be seen in a particular type of mothering in the absence of a present father who maintains maternal authority as an ongoing dialogue. With daughter kept in an adolescent phase of development, permission to procreate is implicitly withheld, as the mother archetype has not been 'humanized' or installed (Mathers 2001) into her own being. Raya Jones (2003: 653) found archetype theory to be a powerful narrative interfacing between 'two traditionally dichotomous "culture spheres" of psychology, science versus art.' Much of the negative mother complex encountered in research and clinical work with women in a phase of a pregnant pause adhere to a family myth where as children and into adulthood they are in service to archetypal features of the parental role (Kradin 2009).

Unable to mother herself, this eternal daughter, a *puella*, unconsciously waits for the father to return in the form of a male other. Unable to find the man within, the animus who would serve her in a heroine's quest to 'fight the dragons' of childhood, puberty and midlife (Neumann 1954) she struggles to bring her body back to mind. Partnering with a male other is difficult, with the attending anxiety of having her body accessed. Such an intra-psychic disunion between masculine and feminine takes time to unfold, and time waits for no woman without the help of technology. Redfearn (1985: 58) finds 'Scientific medicine may have helped to cut us off from actually experiencing our bodies, certainly in so far as bodily experiences are related to feelings and emotions.' If technology now stands in for 'other' it is easy to see how a rise in divorce rates and a fall in the number of marriages between 1972 and 2004 coincides with an increased drop in fertility rates experienced in the same period, as reported by Dixon and Margo (2006). It appears as if Eros and Logos are in liminal space, seeking a new understanding of masculine, feminine, work-life balance and identity. It remains for another study to learn if the production of a 'divine child' at midlife can heal the totality of the self. I suspect for such an endeavour fathering and mothering would have to enjoy equal place in the home, culture and psyche. The project requires more than

just the integration of anima and animus in the psyche as an abstract reality. Kast (2006: 126) finds that Jung 'never maintained that archetypes are gender specific. It follows that anima and animus must exist in persons of both sexes.' In Jung's writing in the 1930s, she finds traditional views that we might see as prevailing today – 'Eros as "making connections and establishing relationships" and logos as "making distinctions, speaking one's opinions, discerning"' (Kast 2006: 126; see also Jung 1955–6: par. 218). To split these characteristics is to view the female as only capable of perceiving and the male as only capable of judging, and perhaps the clinging to such ideas is the very *matter* of the establishment of the pregnant pause, as a social, economic, physical and psychic course correction. Anima and animus together are needed for relating to others, forming relationships, whether they are based on an erotic, sexual, business, collegial, adversarial, supportive, guiding, familial or a platonic basis. They become installed through our primordial relationships to primary caregivers who help shape our inner world of relating and discerning. Further, use of Murray Stein's (1992: 246) suggestion of an 'un-gendered, neutral term, like "anim", to refer to this psychological structure (the functional complex usually referred to in analytical psychology as anima/animus)' would address some of the feminine-masculine biases within the professional discourse on archetypes.

Seligman (1985: 71) has forecast that the rise of divorce in Britain would amount to over one million children losing their fathers in the six years that followed 'as if he had died, and perhaps, psychologically, in a more dangerous way.' Such a number drew her to raise the question of the symbolically missing father, defined as unavailable by both mother and child. She asked the same kind of questions I find myself asking now of my cases, 'Why is he allowing himself to be, effectively, obliterated? Is he being excluded or is he excluding himself?' (Seligman 1985: 79). Evidence from her case material suggested unconscious collusion between mother and child to satisfy each other's needs to forestall a phase of sharing and conflict. Seligman's description of the children of such a dyad as 'the half-alive ones' is powerful and constricting. It connotes a kind of vampirism, describing 'a large number of ego-damaging mothers' as

> withdrawn, self-absorbed, efficient but affectionless . . . rigidly controlling, domineering and intrusive, or else seductive and castrating, puritanical and guilt-breeding or as tyrannising their children by illness, more often feigned than real . . . others that cannot release a child, exploit or scapegoat him. There are also jealous mothers who vacillate between hostility and remorse.
>
> (Seligman 1985: 73)

The totality of this kind of mother, the All-Too-Present Mother, is identified by Seligman (1985) based on work by Newton and Redfearn (1977), drawn in

turn from Mahler *et al.*'s (1975) research and echoing Jung's earlier warning regarding the unconscious compulsion for a child to enact the parent's unlived life.

Since Jung's identification of father's importance in female identity and psychosexual health as a reflection of father's union with mother – satisfied or disappointed – there are many who have furthered the premise of father's importance. Winnicott, Fordham, Jung, and Neumann have all described the opportunities and dangers at key stages of development starting with the role of the father in supporting mother to care for her child (e.g. Winnicott 1965) in order for the child to gain ego strength (e.g. Fordham 1969). Jung focused attention on the psychic effect of the parent's unconscious, 'not lived' life on the child if s/he identifies with them (Kay 1981: 203–19). What we will soon observe is some case material of a daughter who wants to become the husband to her mother that her father never could.

Andrew Samuels (1989) first introduced the notion of 'metaphorical incest' and how important mother's attitude of acceptance is to this ritual. In clinical practice gender certainty and gender confusion are at the core of tyrannical neurosis in the form of narrow definitions of being male or female. In a daughter, this may be because of her father's rigid view of gender identity, resulting in a daughter cutting off or hiding parts of herself that the father might find unacceptable. Competition from mother for father in terms of an Oedipal/Electra complex is something Williamson (2004) imagines as instilling in the little girl the narcissistic aim of being loved rather than loving, and so she becomes the object. This learnt behaviour alongside an affectionate attachment with mother 'forms the basis of her attractiveness to a man. Through her relationship with her father she will learn to relate to male expectation in general, and this would seem to be of vital importance to her later psychological happiness' (Williamson 2004: 210). The effects of a patriarchal narrative, even in a present absence of the development of a satisfactory female psychosexual gender identity, is a theme that runs through this inquiry.

Mother time

After five cycles of IVF treatment, Betty did not want to stop trying. Though she had a 3-year-old daughter through fertility treatment, at 42 she found herself begging her husband to try a sixth time. Five years had gone by while all efforts were put against medical checks on her husband. One day Betty decided to take herself to another clinic where they found she had endometriosis. She has watched with longing as her maternal peers, ten years younger, had their second babies. Betty was in bed for a week after the last attempt failed. Her husband is unwilling to go through the process once more. Time had escaped her. Where has it gone?

Affects, as unconscious contents, appear with a high feeling tone, ranging in

reference from 'energy' and 'value', to 'imagery' and 'new consciousness'. Significant to our inquiry, affects demonstrate 'that causal connections exist between the psyche and the body which point to their underlying unitary nature' and so 'every instinct is linked *a priori* with a corresponding image of the situation' (Jung 1955–6: par. 768, 602). Some affects have a 'numinous – "divine" or "sacred" quality' (Jung 1944: par. 448) because they raise particular contents to a higher degree of luminosity, causing other possible conscious contents to return to the dark recesses of the unconscious. We may consider an affect to be in place when a woman allows her relationship to her body and its procreative ability to slip away from consciousness during her most fertile years. At midlife, when she becomes aware that time is causing this option to pass her by, the goal of making a baby becomes numinous and high in feeling tone. All other endeavours and relationships pass into the darkness of lesser importance. If the desire for a child presents as a drive to conceive at all costs, we may become curious about what traumatic influences have been split off and are attempting to reintegrate? We may also wonder if the *drive to conceive at midlife* attests to a female complex of the collective unconscious in its own right. As the idea 'becomes associated with the ego, it is felt as strange, uncanny, and at the same time fascinating . . . the conscious mind falls under its spell' (Jung 1920/1948: par. 590).

When an affect-laden complex kicks off, time changes. Psychological reality replaces biological reality. In malignant mirroring there is also a change in time. The complex was first introduced by Jung in working with psychogenic diseases and brought his work to the attention of Freud, who hailed it as proof of the unconscious. The Word Association Test (described by Jung in essays collated in Volume 2 of *The Collected Works* and elsewhere) was the basis upon which unconscious complexes could be identified, and involves registering responses and timing reactions to 100 words, pausing for 20 minutes and repeating the 100 words and measuring reactions again (Meier 1984). Reactions are measured in terms of the time it takes to respond to a word and whether the associated word is accessed in the second round of 100 words. If the reaction time to a word takes more than 0.03 seconds there is an indication of a more 'complex' activity that must be worked through before an association can be clearly accessed. The measurements include changes in skin reaction, pulse etc. bringing a 'mind-body' connection to the role of a complex in the body. In studies where this methodology has been used, the reaction time can be as much as 60 seconds. Compared to the years of repressing a desire to procreate, time is relative to the degree of unconscious processes working within the personal and collective complex.

An interplay between technology and a long disowned splintered-off psyche conspire to form a new narrative identity held together through the repetitive process of multiple treatment attempts. Though repetition functions as a reparative motif and a way of separating out of the primordial mother complex, as a step toward individuation (Barone-Chapman 2007), the midlife

IVF baby begins its life serving the needs of the mother. When seen symbolically, the feeling of a regressive pull toward fusion with the mother is an indication that a new kind of relationship with the animus is in need of renegotiation (Stein 1983). In 1931, Jung's writing suggested women had, prior to the approach to the fourth decade, an 'unused supply of masculinity' that needed to become 'active' (Jung 1930–1: par. 782). In my observation, many of the women entering a pregnant pause at midlife have been engaging with the masculine at the expense of the feminine, and so the recapitulation required is different than it was when Jung was writing.

The idea of the female having to choose between two paths in order to negotiate her way through a patriarchal society was identified by Debold *et al*. (1993) as having its roots in adolescence. One path is conventional femininity and the other is something they call 'girls will be boys'. Their observation, made in the USA, found the latter to be a culturally approved adaptation of women to male models of being and acting in the world, yet as they point out, both betray connections to a woman's self and to other women. Their mothers would have chosen one of these paths, in the belief that the opposite path was not available to them. The authors discuss common strategies, such as straddling cultural divisions of work in the 'male' public world and love in the 'female' private world, as a betrayal. This thinking is what created the 'having it all' discourse, one that Walkerdine *et al*. (2001) argue against, finding women's life courses to be different from men's, because of having children and qualifications, with the former affecting downward occupational mobility. The culture-complex (Henderson 1967: 13) behind a pregnant pause includes a money complex (Stein 2004: 267), where the valuing of monetary success over the raising of children produces an increase in childlessness. For women born in 1990 or later, it is forecast that 22 per cent will not have children (Dixon and Margo 2006: 23).

A collapse of the syzygy

A confluence of traditional and emergent feminine and masculine polarities emerge in a pregnant pause. It is at once an individual and, as demographics indicate, a collective phenomenon. Unlike an individual complex that weakens once brought to consciousness, a cultural complex is more difficult to get hold of because it is embedded within the ideas, language, beliefs, mores and social clock (Neugarten, Moore and Lowe 1996 [1965]) normative expectations of every aspect of personal existence. A pregnant pause comes on as passionately as first love, with all the expectation of satisfying the need of a deep, meaningful relationship with another that cannot be broken by a change of fortune or heart. A pregnant pause, the onset of procreative desire at midlife, serves as a *sous rature* (Derrida 1978), an attempt to put under erasure a one-sided development of ego arising out of relational disappointment

with the absent masculine. As illustrated below, what is 'under erasure' is still able to be seen through the attempt at erasure:

~~The Absent Masculine as Dominant Value System~~

It is here that psyche and soma coalesce in a last dance to address the compensation of animus as a female persona to repair the infection of absence that resulted in feeling 'half-alive' (Seligman 1985).

My suggestion here is that the economic and social status of animus/masculine activity has aroused the need for a persona adaptation for women who in longing for the absent father turned to traditional male identities hoping to find a related masculine. Left with 'too much mother' in her drive not to become like mother as a woman who was left to carry the burdens of parenting alone, she becomes disconnected to her instincts and remains frozen in adolescence. If we believe ourselves to construct our realities, we can deconstruct them as well, with reflection of the present through the lens of the past or reinventing the past in light of the present (Bruner 1990). To step out of the traditional paradigm of what is feminine, what is expected of the female body requires agency, a product of the archetype of masculine energy, animus. Left unchecked, it becomes a compensation for missing relatedness.

Highly educated and financially independent, at 38 Svetlana was lonely, living in a foreign country with little history of being loved, except by mother. It never occurred to her that she could have a baby on her own until, having achieved all the worldly measures of success, she realized they meant nothing. 'A baby would provide a lot more than a man,' she said in earnest. 'I don't want to have a man just to make a baby. If I want a man it's for the man. What I want now is a baby.'

What makes some women want babies when they are more fertile while others prefer to wait until their fertility is on the eve of disappearance appears on the cultural horizon as a tension of opposites between adherence to traditional female roles and modern emancipating influences. The more agency and autonomy that is consciously available to a woman, the more non-uterine activity takes precedent in conscious thought, where time is of less concern. How the individual negotiates individual needs in the present against anticipated but unknown future events creates space for change within gender norms. In 2006, 34,855 women had IVF in the UK, over 32,626 women the previous year (www.hfea.gov.uk/1269.html#1278). The higher rate of female fertility treatment is related to reproductive ageing, combined with an increasing demand by older, less fertile women to bear children (Klein and Sauer 2001).

Consideration of feminist work on embodiment opens up a dialogical view of gender identity and the dissolution of gender identity recommended by

poststructuralists such as Judith Butler (1980: 142). However, the destabilization of gender identity to create parody forms anti-identities (Plumwood 1993: 63). These other identities exclude those aspects of human life born of dependence on the natural world. This includes the body, reproduction, affectivity, emotionality and the senses in favour of reason (Plumwood 1993: 71). Drawing from case material with women moving toward a pregnant pause, as well as those actively engaged with it at midlife, offers us a unique opportunity in this chapter to explore psyche-soma, temporality, primordial affects, societal changes and technology through plurality.

Betty and Svetlana are 'composite' patients representing two major discourses within the pregnant pause. Betty represents a woman in a partnership without having a non-uterine identity of work and other activity. She needs to prolong the feeling that she is still fecund and can reclaim lost time and youth. Retaining the lifestyle of a 'normal busy mother' with a couple of young children protects her from her husband's intense engagement with work that leaves her feeling out of relationship with herself as a viable woman.

Svetlana represents another kind of compensation as a 'guiding fiction' (cf. Jung 1921: par. 693), for the woman who does not have a partner of either gender and does not hope to find the right one. She is willing to have sperm donation to become a mother without a known and available partner so that she has a real relationship with someone who needs her. She fears ending her days alone. Jung likens such a demonstrable existence of a compensatory function in psychological processes as having a parallel process within the physiological sphere of the body, in the way that it undergoes self-regulation continually unless there is disease. The idea of compensation here raises the question of what is being enacted unconsciously so as to balance out the general attitude of the woman's conscious. Is it possible the world of non-uterine activity, long held to be a place of establishing one's authority, creativity, talents, financial acumen and independence is not a conscious choice but a living out of the unlived life of the same-sex parent? In examining family myths, Richard Kradin (2009) finds the 'larger-than-life' quality of parental imagos to distort and influence in ways that make them ideally time-limited. Kradin regards authentic life experience as akin to the concept of 'humanizing' the archetype. Is the desire for a child at midlife more of an authentic life experience than any other pursuit?

In both discourses, the symbolic equation is 'baby = primary relationship'. The way in which these discourses are formed has to do with the individual's relationship to self, society and other, the primordial affects of parental figures and how their own bodies were related to. The ability to mate and express sexuality can be seen as having its roots in body memories of mutual satisfaction with early caretakers (Barone-Chapman 2007). An indication of this kind of satisfaction, i.e. good feelings for one's body, for a woman can be traced to the way she was introduced to the mystery of menstruation from

both a practical standpoint and its purpose to creating life. Acceptance of body functions and sexual history, including timing of the first sexual experience, corresponded to the degree of closeness and acceptance each woman felt with her mother. This in turn corresponds to how each woman is able to own the experience of her body with another.

Louise has an ambivalent relationship to motherhood underpinned by her long-term determination to dis-identify with her mother through work. She was seen as a difficult child by her mother and had feared creating a child like herself throughout her most fertile years. But at 46 she 'awakens'. A child would compensate her with something her partner cannot/does not have to give her, yet her ambivalent attachment style continues, as does the 'having-it-all' discourse to trump mother.

Note in the following what Lois McNay (2007: 316) refers to as a 'temporalised understanding of the self that the idea of narrative captures – i.e. the self has unity, but it is the dynamic unity of change through time':

> **Louise**
> I think for a long time I just thought, it will happen, you know, tomorrow, next year, whatever. I didn't have an overpowering urge to hold a baby . . . and then I woke up to the fact that this was right, without a doubt there is something in you that when you can't have it you want it so badly. And I suppose my regrets are that it just didn't happen earlier. I just didn't wake up earlier. My real worry is that I'm going to be so old, I worry the child will suffer, but then perhaps it will cope, you know. Children are resilient. I think you imagine that the baby pops out, you're filled with overwhelming maternal love, you know, everything's hunky-dory. I don't think it quite happens like that some of the time. I don't like small children and babies. But you know there's the wish that, you know, somebody who, um, thinks you're fantastic. My mother spent a lot of time telling me I'm pretty useless and I'm the one who had the high-powered job.

A long-held desire to differentiate from mother is revealed by not becoming a mother until rituals toward individuation have been put in place (Barone-Chapman 2007); a form of renegotiation with patriarchal codes and values, if only to find equal identity. But at midlife, an evolving dialogue between ego and self shifts, creating a recapitulation of childhood with an aim to compensate and repair these wounds before time prevents an embodied solution. 'An important connection between narcissism, the mother figure, the body-image and the "real" body' (Redfearn 1985: 62) come together under the once common diagnosis for infertility past the age of 35 as 'unexplained'. Joseph Redfearn suggests an 'unconscious equation' between unconscious fantasy to do with 'mother's body' and 'one's own body-in-action' could be

considered as a 'First Law of Psychosomatics' akin to the laws of physics (Redfearn 1985: 62).

Lydia

Lydia's agency for her own interests and choice of career could be seen while she was still in her teens. Being seen by her parents was more difficult, facilitating her ability to separate. This worked for her in her choice of study and career where most of her life has had evidence of her existence. Her foray into assisted reproductive technology with sperm donation at 45 comes late in life, against the odds, not because she is in a relationship, but because she isn't. There is both a compensation for the mothering she didn't receive and a 'guiding fiction' organized around reluctance to be in relationship. Notice also the way in which the overcoming of oppositions through the dualism of stasis and constructed change adheres to concepts of identity to do with ideological precepts vs. authentic experience (McNay 2007):

> I also interestingly enough realize not being in relationship for quite a long time, I chose this over pursuing that. That was an interesting choice to make. I could have done it sooner, you know, I could have done it earlier, but I was in relationship with a man who didn't want to have kids. Therefore I didn't do it. But there's probably a lot more that's going on as to why I chose to stay with him over a period when, you know, I was in my prime baby-having years. I guess I always thought it would just happen one day. I was never thinking about my biological clock. I'm not the type of person who asks someone to do anything. Yet here I am asking someone to father my child. My mother was very positive about me having a baby, I told her right at the beginning I was going to do it. I know my mother loves kids, she was always having more kids, so it would not necessarily be a chore for her to take care of the baby – this would be a shared thing. She wasn't really available to me as a mother.

By consciously reclaiming her existence and an additional identity as a 'mother', meaning someone who is in permanent relationship to another, Lydia would finally have a reparative bridge as an equal to her mother. Childcare becomes 'a shared thing' whereas when growing up, Lydia as the second eldest of six looked after four of mother's babies.

Fertile ground for a pregnant pause

Dichotomies between masculine and feminine, when reduced to 'soft' and 'hard', throw off the collective psychic balance, if one or the other is devalued (Paris 2007). Finding, incorporating and embodying yin and yang, anima and animus balance, allows archetypal qualities to come out of the shadow of the contra-sexual other and find their time and space. Within a pregnant

pause, the needs of the body – warmth, nourishment and protection – are concretized as a defence. What Ginette Paris regards as Psyche's needs – 'an atmosphere where the heart finds its niche, its nest, its rest' – is out of reach until new meaning can be found to the birth of a divine child, outside of the cultural separations of 'winners' and 'losers' (Paris 2007: 121). The 'having it all' narrative has been about having the entitlements of what is perceived to be masculine and feminine, the polar validations of career and family previously only enjoyed by men, now a source of rising acute anxiety in women. From the perspective of post-Jungian psychology 'having it all' is having access to both masculine and feminine energies, without biasing one because of gender and the other as confined to an internal voice:

> Feminist anger against patriarchy has been wrongly interpreted as anger at the paternal principle . . . The feminine revolution was not a rejection of the paternal archetype, nor was it an empowerment of the maternal principle. [It was] a revolt against a decadent monarchy: the ruling of one gender by another.
>
> (Paris 2007: 144)

Dominion over another may be part of an idealization of motherhood (Benjamin 1988) occurring among anti-feminist and non-feminist women to redeem a sphere of influence through female de-sexualization and lack of agency, unwittingly preserving an older gender attitude toward sexuality leaving women righteously clinging to a de-eroticized caring (Benjamin 1988: 92).

The characterizations of Betty and Svetlana as composite prototypes of patients are a match to real life research participants Louise and Lydia. When it came to reflecting on the process of arriving in her current position of being in a pregnant pause in her forties, each woman began to demonstrate narrative identity (Bruner 1990), through a 'continuity of memory [operating] through narrative to construct a coherent identity, appropriating the past and anticipating the future' (Kirkman 2002). In short, a woman's first experience of her body through her mothering, introduction to menstruation and first sexual experience revealed parallel processes to her feelings about mating and intimacy that would profoundly affect her adult life choices, up to and including the preference of acquiring personal authority through career over relational activity as a priority (Barone-Chapman 2007). Pines (1993) reports that of the infertile women she saw as a psychoanalyst, the majority had deeply conflicted, difficult relationships with their mothers and often unconsciously despise them. Her belief is that a deep narcissistic wound has caused these infertile women to regress to a primordial state of mind where they felt unsatisfactory to their mothers and hence feel unsatisfactory to their sexual partner and unsatisfied by them.

My patient Eleanor, 34, had no experience of early maternal attunement, until her

mother had more time for her when she was in adolescence. She wanders through her procreative years in fleeting relationships unconscious of her innate desire to procreate as anything other than an dea of what she will do when she grows up. Much of our work for the first few years was about trying to figure out who she was in relationship to (m)other. It seemed that in order to move from exten adolescence she felt she had to become a mother but couldn't bring herself to enter into or sustaining a relationship with a man out of wedlock for fear of abandoning mother as the better husband. Shamed by her mother regarding her relationships with men, all she wants to do is prove mother wrong. When the relationship fails everything goes dead, a 'match' to the *dead mother*, a pattern described by André Green (1999) as a way of seeing into patients who cut themselves off in various ways, underachieve and repeatedly demolish intimate relationships at the point of reaching great intimacy. Green's extensive experience led him to understand the patient's internal world as dominated by a cruel, life-altering imago from early childhood when the mother went through a depressed episode. The child experiences what I understand to be a fall from grace when mother is no longer a source of vitality but becomes self-absorbed, distant and cold. Identified with an alive mother she experiences as dead, part of her is cut out or lost.

Eleanor's mother lost her first husband and made sure the family she made with Eleanor's father never forgot the pain she encountered. Though she was able to remarry, Eleanor's story suggests that this man who fathered her never lived up to mother's idealized first husband. Along with this were admonishments from mother about getting involved with the 'wrong man'. Here the wrong man is present but absent in related feeling. Estella Welldon (1988: 83) argued that motherhood can take on a perverse proportion as a result of a breakdown of interior mental structures, 'whereby the mother feels not only emotionally crippled in dealing with the huge psychological and physical demands from her baby, but also impotent and unable to obtain gratifications from other sources.'

To have been mothered, neither too much nor too little would have installed the archetype of mother in Eleanor and enabled her to develop healthy narcissism. Had her father been emotionally available instead of mother's other child, she would have been able to move from mother to father and learned how to interact with men working from a model of having a concerned, interested man to converse with. Locked in longing for a caring man to come forward, Eleanor is like a lot of women with absent fathers; desperate for male attention they become sexually aggressive. Though her dreams indicate an acute desire to find love, they merely compensate for her relational perspective. 'It's almost like I'd rather be there with my longing and fantasies than with the real person.' She has had repeated dreams of stealing other women's men, her mother dying, and being given a baby magically until she dreams of being held by a beautiful feminine character in the

underworld as a way of having what she never had in her earthly world: a woman to love her. Once Eleanor dreamed of being physically loved by the feminine, her body and mind were available to come into the consulting room. Outside the consulting room she began to take care of both. In working with women like Eleanor, holding the space for them to re-mother and re-father themselves, revisions the guiding fiction of body inferiority; permission to mother is permission to grow up whether or not it is acted upon. While this clinical presentation rarely comes with a valued and present father figure, permission to re-father is permission to test out the world and authorize movement in it and with others. Once in her body she is able to recall mother soothing her desires to mate and marry by saying she could always resort to a 'turkey baster', a crass allusion to ART/IVF and her own desire, and said:

> Technology makes women think they have more time, but it steals it. The space gets filled up with more poo. Everything I attempt is difficult to complete. If I have a baby or a man it will kill my mother. I would be the first woman in my family to have a good relationship with a man.

A child remains puerile when it must retain an inflated view of a parent due to parental loss, limited physical contact with a parent, or limitations on authentic shared experience with a parent (Kohut 1971). Puerile (puella/puer) schemata begin to seek out new ways of being with the other when they no longer carry the *mother tongue* of the constricting, critical possessive Mother archetype. The second piece of this work is the absent father losing his protected and idealized position, when she considers she does not have to carry the 'empty space' for him to return.

In the technological age of isolation and anxiety we must ask if putting an end to grand narratives and essentialist concepts to promote the valuing of difference and plurality serves us on an individual basis, rather than allowing it to become the new voice of domination. Identification of the pregnant pause is to consider a constructionist view (things created in culture manifest representational forms of culture); the union of psyche *and* social interaction forms the creation of the self (Zinkin 2008). It is an observation that a poverty of feeling, integration of masculine and feminine principles, incarnate and in principle, prevent the creation of 'the third' or *transcendent function* (Jung 1958), of which a baby is only one of many outcomes. What the pregnant pause brings into question are the unconscious processes necessitating the narrative shift in midlife to seek procreative identity, as a reparative motif for a one-sided, 'half-alive' development, in non-essentialist terms.

The pregnant pause asks for 'the third', 'to imagine different kinds of relationships and to reflect on one's own psychic life' (Colman 2007: 572).

'For Jung, the space of the third begins as a gap of opposition and misunderstanding and grows into a space of conversation where new things happen' (Bedford Ulanov 2007: 589). It is beyond what is female or male, conscious or unconscious, it is neither-nor/both-and, it is the new perspective.

When something new is conceived as a preoccupation with baby making in the service of having a relationship and generative identity, it is a disservice to the potential benefits of a postmodern revision and quite possibly the development of healthy narcissism in the child. When in the midlife search women seek procreativity, the opportunity presented by postponement, to integrate yin and yang energies, discover a self and begin to individuate, the project succeeds and fails in part if object and subject are in the wrong place. A child cannot repair early affective states and serve a woman's need for relationship. Within this frame we have been exploring the meaning and purpose of motherhood at midlife for self and society. The female body may be the single most important evidence of where a culture places value.

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Chapter 11

Mind the gap

Explorations in the subtle geography of identity

Amanda Dowd

This chapter will be a meditation and reflection on twin themes. First, the contingent relationship between personhood/identity and place: I am using the word 'place' here to denote a background of meaning and meaningful containment, and am therefore referring to both an internal experience of feeling emplaced (located or embedded in an internal environment) and an external experience of feeling 'in place' (as belonging in or to a particular locale or external environment). While I recognize the imposition of such an artificial dualism, it is useful to enable thinking and reflection about what is always in the background but is not so often brought into the foreground of psychoanalytic thinking. That is, the environment – the wider frame within which any therapeutic relationship and indeed any relationship (interpersonal, intercultural) manifests. And here I am including both physical environment and cultural history. The second theme is that of the primacy of the psychological function of the link and the capacity to dream, to imagine, to 'make', and therefore tell a story about oneself, about one's country and culture and one's place in it. Linking these two themes are the contemporary experiences of early trauma and traumatic migration written out of a postcolonial cultural context, specifically that of Australia, a country whose sense of identity is founded upon cumulative waves of migration, traumatic dislocation and alienation and the appropriation and dispossession of the lands, languages and therefore identities of our indigenous first peoples.

It has been said that it is the poets, artists and writers who are in touch with the national psyche; the 'singers' of the passionate songs of a country. While this is so, those souls who find their way into psychotherapeutic consulting rooms carry, I feel, not only something of the 'broken songs' of the country,[1] but also something of the agonizing damaged capacity to 'make' a song; to link the notes so that rhythm and rhyme, and therefore sense, emerge. 'Trauma', says Siri Hustvedt in her novel *The Sorrows of an American*, 'isn't part of a story; it is outside story. It is what we refuse to make part of our story' (Hustvedt 2008: 52). What is stuck in the heart, in the gut and gullet of someone seeking psychotherapeutic help might also be something that is

stuck in the heart, guts and gullet of the country. The unthinkable cannot be narrated because it does not yet have a place in mind.

The experience on which this work is based comes from a personal north to south pattern of migration and living, training and working as a Jungian analyst in a country not of my birth. Here, in Australia, the indigenous presence and traumatized and alienated psychic condition is, for the most part, disavowed because the non-indigenous population has largely 'forgotten' or denied its traumatic migrant beginnings and what that has meant; what has been called in Australia a 'force of historical forgetting' (Stanner 1968, cited in Manne 2007: 34) or 'disappearing memory' (Wright 2007a). Being put out of mind and putting people out of mind are foundational experiences for Australian cultural identity and this reverberates through both personal and national psychic process in sometimes confusing and distressing ways. Coming to terms with the history and the resident cultural complexes are major psychological and emotional tasks for all migrants – old and new.

In February 2007, the Australian Prime Minister issued a formal Apology to the Stolen Generations.[2] This long overdue and profoundly moving occasion has shifted something in the national psyche; at last there has been a formal recognition of an aspect of the non-indigenous cultural shadow and the terrible wrong done to generations of aboriginal people. It was a day of mourning and brought tears of relief. An integrative link was made enabling dissociated feeling states and knowledge of our shared cultural experience to be brought into mind and be woven into a shared historical narrative. However, the deeper psychological rifts and the personal and cultural defences against remembering that we – the non-indigenous population – have arrived here from somewhere else and what that means continue to deeply affect not only relationships between black and white but also our relationship with the fragile soils and ecosystems of this continent as well as the sometimes tense relationship between the many cultures that have taken up residence here.[3] Scratch the surface of this so-called 'settled' place and one finds deep unsettlement.

And so here is the gap. The gap between now and then, here and there, us and them, between me and you. The gap between the familiar and the strange, the known and the unknown; between what is felt and the capacity to form symbolic language. The gap between thought and place. How this gap is experienced and navigated can vary, of course, from the anguish of the void – a near death experience of a terrifying loss of contact – to the curiosity of the potential space, a place to play. Much depends on what happened at the beginning.

Where do thoughts come from?

There is a link between the states of mind that walk into the consulting room and the states of mind of the country or culture that we live in and have come

from: one is 'consulting', we might say, always in different ways with the existential problem of being and for a migrant and migrant nation with the problem of being 'here'. Akhtar reminds us that:

> The experience of 'living' implies a seamless fusion with one's inanimate surround, as well as a painless demarcation from it. The experience of 'living in some place' belies a rough-edged union and narcissistically taxing demarcation from the environment . . . *living* and *living in some place* are poles apart.
>
> (Akhtar 2007: 172; italics added)

The migrant is always living *somewhere*. Northrop Frye has written that 'the Canadian problem of identity was primarily connected to place, less a matter of "Who am I?" than of "Where is here?"' quoted in Manguel 2007: 77). This simply but evocatively describes the nature of the core challenge and challenge to the core of both migrant and migrant nation. If a question mark hangs in the space where a sense of emplacement ought to be, that is the question of 'where' arises, there is no background of safety and being fails to thrive in some sense.

When working with both migrant and non-migrant patients suffering from early trauma I noticed my countertransferential responses taking me back not only to the founding creation stories of these individuals but also to the founding creation story of the country. A traumatic experience severs the self from a background of meaning: 'Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world' – as Yeats (1973 [1920]: 79) wrote in his poem 'The Second Coming'. There is a central existential question that hangs over any patient who has experienced early trauma which we could call the problem of feeling as if one has the *right to be*. I have found that, in Australia, this resonates with an unresolved question which hangs over the country which we might name as the problem of feeling as if one has a right to be *here*. The experience of the migrant and the experience of the country can conflate and engage in multivalent ways – not always thinkable. Separating them out becomes a vital psychotherapeutic task: for person, for country.

I have come to realize that I am also consulting with the 'spirit of place' in some way as it manifests within the context of the relationship between person and place illuminated in the relationship between two people. Not long after arriving in Australia, in 1986, I dreamt of being injected into my sacrum bone with a fluid that induced a vision of a sacred map of Australia: an outline of the shape of the country covered in a network of connecting channels, like an x-ray map of the neural networks of the brain. Twenty years later I came across a painting by David Mowaljarlai (in Muecke 2004: 151) which looks very like my dream map where the 'body of the country' is depicted as a net of connectivity between various organs. Where did this dream thought come from?

In 'Mind and Earth', Jung makes an implicit link between the psychic structures of mind and the land or country upon which we walk: 'Certain Australian primitives [*sic*] assert that one cannot conquer foreign soil, because *in it* there dwell strange ancestor-spirits who reincarnate themselves in the newborn . . . [in this way] . . . the foreign land assimilates its conqueror' (1970 [1927]: par. 103; italics added). Here, Jung not only describes a transference of psychic material from the land to the colonizer (a so-called 'primitive' idea of land as a subjective presence) but also goes on to describe a 'discrepancy between the conscious and the unconscious' which forms a 'psychic potential'. He links this discrepancy or gap to experiences of alienation and goes on to say: 'Alienation from the unconscious and from its historical conditions spells rootlessness' (Jung 1970 [1927]: par. 103). That is, to be severed from – to lose contact with – one's psychological and cultural heritage leaves one without foundation. One can begin to feel foreign not only to the other but also to oneself.

Whose mind am I in? The problem of having two mothers or coming from two places

One of my patients,[4] a woman in her early forties whom I will call Joan, migrated to Australia from England with her family at the age of 3. As an infant with a profoundly depressed mother, she was cared for by an older sister. Her father was rigid, emotionally unstable and authoritarian. A gifted and intelligent woman, Joan came into therapy seeking relief from anxiety which evinced itself by compulsive showering, depression and binge eating. Suffering under the weight of an internally rigid narcissistic system with borderline aspects, Joan could not make emotional contact with another because she could not make emotional contact with herself.

I began to notice that I would completely forget where she was born – in Australia or in England. This fact of Joan's history kept falling out of mind. We had spent time exploring the emotional significance of her specific two-mother experience: mother with a depressed and non-reflective mind; sister with an immature mind. However, it was only when we could both hold in mind the significance of her experience of migration – of being moved from place to place – that it released her to feel something long denied. She came into contact with a terrible anguish that reflected her confusion about *where* to locate mother – as the containing mind, as a place to settle. This anguish pivoted around her confusion about her sense of not only who she was but also, even more fundamentally, where she was and it was this that had interfered with the development of her capacity to be. Joan lacked an internal sense of orientation and contact with a background of meaningful containment.

In the course of her employment, Joan regularly travelled overseas. Each impending departure was looked forward to with the hope that 'over there' she would find

something felt to be 'missing' here. Each arrival threw her into deep despair as the other place/mother repeatedly failed to meet her expectations of emotional contact. We understood this as a traumatic re-experiencing of the unthinkable anxiety generated by her infantile experience of the absence of a mind able to contain and make sense of her repeated experiences of traumatic separation and loss. Neither mother, neither place/shore could bring rhythm or rhyme to her distress. For Joan this generated the primitive anxiety of 'falling out of mind' (falling forever) as she re-experienced the terrifying confusion of losing herself in the gap between her two mothers whenever she moved between two shores. She could not feel herself to be in place because there was no internal psychic location of being from which she could operate. It was a feeling akin to a near-death experience.

Bromberg (2003) reminds us that:

> [The] unintegratable affect . . . threatens to disorganise the internal template on which one's experience of self-coherence, self-cohesiveness and self-continuity [i.e. identity] depends . . . The unprocessed 'not-me' experience held by a dissociated self-state as an affective memory without an autobiographical memory of its origin 'haunts' the self.
>
> (Bromberg 2003, cited in Wilkinson 2006: 98)

For Joan, because of the constant conjunction between the memory of the traumatic loss of mother-mind and the memory of the traumatic loss of mother-country (England), she could not know emotionally what it meant for her to have had the specific two-mother experience that she did. She also could not come to know herself as a migrant. That is, she could not bring herself to know that she had arrived here from somewhere else. The emotional knowledge of the separation – that she had left – became unthinkable.

Being haunted by the unthinkable pain of loss Joan was unable to integrate what it meant for her to arrive (either into the world at birth or into the new country, Australia) into autobiographical memory. This left her in a state of limbo, feeling as if she belonged *neither here nor there* – a borderline experience of being lost in the gap between. Such relentless states of uncertainty resulted in the development of an equally relentless and rigid tyrannical narcissistic system which stripped life of meaning. There could only be one point of view. Since there was no taken-for-granted ground of being or sense of self, she could not accommodate another and so, for Joan, there could be no culture of two minds. The other – person and country – had to be disavowed. In a profound way, Joan did not know where she was. Bringing compassionate mind to the gap between her two mothers and two countries created the conditions whereby Joan became able to bear the unthinkable pain of loss and separation and the confusion of arriving somewhere strange.

Telfer (2007: 202) reminds us of what Eliade has described as the 'terror of history'; a state where there can be no 'Other'. This narcissistically defended state longs for 'a universe without anything new in it' and 'is a powerful opposition to the discovery of time and place', where everything must be recast in terms of the already known, the other – as internal reality of feeling/intuition, as external reality of land/people – is foreclosed. Memory is kidnapped and a 'sense of place' fails to come to mind. To achieve the status of *being* an immigrant, rather than simply intellectually knowing it, 'one must inhabit mental and emotional states that are not easy to endure' (Grinberg and Grinberg 1989: 66). Joan had actually been in a migrant state of mind from the beginning, unable to arrive and therefore unable to know that she was a foreigner here and what that meant.

The experience of migration is:

> a change, surely; but it is a change of such magnitude that it not only puts one's identity on the line but puts it at risk. One experiences a wholesale loss of one's most meaningful and valued objects . . . [and the migrant] is in danger of losing part of his self as well.
>
> (Grinberg and Grinberg 1989: 26)

Whose mind am I in? The problem of the objectless space

Another of my patients, an eighth generation Anglo-Australian woman, suffered physical and emotional deprivation as an infant due to severe eczema. Jennifer, as I will call her, suffered a traumatic early skin experience leaving her with a primitive sense of self tortured by irritation, as if under constant attack. This was exacerbated by an *in utero* near-death experience when her mother almost miscarried. These early skin or boundary violations left Jennifer in a constant state of panic and terror that she could spill out anywhere. As a protective defence against this she grew an extremely hard carapace and came to manifest ruthless aggression towards herself and others. As a child Jennifer could remember never being quite certain that anyone else really existed at all – that there ever actually was 'anybody out there'. This, of course, was a projection of her own terrifying lack of certainty of her own existence projectively identified 'out there'.

Jennifer frequently found herself hovering close to the edge of a black hole of despair and annihilatory anxiety, the core of which seemed to revolve around an internal experience of floating in an objectless space filled with terror. So out of contact was she with the meaningful life that emotional contact with another would bring, she was left with a gnawing conviction that she had no right to be here. She did not feel welcome. At some point in Jennifer's therapy I began to hear a similar logic of sequence as with Joan. I felt as if I was being influenced by something deeply buried in her history. My countertransferential emotional responses and internal imagery took

me back not only to her personal but also to her cultural origins – the resonance between Jennifer's early trauma affecting the development of self and identity and the traumatic history of the Australian nation. In other words, I began to think of Jennifer as a migrant.

When I felt I understood a little more, I offered some linking interpretations between her emotional states and the land/landscape and fantasies/histories of the first arrivals in Australia 200 years ago. This specifically had to do with my recognition of the alienating 'outer space' feeling, resonant from earlier work, that these first arrivals must have felt when confronted not only with the vast openness and radically foreign spaciousness of the Australian landscape (so profoundly different from, and other to, either the slums of the British cities or the Georgian enclosures then compartmentalizing the English countryside) but also to have been on the edge of extinction for many years due to barely survivable living conditions of near starvation, isolation and brutalization.

To my surprise these linking interventions brought an immediate response. They seemed to offer her significant relief from what had been, until then, an unnamed and unnamable sadness. My effort to link originary personal *and* cultural states of annihilatory anxiety and alienation offered her something around which things as yet unthought could be organized and become emotionally known. These thoughts, about certain aspects of her identity as an Australian woman, had, it seemed, been looking for a thinker.

Separating out Jennifer's conflating anxieties about being from her cultural anxieties about being here enabled her finally to feel emplaced and this liberated her to have a sense of the other for the first time. Recognizing that her story belonged here helped her to bear the pain of recognition of her personal tendency to dispossess and to colonize as a mode of defence against her own anxieties about feeling alienated and out of contact with meaningful love. She began to become much more aware of her affective impacts on others, both personally and culturally.

With my English patient, Joan, I felt an experiential resonance as we are both migrants. But this was not so for Jennifer. And yet with both I found myself repeatedly receiving thoughts and images via unconscious perception from similar historical and psychohistorical terrain. That terrain had a borderline quality of maddening experiences of too much absence at the beginning: the absence of sufficient contact with a background of meaning and also of foundational experiences for non-indigenous Australian cultural identity. The resonance with Jennifer's 'migration experience' speaks out of her confusion and distress with respect to her psychocultural identity rather than her personal identity. But the conflation interfered with the work of mourning and coming to terms with herself, leaving her sometimes experiencing uncanny states of feeling both 'in place' and 'out of place' at the same time.

An important aspect of minding the gap for Jennifer meant linking her up to the realities of her socio-historical past.

Working within such psychic domains has created in me an awareness of the necessity of becoming attentive to the *as if Australian* patient in the migrant, and the *as if migrant* in the Australian patient. It is the denial of the status and meaning of being a migrant, of being displaced, with its attendant psychic pain, that connects the two.

After twenty years now of working clinically with migrant and Australian-born patients I have found that there can be a pain beyond the recognition of the loss of loved ones and necessary and meaningful objects or attachments as Grinberg and Grinberg (1989) describe. There can be an emptiness as if some foundational pattern, some essential and deep psychosomatic and emotional grammar of the soul, something *previously taken for granted*, is missing. The new migrant finds themself having to come to terms with an *unknown absence* and an *unfamiliar presence*. How might we think about this?

Backgrounds of meaning

The unknown absence

Grinberg and Grinberg (1989) make an explicit link between the trauma of birth – the loss of the containing mother and hence the loss of a sense of emplacement and a containing mind – and the trauma of migration. Both newborn and new arrival can feel for a time as if they have lost or may be in danger of losing a containing skin as I hope that the two previous cases have illustrated. Implicit in this statement is the link: country as containing mind. Such an idea resonates with the way in which Grotstein (1981: 358) has formally stated Bion's psychological principle of container/contained in terms of what he calls a new natural law: 'All living phenomena can be viewed as content existing in the framework of a container which circumscribes and describes its content, and, reciprocally, the content has great influence in transforming the nature of its container.' I feel that we can usefully and logically extend this natural law to encompass the relationship between the planet earth as container and the living and non-living content as contained. Certain or most indigenous peoples take this for granted. We can also think of this as describing a transference relationship with the land itself.

The philosopher Edward Casey (1993: 15) describes place 'as the *condition* of all existing things. This means that, far from being merely locatory or situational, place belongs to the very concept of existence.' This resonates beautifully with Winnicott's famous phrase: 'there is no baby without a mother' (1990 [1965]: 39). To be a person, that is, to feel and have a narrative of ongoing being, one must have a 'place' to start from and return to. In other words, 'there is no real person without their place' (Telfer 2007: 203). Warren Colman has described the self as 'the taste of experience, its quality . . . the

condition by which subjectivity is possible. It is . . . the very possibility of my having self-experience' (Colman 2000, cited in Huskinson 2002: 454). Allowing these thoughts to sit together we can begin to formulate an idea that self experience and sense of place or emplacement are contingent one upon the other. Indeed, Winnicott's (1990 [1965]) description of the environmental mother and Bick's (1968) elaboration of the importance of early skin experiences in the establishment of an embodied experience of self both implicitly evoke this.

Foreground subject object of primary identification

As we know, for the infant 'first contact' experiences are foundational – how the infant is held in mother's fantasies, her mind, as well as physically contained in her womb, at her breast and in her arms contributes to the infant's sense of self and well-being. The work of Stern (1985) and others tells us that the sensual world is the baby's universe – touch, shapes, sound, smells, sight, tastes and inner sensations generate emotional experiences that are hardwired into memory. Such long-term emotional memory patterns form part of implicit memory which later informs the way of being, feeling and behaving that will be unique to that person. Such implicit memories form the domain of implicit knowing (Stern 2004) which is non-conscious, non-symbolic and non-verbal. I feel that we can think of these first neural patterns as informing the first internal experiences an infant has of space and shape. They become part of a taken-for-granted or ground of being experience.

Jean Knox uses the phrase image schemas as a way of describing what she calls

> [A] mental gestalt developing out of bodily experience and forming the *basis for abstract meanings*. Image schemas are the mental structures which underpin our experience of discernible order, both in the physical and in the world of imagination and metaphor . . . they provide a reliable scaffolding on which meaningful imagery and thought is organized and constructed.
>
> (Knox 2004: 9; italics added)

Image schemas are 'notions such as path, up-down, containment, force, part-whole and link' (Knox 2003: 56); they are 'the most primitive form of representation in that they are conceptual structures mapped from *spatial* structures' (Knox 2003: 56; italics added). These foundational psychic structures function as the basis for later imaginative elaboration via projective and introjective processes forming the internal working models (Knox 2003: 56) which function as the psychosomatic basis of mind. They inform the *way* in which we individually come to experience and thus to perceive and thus to think about the world. They inform the poetic basis of being.

Taking both Winnicott's idea of the environmental mother and Knox's elaboration of image schemas and internal working models a bit further, I think that it is reasonable to suggest that we not only build up internal working models as representative of relational transference patterns with key attachment figures but also build up in implicit memory internal working models as representations of relations with the particularities of our non-human natural and built environment. Here also, I would argue, the basic image schemas of link, path, up-down, part-whole, containment and force come together to generate meaningful internal working models that over time are elaborated and come to be experienced as one's sense of space and boundariedness and therefore one's sense of place and safety in that place. I have called such a pattern the *Foreground Subject Object of Primary Identification* (Dowd 2007a, 2007b, 2008a, 2008b, 2008c) as a way of holding in mind the vital importance of the spatial aspect of our earliest sensate experiences. Such a way of thinking enables attention to be drawn to the fundamental place that notions of proximity, distance, orientation, horizon, shape, contour, intensity, pattern, smell and colour play not only in our earliest experiences and in our later elaborated experiences of our physical environment but also in the way in which those experience contribute to the formation of an individual *way* of being or poetic.

For example, over the years I have seen a number of Australian women who come from rural, depressed and/or impoverished internal and external landscapes – unboundaried almost featureless spaces – where the grandmothers suffered psychotic collapse and their daughters, my patients' mothers, became profoundly depressed. This intergenerational 'black hole' of depression haunts these patients. After driving through outback New South Wales and parts of Victoria and South Australia, I recognize something of them 'out there'. I discover a place to put their sense of alienation, desolation and forsakenness. And consequently I imagine and think about it differently. I understand something about their particular way or poetic of being. Similarly, my intimate knowledge of the emotional tone of New Zealand landforms informs the way in which I emotionally and psychically hold my New Zealand patients and this consequently informs my fantasies and language when working with them. For those patients from countries where I have no personal knowledge I take seriously the job of learning the personal spatial metaphoric language of my patients. That is, both their internal *and* their external landscapes of origin.

Psychologically and emotionally, there needs to be a felt place or a location for our memories. Hippocampal memory, in fact, *locates experience in time and space*. Without a place, without a location in time and space, one is lost. Without memory, one is left without identity. So there is a vital link here between memory, place and identity or sense of self. Disturbances in the field of memory affect identity; disturbances with respect to place and the places of our memories affect identity in vital ways.

Grinberg and Grinberg (1989) describe a sense of identity as being born of the continuous interaction between spatial, temporal and social links. Spatial integration refers to the interrelation between parts of self which lends a person a sense of cohesion thus enabling a differentiation between self and non-self. Migration generally affects all three types of relations in some way and as the link schema is involved in all three forms of linkage, we can postulate that migration disrupts this basic image schema in a traumatic way in both migrant and receiving environment alike. Both 'cultures', therefore, can find themselves in a crisis of identity; one temporarily 'loses a skin', one experiences a 'skin rupture'.

Background presence of containment

I think of what I have called the Foreground Subject Object of Primary Identification as a counterpart to what Grotstein (1981: 369) has called the Background Subject-Object of Primary Identification (BSOPI); or *background presence of containment* that 'constitutes a background of safety as defined by Sandler (1960) or Winnicott's (1963) environmental mother.' Such a presence of containment emerges out of experiences of being held in mind by mother – the body-mind object out of which the infant originally emerges – and, if all goes well, generates what Balint has called basic faith, or what Bion might call 'being at One with O'. It forms what the Christian mystic Meister Eckhart has called the *ground of being*. Grotstein (1981: 383) in poetic mood describes this also as 'the mythic carpet placed upon the floor of thought': a dream screen or psychic screen upon which beta elements can be projected and, with the help of alpha function, protothoughts assembled. It is the container for all imaginative elaborative psychosomatic activity. Linking and therefore thinking cannot happen without it. It forms the poetic background of being.

Grotstein goes on:

> I perceive the human infant to experience himself as incompletely separated from a mythical object behind him, his rearing or background object, his object of tradition . . . it is the continuity of the sense of cultural and/or racial identity which ultimately devolves into the personal background of the individual. It is intimately felt as the sense of comfort that someone is behind one or stands behind one in one's effort to face the world.
>
> (Grotstein 1981: 369)

I think that here Grotstein is describing a foundational experience of feeling emplaced. Taking this further he likens 'this initializing experience of containment' to a feeling of being blessed. Its failure results in an infant being 'predisposed . . . to . . . cataclysmic orphandom' (Grotstein 2007: 313). Feeling

forsaken, as if one had no place, or right, to be. I feel that just as an infant, if all goes well, experiences 'ravishment' (Meltzer and Williams 1988) of and by the first object of love, mother, it is also reasonable to suggest that awesome and/or numinous experiences of 'ravishment' by and with the first landscapes that we have sensuous contact with is probably there. And, that we suffer an 'aesthetic blow' from these first landscapes with 'all its afterimage of pain' (Meltzer and Williams 1988: 26). And by that Meltzer and Williams mean the pain of the loss of them.

My argument is that, over time, a two-way flow between internal and external 'environmental' patterns of space and enclosure, between background *and* foreground subject-object patterns encountered and re-encountered on a daily basis, become part of the 'taken-for-granted' ground of being or, in Knox's language, contribute into forming the internal working models or foundational patterns, or poetic, that structure mind and self. Borrowing from Bion's notation of container-contained, I feel that we can usefully postulate a self-place conjunction which has both an internal and an external resonance of meaning. That mythic carpet hovers in the border between the internal and external worlds.

To my mind, this offers not only a way of thinking about how much we are emotionally bound to place and the places of our memories but also a way of recognizing that a sense of place is actually as aspect of our identity from the beginning. I am laying out here the implicit link between the contours of the mother's mind-body and the infant's mind-body and the contours of country or motherland to set up the thought that to move from one country to another affects the migrant on the deepest levels imaginable, at the level of the taken-for-granted. This therefore can be profoundly disturbing to self and mind and to a sense of identity and disturb our perceptions of and hence relationship to the land and other.

With the loss of the motherland, not only is there a loss of the 'containing object' and a sense of continuity – a 'falling out of mind' experience – but also, on arrival, the immigrant is confronted with a disjunction between the taken-for-granted internal working models of their internal world and the internal working models – the other mind – of their receiving environment. They are 'out of joint'. Dis-placed from their background of meaningful containment. Caught and/or lost for a time as if between two minds, new migrants can find themselves feeling as if they belong neither here nor there; out of mind. Bent as the new arrival usually is on 'fitting in', the emotional realities of such devastating loss and shock can be disavowed. The pain of the gap between here and there, between self and other, can be denied. Or worse, the rupture between the foreground and background of the mind is disavowed. This, I think, resonates with the gap or discrepancy that Jung intuited.

Such disavowals of one's emotional experiencing, of one's own otherness/strangeness, make it easier to project the unconscious fear and hatred of the unknown other onto 'other foreign others'. Land and people alike. Since a

migrant arrives already in a state of dispossession, this not only profoundly affects his/her perceptions of the receiving environment but also the way in which a migrant might engage – consciously and unconsciously – with the resident cultural complexes. And vice versa.

The unfamiliar presence

Perhaps it is not surprising that this recognition – of a fundamental and implicit link between the deep structures of the mind and the land and landscapes out of which they come – might have emerged within an Australian frame of therapeutic practice because of the specific local, but still largely unrecognized, significance of such a way of thinking.

> Country in Aboriginal English is not only a common noun but also a proper noun. People talk about country in the same way that they would talk about a person: they speak to country, sing to country, visit country, worry about country, feel sorry for country, and long for country . . . Country is not a generalized or undifferentiated type of place . . . rather, country is a living entity with a yesterday, today and tomorrow, with a consciousness, and a will towards life . . . country is home . . . nourishment for body, mind and spirit; heart's ease.
>
> (Bird Rose 1996: 7)

This is a way of thinking about container/contained where the Western notion of a boundaried relationship between self and other and self and land as other collapses. This is a description of what is for Australian indigenous folk both an implicit and an explicit taken-for-granted. It is a conscious foreground experience: country is mind. This is a deeply strange idea for those out of a Western heritage of thinking to get their mind around.

I would now say that my dream thought/image/map referred to earlier was what Bion would call a selected fact, that is, 'it represents the appearance of an observable or conceivable pattern in a sea of incoherence and uncertainty. The pattern becomes a realization'; that is, it becomes conscious within lived awareness and experience (Grotstein 2007: 211). This pattern emerged out of an intuited but, at the time, unknown disjunction – area of chaos – between the psychic or mythic or dream patterns on the ground here (the unfamiliar presence) and the implicit 'mental gestalts' (Knox 2003) hovering around within me looking for a place to settle (the unknown, at that time, absence). I had been injected/impregnated with a different pattern, a different working model – it was a communication from an as yet unknown 'background'.

Now listen to the description of Tjukurrpa – the 'Other' Dreaming or mind in the country – as written by Craig San Roque:

> The essence of Tjukurrpa is a multidimensional pattern of connectedness . . . somehow very like the neurological system externalized and set into the geography of the country . . . it is a poetic calculus . . . organized to produce and sustain life, animal beings, food, knowledge, relationship . . . it is psychological.
>
> (San Roque 2007: 121)

San Roque's detailed description of Tjukurrpa as mental container lays out a way of thinking about the foundational and relational net or matrix that enables the organization of mental and emotional experience into thought transferred onto the geography of the country itself. He is describing this same idea of a background of containment (BSOPI), Grotstein's (1981) 'mythic carpet placed upon the floor of thought' but here, in Australia, for indigenous people, imagined differently and definitively translocated onto the land itself. For indigenous people what I have been referring to as the background is in the foreground, we might say. Recognizing this difference, its active psychic presence, and coming to terms with it, is crucial. It is also painful not only because remembering brings one into contact with a disavowed fact of Australian history, that we are very far away from the places from which we originated, but also because resident here is a very different poetic of being.

The simultaneity of this unknown absence and unfamiliar presence can give rise to what Gelder and Jacobs (1998: 23) describe as the 'anxiety of the uncanny', an experience of feeling both 'in place' and 'out of place' at the same time. Over time, patterns of engagement, disengagement and denial form what Singer (2004: 21) has called 'cultural complexes' which 'provide a simplistic certainty about . . . [a] group's place in the world in the face of otherwise conflicting and ambiguous uncertainties.' If I have read the situation in Australia correctly, the 'simplistic certainty' might be the assumption that we are in place (i.e. that we belong, have rightful ownership, entitlement, are settled); the companion 'conflicting uncertainty' might be the anxiety that we are out of place (that we do not belong, are not entitled, are not settled). This, in fact, is what I and my colleagues are discovering in our consulting rooms.

Broken songs

It is the absence of recognition of this traumatic gap or dislocation between the backgrounds of meaning and therefore minds and imagination (the internal working models; the poetic) of the 'settlers' and the backgrounds of meaning already and always present here (the indigenous poetic) that I along with others am trying to bring some mind to. From this work has come for me recognition of the fundamental and implicit link between the deep structures of the mind and the land and landscapes out of which they come. I argue that for non-indigenous people this contingent relationship resides in the

background, forming part of a taken-for-granted unthought known below the level of consciousness. It is tied to a sense of identity and underlies the experience of rupture that occurs when a person migrates from one place to another, one country to another, remaining unrecognized until it is felt to be hauntingly not there.

In a migrant culture, we are all, to some degree, having to contend with this gap and its attendant anxiety. When aboriginal people were forcibly removed from their ancestral lands, when their children were forcibly removed to remote mission stations, they too suffered the terrible consequences of the loss of a taken-for-granted connection with a background of meaning. It is a maddening experience.

To feel out of contact with the 'condition' of existence and to feel severed from the 'sense of the possibility' of having self experience, are different ways of describing Winnicott's primitive agonies: falling forever or falling to pieces. These are borderline experiences of feeling out of touch with humanizing and meaningful emotional contact: near death experiences felt to be an attack on self and necessitating primitive defences of the self to avoid catastrophe. Bion wrote that when two minds meet a catastrophe ensues; out of the turbulence or storm comes an opportunity for transformation. But when the fundamental organizing patterns of the psyche, its poetic, either cannot be understood or is invalidated by another, whether individually or culturally, we are in a borderline psychotic state giving rise to profound anxieties of being and identity, the core issue faced when people migrate from one place to another for both migrant and receiving environment alike.

San Roque (2007: 106) movingly describes something of 'the area of psychic pain between the European and indigenous dream' and goes further to suggest that the complexities of intercultural communication 'may involve trying to make links between quite different orders of mental reality and different ways of doing transformation work' (San Roque 2007: 120). This pain, largely disavowed, is reflective of an attack on the potential 'space of competing meanings' (Lear 2006: 30). Trauma forecloses that space and thereby forecloses history. The past is acted out in the present rather than being thought about and hence linked into an ongoing narrative of meaning – for person, for culture.

Knox (2003) suggests that the developmental failure or trauma-induced disruption of the link schema might be responsible for extreme states of dissociation, severing feeling and therefore meaning from experience. The linking function drops out. For non-indigenous people, being here is predicated on a background of terror and alienation: an attack on the links of self-definition and consequent anxiety about context/containment/place. Wright (2007b: 13) describes 'the characteristic of Aboriginal injury in Central Australia as an attack upon the self-definition of the Aboriginal person, and the people as a whole.' As Lear (2006: 83) describes: 'The situation we are dealing with here . . . is the breakdown of a culture's sense of possibility itself.' As Charles

Taylor (2007: 2) suggests, it is a bit difficult for us to understand this – it is unthinkable – but as he also states, it is a fate that we in 'advanced', more 'complex' societies have been imposing for many centuries on 'indigenous' or 'tribal' peoples. Those arriving in a state of cultural devastation visit cultural devastation upon the other. And it happens still.

In the beginning we might say that what Donald Meltzer has called the aesthetic conflict, which can be restated as the conflict between the 'aesthetic impact of the beauty of the outside of the [ordinary devoted mother], available to the senses, and the enigmatic inside which must be construed by creative imagination' (Meltzer and Williams 1988: 22) was too great. That is, the 'enigmatic insides' of both indigenous mind – its poetic – and the Australian land were simply too foreign, too incomprehensible, too Other. For the most part, there was a failure of imagination, a failure to come to know and appreciate the 'precise idiom' (Bollas 1989) of the other; potential space was foreclosed, colonization and appropriation proceeded with brute force wreaking emotional, spiritual, cultural and ecological havoc. The legacies of which we are still 'coming to terms' with.

My patient Jennifer dreamed of a man draped in red, white and blue, hanging upside down with electrodes attached to his limbs. We felt that her dream was a symbolic representation of her crisis of faith – the torture of certainty. It had resonances in her personal past and present and the collective past and present. The torture of certainty creates reactive states – personally and culturally. Often the two are linked. The dream says something about the place where Jennifer lives – internally and externally – and the state of the country as a spiritual problem.

In conclusion: the gap is where the music comes from!

Out of the experience of bringing mind to the gap, there is a potential for the emergence of a horizon of meaning and therefore a sense of orientation in time and space; an experience of emplacement then becomes possible. Feeling as if one has a place is enabling of the ongoing linking work of constructing a narrative of meaning.

A patient of mine, a musician, who has faced the profound challenge that is the legacy of early trauma, dreams of a room in which she can finally sit down, rest and tell a story. She looks down at the floor and sees a large painting – perhaps sky and sea – but there is a gap between the two. She is very focused on the gap. As we feel our way through the dream, she 'gets' that she can actually move around the painting and that as she does she 'sees' from a different point of view. Suddenly she cries out: 'Oh! The gap is where the music comes from!'

> The story that grants a society and each of its individuals an identity must, in order to serve its purpose of bringing a certain consciousness to our existence, not only shape itself throughout time upon what society legislates and considers proper, but also upon that which it considers alien and excludes . . . Stories, as Don Quixote knew, grant a society its identity, but they cannot be just any story; they must respond to a shared reality which society itself fashions out of its myriad events, rooted in time and place, and yet fluid and ever changing . . . they can't be forgeries or misrepresentations . . . they must, in a deeply rooted sense, ring true.
>
> (Manguel 2007: 114–145)

Notes

1 I have taken the phrase 'broken songs' from the title of a book by Barry Hill (2003): *Broken Song, T.G.H. Strehlow and Aboriginal Possession*. Sydney: Vintage.
2 The full text of Prime Minister Kevin Rudd's speech is available at www.dfat.gov.au/indigenous_background/rudd_speech.html. The term the Stolen Generations refers to the children who were forcibly removed by officers of the Australian government from their families, homes and ancestral lands and taken to religious missions and government homes where they received rudimentary education to become the serving class of white Australia. This practice began in 1910 and continued through to 1970. Many were never to see their parents and families again.
3 In December 2005, there were riots between local Anglo and Muslim youths over 'ownership' of Cronulla beach in Sydney's south-eastern suburbs.
4 All patient material has been disguised and permission has been given for its use.

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Chapter 12

The body in the postmodern world

A Jungian approach

Rosa Maria Farah

(Translated by Lucia Leao and Teresa Oster)

There is a clearer understanding nowadays of the essential role that Jung assigned to bodily experiences for the most complete expression of individual human potential, i.e. individuation. Even in the late 1980s references to body techniques as integrated in depth psychology still brought surprised reactions in the Jungian community. Fortunately, we now have significant examples of the efficacy of these techniques, thanks to the work of many therapists, some of whom are cited below. It is time for this acceptance of the integration of the body to occur because in this information era it is urgently important to clarify the relationship between body and psyche, especially in the ways that human corporeality is experienced and lived through informatization.

The resources of modern biotechnology have created innumerable possibilities for manipulating our bodies, either for healing purposes, aesthetic reconfiguration and rejuvenation, or through a range of interventions the goal of which is to extend the biological limits of human life. Simultaneously, in our daily practice we are confronted with stories about unique experiences and human relationships created in the cyberspace, a field in which the individual of our hypermodernity experiences new ways of structuring and experiencing their identity and affections, and surprising manifestations of their corporeality as well.

The case of Angela, a teenage girl, exemplifies the complexities of modern times that are manifesting in our consulting rooms: Angela returned from her summer holidays excited to tell her therapist about her first kiss. Much to the therapist's surprise, Angela told her it had been a virtual kiss. Using the name of a famous actress she created a fake identity profile, a common trick among teens.[1] Angela started to correspond with a boy, who used a fake identity that matched hers. They arranged to meet on a virtual beach and there they kissed. The kiss was 'lived' through by texting the word 'kiss'. After a few weeks, Angela found out that her virtual boyfriend had other girlfriends through the same fake identity. They argued, and the solution they found to overcome the virtual betrayal was for both to create new fake identities, in which they would carry a 'monogamic relationship'. They never met in person.

It is important to note a curious aspect regarding these identities. Angela refers to him as a boy, but she doesn't know who the person she has dated online is. In the life outside the net this *fake* can be literally anybody, from a real boy – as she believes he is – exercising his skills in dealing with girls, to an adult behaving with everything but good faith. Organizations that work to prevent illicit activities through the internet are warning about this practice more and more.

Are we, therapists, prepared to understand stories similar to the one told by Angela? Are we skilled enough to receive the patients who are 'digital native' – dwellers of cyberspace – and to accompany them in the therapeutic process towards the structuring of their identity?

In this context, the primary goal of this chapter is to discuss the repercussions of technological culture on the human body today. I will examine the relevance of applying the principles of depth psychology to the study of corporeality, using the works of Carl Jung and recent contributions from some of his followers. Finally, I will discuss a few situations already recorded in the clinical literature by using two cases. The first, Pitliuk (2005), was originally in a conference about psychology and informatics (Simpósio sobre Psicologia e Informática) organized by the Regional Council for Psychology (Conselho Regional de Psicologia) in São Paulo, in April 2000. The second is a case reviewed by the psychological orientation services and the coordination department at the Clínica Psicológica Ana Maria Poppovic (Psychological Clinic for the School of Psychology at Pontifícia Universidade Católica de São Paulo).

By observing mutations of the human body in technological society, we note that although the body is the seat of our instinctive life and our connection with Earth, it is also modelled by the culture in which it is immersed. Couto (1998) noted the intense increase in the speed of this process today:

> Conceived more inside the limits of culture than inside the limits of nature, the body lives by its constant mutation. This means that it has been experiencing, throughout time, a kind of chameleonic destiny that has been sped up in the contemporary cult, in which the man-machine combination points to new avenues in human existence.
>
> (Couto 1998: 11)

In his analysis of the process of 'body virtualization,' Pierre Levy (1998 [1995]) describes ways in which we can live our body experiences in amplified forms. When defining what he means by 'virtual', Levy explains that the manifestation of any phenomenon in its virtual form is not contrary to the real form of existence, but rather to what he calls 'actual'. For him, virtuality is simply another way of 'being'. In the same work, he also presents his conception of the virtual body – the 'hyperbody', which he considers as a kind of collective body, a hybrid of our individual human bodies and technological

interventions made on these same bodies. When presenting a few examples about the processes of building this hyperbody, Levy notes that what makes the human body visible, traditionally, is the possibility of perceiving its surface, i.e. its skin and differentiated structures. However, many technological instruments (e.g. endoscopies, ultrasound, MRI) are already able to enter our sensitive skin and make visible the structures that Levy calls 'other membranes', allowing our human organism to be turned inside out like a glove, so to speak.

It is important to note the possibilities of couplings and implants, either through prostheses or organ and tissue transplants, blood transfusions, medications acquired through tissue cultures and embryonic cells, among other procedures. There is also the possibility of sharing perceptions remotely (by phone, TV, images and taped images or images seen together in real time on the internet); alterations of our notions of distance and speed created by the new communication forms and human displacements; and 'remote actions,' where, through the resources of virtual reality (VR), we can literally act remotely, manipulating sophisticated equipment. Many complex surgeries are being done this way, and we also have equipment and robots that pilot spaceships and operate industrial machinery. In other words, the idea of a collective body is not a religious metaphor any more; it is a technological construct already present in our culture. As Levy describes it, 'My personal body is the temporary actualization of a huge, social and techno-biological, hybrid hyper-body' (Levy 1998 [1995]: 33). But Levy also offers some necessary measures to deal with the virtualization of the body, individually and collectively, as there is, among other risks, the possibility of reification of these processes of technological intervention on the human organism.

Thus, the culture of our time allows for the birth of a paradox: on the one hand, we note the collective desire to surpass the limits that the body faces, through the use of new technologies as powerful tools for the body's manipulation and expansion, sometimes expressing fantasies of human omnipotence. On the other hand, approaching the body in psychology is still seen by some professionals as a polemic issue or treated with scepticism.

Although there are complex historical and methodological reasons that have contributed to keeping the body separate from most psychotherapeutic studies, I do not intend to explore these reasons in details in this chapter. I have chosen a prospective style in which to highlight the topic because currently there seems to exist in our field more willingness to deal with the body and a more urgent attitude towards this approach. This urgency expresses itself in the people who come to us, when they share their complaints – complaints for which we do not have appropriate answers unless we look at our patients as beings who are one with their psychological constitutions. Human suffering is already being recognized in its multiple and simultaneous psychophysical expressions by our patients themselves.

At the same time, traditional medicine is starting to note its limits in

the task of receiving and caring for human pain in its basic expressions. The so-called diseases of our time (anorexia/bulimia, panic syndrome, autoimmune diseases, to mention a few) are often challenging for professionals precisely because they express themselves in multifaceted symptoms, between the physical and the psychic realms. Advances in medical research are offering new evidence that reinforces the subtlety of the limits that one can impose between our physical constitution and our psyches.

The symbolic language of the body manifests itself, synchronically, with its own form, function and anatomic constitution, and by the 'speech' of the symptoms and the pain. However, as big as our empathy can be towards the implicit suffering, as psychotherapists we need to hold our position, even when we face physical complaints from our patients, since it is not our duty to 'heal'. Reflecting on the goals of psychotherapy, Jung (1935a: par. 82) commented that our role is 'to help the creative seeds to develop inside the patient and not exactly treat him.' We are many times tempted to diminish the pain of patients who come to us, although we know that their experiences may be an integral part of a bigger trajectory and necessary for the redemptive path of the psyche. If our task is not to heal pain – physical or psychic – it is still essential to our patient's health if we understand health as the balance between opposites, i.e. to promote our patient's individuation. Jung affirmed that about one-third of his cases were not properly 'neurotics', but people who suffered from a lack of meaning in their lives. He defined this collective state as the 'general neurosis of our age' (Jung 1935a: par. 83). What would Jung say today, in this Information Age? I invite the reader to reflect on this issue as I consider possible answers to this question.

Although he lived in a less complicated era, Jung was a visionary who pointed to a path for researchers of the future, in their search for a more comprehensive understanding of human life. The dimensions of some advanced aspects of his contribution to the understanding of the interactions of the body ← → psyche have only recently been fully grasped. This may be so because it is only now that we have collected (in our own psyches) the necessary conditions to understand the scope of his observations about these processes.

Towards the end of his life, Jung allowed himself to be emphatic when he expressed his positions on this topic. A good example is an excerpt from an interview that he gave in 1959 to Georges Duplain (McGuire and Hull 1997 [1977]). The topic was the necessary adaptations humanity would need to make with the beginning of the third millennium. The interviewer asked Jung about his recommendations to minimize the difficulties we would face in this passage. Jung's answer was precise and enunciated four items, as follows: (1) a more open spirit towards the unconscious; (2) more attention to dreams; (3) a more active taste for self-knowledge; (4) a more accurate sense of the totality of physical and psychic aspects.

Comments similar to the above are not rare in Jung's work. There

is an abundance of allusions to the body and to the recognition of the close relationship between psychological and physical processes. Jung sometimes was careful in his statements about the complexity of body ← → mind interactions. He attributed a 'mysterious' character to this interaction when answering a question from the audience at one of the Tavistock lectures:

> Body and mind are the two aspects of the living being, and that we know. Therefore, I prefer to say that the two things happen together in a miraculous way, and we had better leave it at that, because we cannot think of them together.
>
> (Jung 1935b: par. 70)

The question, posed by Dr Hendy, was: 'Would professor Jung say that affect, as he defined it, is caused by a characteristic physiological condition, or would he say that this physiological alteration is the *result* of, let us say, invasion?' (Jung 1935b: par. 68). We may imagine that Jung's intention at that time was to avoid discussing psychophysical connections in the dualistic terms of cause and effect relationships implied by Hendy. It becomes clear in the discussion that his ideas about this topic had advanced much further than that, especially since he included the concept of synchronicity as the ruler of psychophysical connections (Jung 1935b: par. 70 and 143).

Although Jung's work is not historically associated with the study of psychophysics, the central role attributed by him to corporeality can be noted in the terminology he used to define many of his basic concepts.[2] One example is his definition of his idea of conscience as being 'mainly the product of perception and orientation in the external world, which is probably located in the cerebellum, which is of ectodermic origin' (Jung 1935b: par. 14). In this definition, Jung anticipated by many years the fundamental basis for later studies by Montagu (1971) concerning the embryonic connections between the skin and the central nervous system.

When he defined the ego, Jung spoke of the relationship between ego and consciousness, highlighting sensorial self-perception – the body's self-image – as the generating factor not only of the ego itself, but also of the development of consciousness. 'What is that ego? The ego is a complex datum which is constituted first of all by a general awareness of your body, of your existence, and secondly by your memory data' (Jung 1935b: par. 18).

Jung's primary goal was to reach a wide audience who knew little about depth psychology. Introducing his concept of the complex, derived from his classic experiments with the Word Association Test, he makes clear references to psychophysical relationships:

> The fact [is] that a complex with its given tension or energy has the tendency to form a little personality of itself. It has a sort of body, a certain

> amount of its own physiology. It can upset the stomach. It upsets the breathing, it disturbs the heart.
>
> (Jung 1935b: par. 149)

When addressing private groups, Jung allowed himself to speak with greater freedom and with literary allusions that referred to contact with the body as a determining and crucial factor to the process of individuation:

> When an individual has been swept up into the world of symbolic mysteries, nothing comes of it, nothing *can* come from it, unless it has been associated with the earth, unless it has occurred when that individual was in the body . . . Individuation takes place when it is realized, when someone is there who notices it; otherwise it is like the eternal melody of the wind in the desert.
>
> (Jung 1997: 1313–14)

Western psychology in general has not yet paid close attention to the experiences of corporeality and its relationship with psychic dynamics. Notable exceptions are work by Reich and his followers, and some of the approaches to bodily interventions that are considered as 'alternative' therapies, and which are not totally recognized by academic psychology. In depth psychology we can see efforts in this direction. These contributions are relatively few, and are unique and original to the application of Jung's ideas to the understanding of the psychophysical structure that composes the human being, as well as its respective therapeutic applications.

Several authors representative of such efforts may be mentioned. In Brazil, Gaiarsa (1971) developed, through his extensive clinical experience, a methodology for addressing the body that integrates the ideas and therapeutic practices of Jung and Reich. Possibilities for approaching therapeutic theories in Jung's and Reich's thought are also offered by Conger (1988). McNeely (1987), a US-based Jungian analyst, has created somatherapy, which treats the symbols of the bodily processes as an integral part of psychotherapy. Mindell (1989, 1990, 1991a, 1991b, 1993), inspired by Jung, has contributed with several publications in which he develops the concept of the oniric body, and investigates the role of the body in revealing itself. Woodman (1980) has studied the complex psychophysical conditions found in cases of eating disorders, and has written about corporeality, addressing the repression of femininity in our culture and its consequences for individuation. Chodorow (1991) offers a method of therapeutic work that integrates movement with Jung's active imagination. Another Jungian analyst, Greene (2001), proposes a method for psychotherapeutic work that integrates the reading of the symbolic language of the body with touch as a therapeutic instrument along with verbal interventions. A comprehensive work about body–psyche interaction from the viewpoint of depth psychology

was written by Sándor (1982), a Hungarian physician and psychotherapist who lived in São Paulo from 1949 to 1992. His name is associated with Calatonia, a body therapy that uses subtle touches. However, his work went beyond the creation of a technique. Calatonia is also a method for psychotherapeutic intervention that integrates bodywork with principles of depth psychology, and offers patients a gradual psychophysical reorganization of the totality of their psyche (see Ribeiro-Blanchard, Seixas and Rios, Chapter 13 in this book; Delmanto 2008 [1997]; Farah 2008). Among Brazilians, another example of Jungian research on corporeality is the work of Denise Ramos (e.g. 1990, 2004), whose field is psychosomatic studies. Based on her clinical experience, Ramos analyses disease as a symbolic expression, and proposes the use of the analytical method in understanding organic diseases.

The Jungians cited above regard the process of amplification of consciousness, and human development in general, as related to the development of bodily consciousness. They emphasize the dynamism of the bodily image as well as its eventual dysfunctions, distortions or unique experiences, since these aspects relate to the way corporeality is lived and experienced by the human being. A detailed study on the origin, formation and development of the bodily image is beyond the scope of the present chapter (for such a review in Portuguese, see Farah 2008). Suffice it to present its original definition by Schilder: 'What we understand by the image of the human body is the figuration of our body, as it is formed in our mind, i.e. the way by which the body presents itself to us' (Schilder 1981 [1950]: 11).

The sensorial/perceptive process through which an individual creates an image of himself regarding his/her own body corresponds to an apperception, i.e. this image coincides only relatively to his/her objective bodily structure, since this apperception is permeated by innumerable and subjective elements that are tinted by subjective factors, such as affect and valuation scales. Also, the greater the distance between the 'bodily image' internalized through this process and the objective 'reality' of the individual's body, the greater the chance for this individual to have difficulties with the development and amplification of his/her own consciousness. Lowen (1969) expressed clearly this condition when stating that in order to know who s/he is, the person needs to be conscious of their own feelings, sensations, facial expressions, and posture, static and dynamic; otherwise, the person will become a divided being, a disincarnated spirit, a body with no soul.

The subject of the body in postmodernity is attracting the interest of researchers and clinicians who are observing the effects of new technologies. Sibilia (2002), an anthropologist, presents the concept of the 'post-organic man', whose biological body is becoming obsolete because it has been submitted to the control of its nature, and this control was made possible by advances in technology. As a guiding principle, Sibilia draws a parallel between the 'promethean' perspective, which would have prevailed until

recently in Western science, and the 'faustic' approach, towards which we would be migrating:

> In opposition to the 'promethean' tradition, which sees technology as a possibility for extending and gradually boosting the body's capacities (without aspiring to the infinite, and keeping a certain level of respect for what is humanly possible and for what still belongs to the divine realm), the 'faustic' group sees in the technology a possibility for transcending the human condition.
>
> (Sibilia 2002: 13)

The Spanish philosopher Francisco Ortega (2008) highlights the implications of modern medical technologies for the human body and describes the impact as creating a new '*ascese*' of the body, specific to contemporary culture. He refers to an 'uncertain' body, as being a body submitted to the submission to the (own) body. Ortega understands this current attitude as a collective reaction to the long Western tradition of contempt for the body, which led to the mind/matter dichotomy.

Among the contributors to a collection about the manipulation of the body by science, Kehl (2003) is the only representative of psychoanalysis. She focuses on the bodily implications of subjective experiences with time, recognized as being faster than ever, following the rhythm imposed on the human race in the current transition from the industrial era to the information era:

> Our bodies, which a hundred years ago were beating like mechanical engines, are nowadays even faster, they pulse to the rhythm of electromagnetic waves, their functions are decomposed in bits of information, they experience the future beforehand, surpass the command from the 'I'.
>
> (Kehl 2003: 244)

In the publications mentioned above, we can identify the importance of the bodily image, even though this concept is not mentioned per se.

Those authors emphasize the effects of new technologies on the image that individuals create of themselves, in individual and collective cultural expressions. Our technological culture is adding complexity to the already complicated bodily human experience and our task as researchers is to try to understand these changes. Some examples of these new virtual experiences include so-called 'virtual sex': either involving partners who have a virtual relationship with someone they also know in 'real life' or partners who 'meet' and have a relationship only in cyberspace. Also, there is the creation of 'virtual identities', characters whose identities the 'internauts' use and whose physical traits, age, and even gender can match their 'real' characteristics – or not.

The complexity of bodily experiences expressed in cyberspace becomes more evident when seen in clinical cases. The two cases described below provide good examples of the possibility of restructuring one's bodily image through experiences with virtuality.

Case 1: Silvia

Pitliuk (2005), a psychotherapist, tells the story of a patient, 'Silvia', who seems to have used the internet as an instrument for restructuring her internal and external relationships. The relationships established through the internet opened to her the possibility of giving a new meaning to many aspects of her psyche, which until then she perceived with some distortions, and which included the image she had of herself and her body.

Silvia's analytical history encompassed more than ten years, and her main complaints were aggressive experiences in her relationships, in which she created connections that were too intense and that were followed by sudden break-ups that generated important crises of depression and feelings of anxiety. Silvia described herself as a 'pile of trash', in every possible way. Her marriage was crumbling, she hated her professional environment, her daily life, and people in general. In two years Silvia divorced her husband, started to participate in chat rooms and established a dependent relationship with the virtual world. Her 'real' life, the life she lived in person – work, house, money and family – became less important, and the only two things that were important to her were her analysis and the internet. Silvia established a very intense connection with a man whom she met in a chat room, but this relationship happened only in the virtual environment, since Silvia refused to have any other contact with him except through the computer. The man resisted this idea in the beginning, but ended up accepting the restrictions and, after the criteria for the relationship were defined, Silvia started to feel what she called 'an incredible freedom for not needing to pretend'. It seems the computer worked as a mediator for the relationship, as a bridge between her two worlds, the external and the internal, and this allowed her to restructure her self-image.

As the virtual relationship continued and evolved, Silvia let her interlocutor see some of her pictures on the computer screen, although those pictures showed only 'fragments' of her body – feet, hair, belly, nape of the neck – never her complete image. Her virtual partner was very receptive to this, and Silvia started to have positive feelings about her own body, while playing a game of seduction and exposing herself to the seduction of her partner. However, she still refused to meet him in person because she was afraid of 'failure' in this relationship, which had become very important in her life. This experience allowed Silvia to make changes that were significant, and her bodily image was reorganized by integrating positive values about herself. She started to meet other friends on the internet whom she also met in person and, finally, she

changed her behaviour patterns. This was how she summarized her discoveries: 'It is so foolish, this idea of being wonderful or trash, inside or outside, it is only image. I am not an adjective. I need to discover what I am capable of living and doing – this is the only real' (Pitliuk 2005: 68).

Pitliuk (2005) considers that the mediation provided by the relationship through the computer allowed the patient to compartmentalize aspects of reality and of herself, as well as 'to regulate the distance', which seems sometimes impossible to do in relationships in person. While commenting on the revaluations made by Silvia about herself after her restructuring of her bodily image, Pitliuk poses a question:

> Deconstructing the imaginary . . . But doing this with images – photographic and verbal images! Building a body that, at the same time, was already there. These are paradoxes. Isn't it surprising to think that through the computer and the pictures that woman was walking towards 'more reality' than what she could get from her face-to-face relationships? (Pitliuk 2005: 69)

The bodily experience ended up being almost the core of the experience that Silvia had in the virtual world. Usually, this is not so much the case with experiences that happen in cyberspace. However, in general terms, the stories that internauts tell make many allusions to bodily aspects of the identity that they incorporate when they establish relationships on the internet. Sometimes they place a lesser value on physical characteristics for the creation of these connections, and sometimes they praise the possibility of creating a character whose physical traits are modelled according to their wishes and desires. This includes experimenting with being somebody from the opposite sex, with a different age (different from their real age) or also with an image that is idealized and supposedly more attractive than the one they think they have, in 'real' life, the life in person, outside the Web.

Case 2: Ana

A young woman whom I will call Ana came to us via a free service offered by the Clinical School of Psychology Department on the internet (www.pucsp.br/nppi). She was undergoing an unusual situation that she described as 'jealousy of herself'. She described herself as a woman who has been married for fifteen years and a mother of a 9-year-old child. Since she does not have any professional activity, she spends most of her time at home with the child and a maid, and doing arts and crafts. She loves her husband and says that he loves her too, although the couple have arguments frequently. Despite having a balanced life, Ana felt that 'something was missing' until the couple bought a computer and she discovered chat rooms, with

which she fell in love. Ana started to 'live for the chat', and there she found people with whom she could talk, and from whom she started to get attention. However, contrary to what we might imagine, the reason for her conflicts was not an involvement with an internaut. Everything started when Ana created a virtual character, as well as a new email address, and started to correspond with her own husband in order to seduce him.

Ana said that he resisted at first, and explained that he was faithful to his wife, but that it was not very difficult to convince him to have an extramarital adventure since she knew him well and only said things that she knew would please him. The seduction process was a long one and Ana did not give up. They exchanged loving messages, and she even sent him a picture of another woman pretending it was hers (an image she collected from the internet). By disguising her voice, she talked to him on the phone before she was able to schedule a face-to-face encounter. During this period, which lasted approximately three months, Ana paid attention to her husband's behaviour at home and noticed that he seemed different and 'happy like somebody who is in love'. She said that she also felt she was in love with this new man with whom she was corresponding. Finally, when they scheduled the face-to-face meeting, Ana came in disguise, but as soon as she arrived she revealed who she was. He had already recognized her. Ana said that it was a dramatic moment, in which both felt betrayed, but that both were able to continue in the relationship, which was now stronger in the sexual aspect.

It was then that Ana started to feel uncomfortable. She said that she became more in love with her husband than before, although he had become the same husband he always had been, a little 'distant' and not the loving man whom she met on the internet. Ana was jealous of the character she herself had created and who, according to her, had conquered her husband's heart. With the 'other' woman, he 'was' the man whom she wished she had as her partner. Ana goes as far as to say that she had fantasies about becoming the 'other', but that after 'sending a picture of another person' it was impossible to make this fantasy happen.

Ana's case provides some clues as to how to understand some of the dynamics of virtual identities. We do not know exactly which aspects of her personality – that had been hidden or not integrated in this so-called 'real' life – expressed themselves in the virtual character. But they seem to have been sufficiently attractive to seduce her husband. Ana had good reason to integrate them into her 'real' life, but that does not seem to have happened. It is possible that some conditions experienced in cyberspace allow internauts to live in altered states of consciousness,[3] which facilitates the expression of unconscious contents, either in their negative or shadowy aspects or as positively valued shadow, but not recognized by the ego as belonging to the

personality. If such characteristics are not assimilated by the ego and incorporated into it, the internaut starts to act according to their usual patterns of behaviour when they go back to everyday reality.

*

The behaviour of internauts can offer a picture of projections of fantasies and/or possible conflicts. I would like to emphasize here the symbolic nature that envelops the bodily experiences lived by internauts. In cyberspace, the internaut manifests his/her subjectivity through a body that is virtually oniric, idealized, or modelled according to parameters dictated by the fantasies to which his/her unconscious resorts in order to express its virtual or alternative aspects. In other words, it is a symbolic body.

Jungian research on psychosomatic phenomena has confirmed the idea that the symbolism of the body manifests itself synchronically, through its forms and natural functions and through the expression of its symptoms and/or pain. Ramos (2004) examined this conception and proposed the use of John Rossi's theory of 'transduction' to understand the processes of elaboration and resignification observed when treating patients who had organic pathologies. According to Ramos, Rossi defines consciousness as a process of self-reflected transduction of information, from which the symbolic manifestations come, including the ones that happen as somatizations. Writing about disease as a symbolic expression of a finalistic or purposeful perspective, she stated that:

> The symbol expresses the perception of the psyche–body phenomenon by perceiving, synchronistically, physiological changes and the corresponding images. A complex always has a corporeal symbolic expression through which we may grasp the key to comprehending the illness. In the case of a complex, the symbol points toward a dysfunction, a detour that needs correction because the relation of ego to Self has changed.
>
> (Ramos 2004: 68)

Ramos' understanding of the psychodynamics of organic pathologies is an important advance in its psychotherapeutic application to Jungian work.

Expressions and experiences of the body in the virtual world are not always expressions of pathological states or organic dysfunctions, as illustrated by the cases that have been presented. From this perspective, it is probable that an analogous process to the one described by Ramos also happens in the corporeal experiences that we see in the space of virtuality. A careful observation of the symbolic body manifested by internauts can become a source of relevant data to use to expand our understanding of the structuring of the human identity and subjectivity in our times.

According to Ramos (2004), Jung offered many amplification methods through which the referred transduction may happen, such as active imagin-

ation and the use of expressive techniques such as painting or modelling. It is possible that cyberspace has become a new field, one that allows for this kind of process. It makes it possible for the internaut to symbolically manifest unconscious contents, thus favouring access to these contents by his/her consciousness, as well as their possible elaboration and integration. This way, the virtual space presents itself to the careful observer as one more potential field for expressing the symbolism of the body.

Someone who is not very familiar with experiences in cyberspace may ask: is it legitimate to consider as 'real' the virtual experiences of corporeality? What is its effective relevance, for instance, to the process of individuation? Regarding the first question, Levy's (1998) comments about the reality of the virtual experiences, mentioned earlier, may be noted, as well as Jung's assertion about psychic reality:

> All that I experience is psychic. Even physical pain is a psychic image which I experience . . . All our knowledge consists of the stuff of the psyche which, because it alone is immediate, is superlatively real. Here, then, is a reality to which the psychologist can appeal – namely, psychic reality.
>
> (Jung 1931: par. 680)

From what Jung proposes above, we can understand virtual experiences and consider them – from the point of view of psychic reality – to be as legitimate as dreams, spontaneous fantasies, scenes in sand play, and 'real' life outside cyberspace.

Regarding the relevance of virtual life to individuation, I offer a brief explanation of recent research on the constitution of postmodern identity. In *Life on the Screen*, Turkle (1997) presents research about the impact of the internet on the construction of subjectivity. Using as a starting point the subjectivity model proposed by Fredric Jameson, she proposes an alternative model, which substitutes the idea of the fragmentation of the ego with the idea of multiplicity. According to Turkle, in the simulation allowed by virtual reality, identity can be fluid and multiple, i.e. as its subjectivity model evolves, and there is a flexible 'I', not fragmented, but multiple. Although there is still a centralizing 'entity' that clicks the mouse, many potentialities of being can be experienced, without configuring a necessary fragmentation of the ego. This is why, instead of the pathological fragmentation of the personality, I propose an experience of being in a multiple way, inside normality.

Roesler (2008), in his study on the structuring of identity in postmodern societies, supports the hypothesis that Jung's ideas were in tune with the most recent theories on the topic. Jung recognized, for example, that because of the fragmentation of cultural institutions and values (religion, ideologies, etc.), the individual of the new times would have to find the stability of his/her

identity inside himself/herself. Roesler argues that Jung almost thought in the postmodern form, for instance when he conceived the personality as composed of many parts, i.e. the complexes.

Thus, current conceptions about the structure of subjectivity and the identity of the postmodern individual include the space of virtuality as a new area of expression and experimentation with multiple aspects of being. It is a space where, very often through ludic forms, the human being of the third millennium may start to explore his/her multiplicity.

In a qualitative research study with chat room participants, Brazilian researchers identified a group of people who seem to be living this kind of experience (Romão-Dias and Nicolaci-da-Costa 2005). These people say that they can act, think and also feel differently when they are on the internet, and that this does not mean that they are not telling the truth. They also say that their virtual characters are 'possibilities of the mind', a result of their experiences or readings, a test of themselves, a way of recognizing their 'dormant potentialities'. These people find themselves on the internet having behaviours that they would not have in their 'real' life because of shyness or for any other reason. But after experimenting with these behaviours online they can eventually integrate them to their repertoire of behaviours outside the Web. After this integration occurs, they do not see themselves as somebody necessarily different, but as somebody who is experimenting in the virtual space as a laboratory of behaviours.

Besides the recognition of the promising possibilities of the Web – for the expansion of consciousness and integration of creative components of internauts' personalities – we should also recognize the possible risks involved in these human contacts that happen in the virtual space. As I mentioned in the beginning, we do not know for sure who Angela's interlocutor would be. Would he really be a young man in love, as his fake identity declared? Would he be an adult acting with illegal purposes? Actually, this person could be anybody, any internaut. The harassment of teenagers and children on the Web by adults who want to seduce them for paedophilia or virtual sex is only one of many possibilities of the manifestation of the shadow, which is not uncommon in cyberspace.

In any space where there is a human being there is also the shadow, and it finds channels to manifest itself. Anonymity and the feeling of apparent impunity created by cyberspace stimulate internauts who are predisposed to this kind of transgression to create and use virtual identities for the practice of illegal activities. I do not intend to explore these possibilities at this time, but it is worth mentioning them, otherwise we can make the mistake of romantically idealizing the human experiences that happen on the internet.

That the shadow is also present on the Web – as it is present in any other space that human beings inhabit – should not be a surprise. This should not be used as a reason to distance us from it, preventing us from analysing it, observing it and searching for an understanding of the psychic phenomena

expressed there. On the contrary, we can and we should continue examining the realm of virtuality, keeping in mind all the practical and conceptual measures to be taken and that this acknowledgment allows us to take.

Having said that, I am interested in the human experience on the internet when it reveals itself as encouraging new ways for experimentation. Among these are expressions of virtual corporeality, manifesting a symbolic body. When it is simply idealized, it can express fantasies and desires, or it can reveal creative possibilities that have not been expressed yet in the 'real' life of the individual. When it is 'symptomatic', it can reveal conflicts or psychic pathologies. In every case, the symbolic body is 'real' from the perspective of the psychic dynamic of its protagonists and in a way that is similar to his/her corporeal experiences in his/her 'real' life; it also offers elements that can contribute to the structuring of his/her identity.

Drawing upon Jung, we can consider the question of human experience in the virtual world – especially that of the virtual body – to be a problem of postmodern people. Jung's characterization still applies: 'Modern man is an entirely new phenomenon; a modern problem is one which has just arisen and whose answer still lies in the future' (Jung 1928/1931: par. 148).

The ideas and propositions presented in this chapter are inevitably exploratory, since cyberspace is a relatively new field for psychological research. It is a field in which most psychologists still feel like foreigners visiting a new land. We do not know much about the people who live there, their 'language' and codes, and we get lost sometimes in the infovias (information highways) through which the internauts navigate. It is therefore a field to be explored by psychology, otherwise we may not be able to follow and to understand the next stages in the evolution of the human being and to anticipate the dwellers of the future, a future that becomes each day more and more present.

Notes

1 The fake profile is not deceitful per se. It is, especially among teenagers, a type of virtual relationship in which the partners, by common agreement, create their respective fake profiles in order to enjoy a romantic relationship or a friendship in a totally virtual form.
2 A careful examination of the attention that Jung dedicated to the idea of the body and its psychophysical relationships is provided in Farah (2008).
3 The act of fantasizing which happens in the virtual environment bears a few similarities with the entry into a state of relaxation (*abaissement du niveau mental*) that one can achieve, for instance, through guided fantasy: modification of notions of time and space; ability to be touched by the imagined scene, as if it were real (face-to-face), etc.

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Chapter 13

The body in psychotherapy

Calatonia and Subtle Touch techniques

Anita J. Ribeiro-Blanchard, Leda Perillo Seixas and Ana Maria Galrão Rios

> One danger of psychotherapy is that is becomes too 'mental' (wordy) and loses the link with the body. When this happens, psychotherapy loses the psyche, also.
>
> (Kalsched 2004: 65)

Several schools of somatic psychology are rapidly developing, drawing upon diverse theoretical models and closely following research on the neuroscience of trauma, psychoneuroimmunology and implicit memory, as well as studies on infant and parent interactions (e.g. Solomon and Siegel 2003). The development of body psychotherapy reflects also a demand in society. There is a sense of perplexity: bioethical dilemmas confront us with the illusion of control by medical and scientific manipulations of the body (Levine 2007), while lifestyle aesthetics demand a vigilance of the body as perceived externally – through the mirror, gym and media – in a lifestyle constructed by agenda-setting (McCombs 2004). Given the prevalence of physical and affective loneliness in late modernity, compounded by the growth of virtual realities, the need for physical contact has taken on narcissistic ways of compulsive physical self-scrutinizing. Consequently, the smallest physiological imbalance might cause anxiety and assume the status of an illness. Common life processes, from premenstrual tension to sadness due to loss, have been medicalized (Conrad 2007), separating people from their inner experience and growth.

The New Age wave has popularized mind-body ideas, which are now generally accepted, but their deeper significance and implications are rarely understood. 'Mainstream' physicians, psychiatrists, and psychotherapists typically treat the patient's body from within their unilateral professional perspective, lacking an integrative approach to diverse aspects of the bodily experience. Ramos (2004) demonstrated the split between the subjective and living body, and the body as studied in biology, anatomy and physiology classes, in numerous case studies. Technical information is privileged over the perception of feelings, subjective and symbolic sensations: 'In this discrepancy

between the described body and the living body lies one of the central difficulties in arriving at a common language between medicine and psychology' (Ramos 2004: 2).

The Calatonia Subtle Touch method (henceforth, Calatonia) offers to mend that split by experiencing body and psyche in a meaningful and integrated manner.

Background

Calatonia was the first of a series of techniques later named Subtle Touches. Derived from Greek (*Khalaó*), it means a relaxed and loose tonus, not only muscular but also at many levels of human experience. It was created by Pethö Sándor based on his experiences during the Second World War (Sándor 1974). As a refugee from Hungary, Sándor worked for a Red Cross hospital and treated many post-operative amputation cases ranging from phantom limbs and nervous breakdown to depression and compulsive reactions. He attempted to introduce autogenic training (a relaxation technique developed by Johannes Schultz in the 1930s), but, due to severe depression and trauma, most patients either could not reach the necessary concentration or did not wish to cooperate. Sándor began to experiment with gentle touches to the neck, head, feet and hands, to alleviate their pain and suffering. It became evident that muscular relaxation, vasomotor reactions and mood changes of unexpected magnitude could be induced through interpersonal rapport and gentle touches complemented with slight changes in the position of the manipulated parts of the body.

For three years after the war, Sándor conducted similar experiments in German hospitals, applying Calatonia to patients. During that period he started to formulate a multilateral foundation to his method, substantiated over the years after his immigration to Brazil in 1949. Having settled in private practice in São Paulo, he revised the latest research on reticular formation, vegetative representations in the cortex, and peripheral proprioceptors. For forty-three years, he corroborated findings from his own practice with those of colleagues who adopted the method and published extensively. In 1980, Sándor created the first graduate course for professional psychologists at the Pontifícia Universidade Católica de São Paulo.

The method met with no cultural resistance, for Brazilians commonly include touch in the expression of affection and social interactions. However, ambiguity regarding the body is not an attribute of a particular culture. Individuals' struggle with psychophysical integration exists in Brazil in the same way as in cultures that devalue physical contact or have strong taboos against touch. Sándor realized that the urgency of physical symptoms manifesting in trauma, panic, anxiety, stress, depression, anorexia and other disorders, transcends cultural borders.

The technique: reaching for integration

Calatonia consists of a sequence of ten light and stationary touches to feet or hands, and head, each lasting about three minutes, offered as a therapeutic resource. Afterwards, patients report their sensations, feelings, emotions, images, etc. during the application. The report is acknowledged by the therapist but not necessarily interpreted, as interpretation may reduce the experience to a mental representation of it. Jung mentioned this risk when he stressed that the important thing is not to interpret and 'understand' a fantasy but to experience it (Jung 1953: par. 342). In preparing patients, Sándor would instruct them to avoid curiosity, interferences and particular expectations, to breathe normally and let thoughts come and go freely. Unlike with mindfulness techniques, subtle-touch patients learn to respect inner processes without attempting to control their thoughts. They make 'contact with extra-rational areas of the psyche, wherein lies a whole spectrum of psychical contents – previously conscious contents and also dynamics and contents that were never contacted before (Sandor 1974: 101). Calatonia 'facilitates immediacy to areas of transpersonal support (such as the collective unconscious) and to that psychic wholeness centre, the Self, which is more than the sum of its components' (Sándor 1974: 101).

The practice of Calatonia in the consulting room affirms the therapist and patient's conscious attitude of openness to the body's language – the somatic unconscious – in search of integration. The method's novelty, gentleness and stationary qualities, together with weekly application, allow a psychophysical conditioning that reinstates homeostasis through self-regulation and promotes existential reorganization (Penna 1985). Jung identified self-regulation as a spontaneous mechanism that keeps the organism balanced and functional, though the psyche of the civilized human is like 'a machine whose speed-regulation is so insensitive that it can continue to function to the point of self-injury, while on the other hand it is subject to the arbitrary manipulations of a one-sided will' (Jung 1958: par. 159). He understood psyche and body as a unit and yet a duality. Sándor based his method on working with this tension between the psychic and the physical. The multisensorial experience elicited by touch induces unordinary states of awareness, in which the patient's quotidian 'stiffness' of consciousness is relaxed. This creates an opportunity for the self-regulation mechanism to be 'rebooted'. After the application of subtle touch, some patients experience relaxation and calmness, others experience positive activation, depending on the psychophysiological processes set in motion. In either case, patients often report a meditative state – consciousness, body and the unconscious are in rapport.

The case of a depressed patient (reported by Seixas) exemplifies existential reorganization through Calatonia. Mr Dantes was 67 years old when he came for therapy. Retired for ten months, he developed symptoms of depression after a short-lived

euphoria about being work-free. He stayed in bed most of the time, withdrawn and quiet, ate scantily, and neglected his self-care. He had few interests in life, and being of introverted disposition retreated as if into a cocoon. In therapy, he accepted bodywork well. He preferred to draw his impressions instead of reporting verbally. He called his first drawing, an image that emerged during Calatonia, 'The Gladiator' (Fig. 13.1). At home, he started to practice bodywork techniques taught by his therapist, always followed by drawing. He discovered the pleasure of drawing with a picture he called 'Mastering' (Plate 13.1). Recovering zest for life at the end of the therapy, which lasted about nine months, he drew 'The road' (Plate 13.2), stating that it represented the path that therapy had opened for him.

*

Calatonia is instrumental in inducing altered states of awareness which, in turn, elicit unconscious contents (Penna 2007; Armando 2008; Farah 2008). The symbols emerging in response to tactile stimulus represent the particular moment of the person's life in the same way that dreams do. However, during bodywork it is experienced as psychical reality in awakened life. As Ramos (2004: 40) puts it, 'Subtle body, pneumatic body, somatic unconscious, dreambody or oniric body, subjective body, and symbolic body are all concepts which refer to a third factor that transcends the psyche-body: the symbol.'

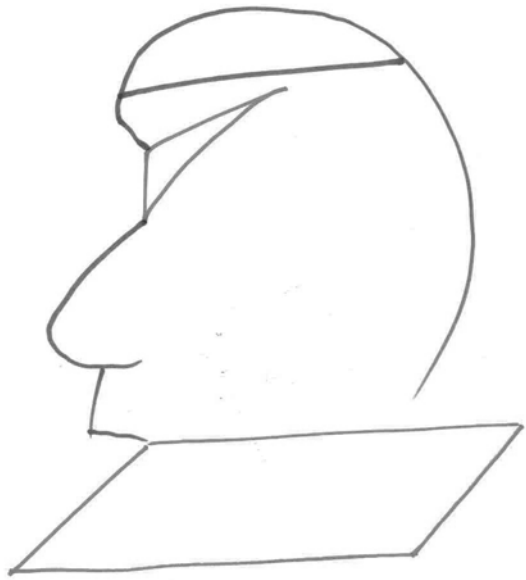

Figure 13.1

Plate 13.1

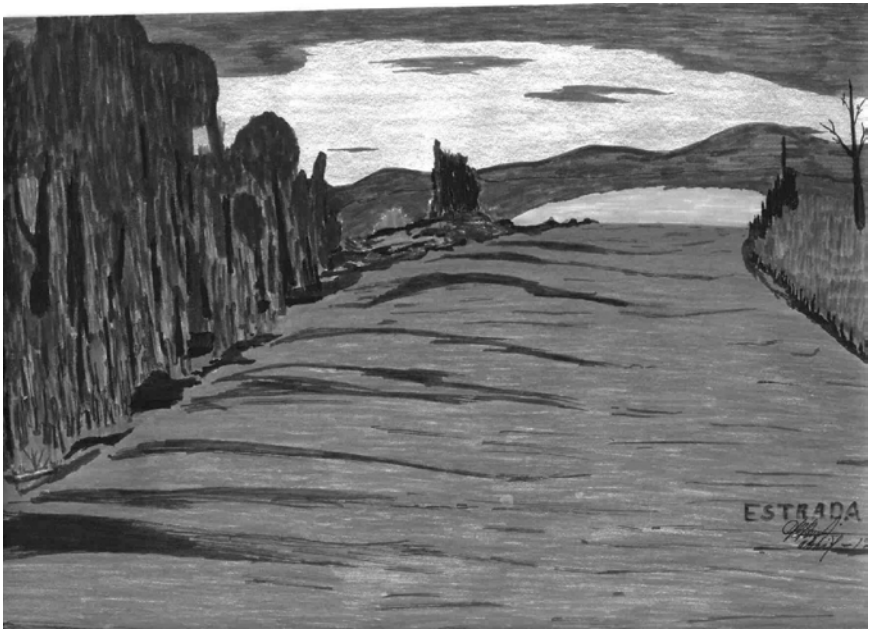

Plate 13.2

For example, a young woman patient reported a tingling sensation on the surface of the skin throughout her body during the application of Calatonia. At the same time, that sensation brought the image of grass sprouting from her body, its fresh scent, spring, and feelings of renewal and hope – the whole gamut of a multisensorial experience. She had started the session feeling discouraged by the oppression of parental demands and deep-seated control issues in her family. She felt energized afterwards, with increased confidence in her ability to set limits with her parents.

Jungian principles in Sándor's method

In formulating the conceptual basis of his method, Sándor utilized Jung's view on the body's role in ego formation, its function as the organ of consciousness, its collective basis which enables transference and countertransference, as well as the body's function in self-regulation, psychization and symbolic processes, as already mentioned.

As the organ of consciousness, the body is the means of integration in space and time, and out of time as well, when we refer to the integration of symbols. The body possesses a subtle dimension that interweaves both conscious and unconscious – it lives in both and bears witness to conscious and unconscious processes: 'Somewhere there is a place where the two worlds meet and become interlocked. And that is the place where one cannot say whether it is matter, or what one calls "psyche"' (Jung 1988: 441). The body contains processes that unfold independently of our will or conscious control. From the psychical aspect, when one dreams, the body participates in the dream with physiological responses: one screams, sweats, climaxes, cries, etc. Furthermore, the body performs for the expressive needs of the unconscious life with experiences of 'flying', 'walking over water', 'dying', 'resuscitating', in complete contradiction with experiences in waking life. On the physiological level, the body remains throughout life partially in the unconscious, since it performs processes to which we do not have direct access (e.g. what our livers or kidneys do). At the same time, the body is available to perform at a conscious level at one's will. Thus, consciousness and the unconscious share representation and experience – a point that, again, attests to the indissoluble unity of body and psyche. Jung describes this in an inspired and almost poetic statement:

> The unconscious is the psyche that reaches down from the daylight of mentally and morally lucid consciousness into the nervous system that for ages has been known as the 'sympathetic'. This does not govern perception and muscular activity like the cerebrospinal system, and thus control the environment; but, though functioning without sense-organs, it maintains the balance of life and, through the mysterious paths of sympathetic excitation, not only gives us knowledge of the innermost life of other beings but also has an inner effect upon them. In this sense it is

> an extremely collective system, the operative basis of all *participation mystique*, whereas the cerebrospinal function reaches its high point in separating off the specific qualities of the ego, and only apprehends surfaces and externals – always through the medium of space. It experiences everything as an outside, whereas the sympathetic system experiences everything as an inside.
>
> (Jung 1934/1954: par. 41)

Jung seems to hint here at the basis of somatic transference and countertransference. Being a collective system, the autonomic (sympathetic and parasympathetic) nervous system senses others' innermost life, and exerts an inner effect upon it.

During the interplay of 'outside and inside' experiences lived through the cerebrospinal system and autonomic nervous system, our body communicates with our mind and vice versa, establishing an axis-dialogue, in a conscious manner or not. To that dialogue, we can add the spiritual dimension, that which compels and fosters, almost compulsively, the attribution of meaning to life events. It is not an easy task to harmonize such odd aspects: the body producing sensations, the psyche transforming them into concepts or images, and the spirit pressing forward for meaning, all of which determine our behaviour, mediated by the ego. Jung considered the ego as 'the psychological expression of the firmly associated combination of all body sensations' (Jung 1907: par. 83), implying that the body is therefore the organ of consciousness par excellence. Moreover, 'the ego-complex, by reason of its direct connection with bodily sensations, is the most stable and the richest in associations' (Jung 1907: par. 86).

Jung (1935) conveyed that not only the physiological unconscious, but also the psychological unconscious, the shadow, finds its way into the body. Society favours a lifestyle that is rationally organized, time constrained, and oriented toward building civilization. Whether these societal restrictions are internalized or externalized, they impact the psyche. However, psyche is nature, and similar to any other phenomenon of nature, subject to its laws. Repressed and negated, the instinctual aspect of the psyche becomes shadow. Noting that we dislike looking at our shadow, Jung commented that in modern society many people 'have lost their shadow altogether',

> They are only two-dimensional; they have lost the third dimension, and with it they have usually lost the body. The body is a most doubtful friend because it produces things we do not like; there are too many things about the body, which cannot be mentioned. The body is very often the personification of this shadow of the ego.
>
> (Jung 1935: 23)

This estrangement from our animal nature ultimately leads to estrangement

from its opposite pole, the spiritual aspect. Thus, with the distancing from instinct and bodily phenomena, spiritual impoverishment may occur, and in extreme cases, neurotic conflict. Hence, it becomes a task of the psychotherapeutic process to facilitate the integration of the shadow aspects of the body, as well as to help 'metabolize' other psychological processes that are deeply rooted in the body.

The case of Tamara, a teenage patient (told by Ribeiro-Blanchard), illustrates the metabolizing process facilitated by Calatonia. The trigger of her crisis was immigration, which aggravated difficulties she already had. Her family had moved from South America to the USA a year prior to the beginning of therapy. Although Tamara liked the change, she struggled to fit in and make new friends. At 13 years of age, she became extremely studious, critical and isolated. At home, she had constant arguments with her father and her only brother, two years her junior, whom she saw as incompetent and jealous of her success. Her self-image was shaky, as she had grown very tall and skinny, with little hormonal development and irregular menstrual periods.

Tamara's first drawing shows the impact of arrested emotional and social developments in the body, and vice versa, the deregulated body's inability to provide the proper basis for those developments to unfold. At intake, she drew a person (Fig. 13.2) with evident discrepancy between her chronological age and the person in the drawing, who seems about 6 or 8 years old, resembling a devitalized rag doll. Curiously, she drew a 'hairy dog' moving toward the girl, an indication of an approaching instinctual dynamic from which she had split.

At the beginning of therapy, Tamara did not share much, and played competitive games to demonstrate her superiority, even if it involved cheating. She projected all weaknesses and fears onto her brother, parents and the au pair. She did not take any responsibility for her feelings and verbal criticism at home. Her sense of humour was immature and annoying to her family. She accepted the Calatonia since the first month of therapy; however, her reports were minimal: 'It was good'. Within a couple of months, she requested Calatonia at the start of sessions, and in the second half she focused on artwork projects and 'chatting' with the therapist. She first communicated discontent about her image, and complained of receiving less attention than her brother. She fantasized about becoming a model, as a way of feeling good about herself, and being popular. The first noticeable change after four months of Calatonia was the steadying of her menstrual periods. As therapy progressed, she became more vocal with her father, instead of belligerent. In school, she made a best friend, whom she admired and envied. She began to tolerate mixed feelings, and to joke about the ways she found to annoy her brother – her first conscious attempt at looking at their relationship. Her pseudo mature and self-righteous attitudes gave way to a hunger for outings, friendships and fun.

At the end of therapy, the therapist invited her to draw 'whatever she wanted', and

Figure 13.2

she drew 'Tomb Raider' (Plate 13.3), with a person saying, 'I want to play!!!' The person was drawn with open arms, in the same fashion as Fig. 13.2; however, the dog of the earlier drawing seems to have been incorporated as the 'wanting' to play in the midst of the overwhelming possibilities of life. Next, the therapist asked Tamara to draw a person. The result (Fig. 13.3) is a sharp contrast with the initial picture of fourteen months earlier. The later picture reveals clearly a restored development – a full-blown teenager has leapt from the tomb!

Plate 13.3

The skin

Subtle touch methods use coetaneous sensitivity, serving simultaneously to transfer and to perceive various sensations (pressure, heat, cold, and pain in their multiple intensities) to create multisensorial experiences. Our languages are rich in expressions borrowed from our coetaneous sensitivity, which are used to describe affective experiences (tender, rough, ardent, cold, soft, dry, soapy, warm, painful, etc). There are very complex coetaneous sensations, which words can barely express, for instance, 'goose bumps' are a reaction to moments of horror, wonder, pleasure, etc. Thus, the tactile stimuli enable a synthesis of several perceptive and non-perceptive histories, attuned and synchronized in unique configuration within each individual.

The skin is the organ that regulates the first interactions and relationships, and is therefore linked extensively to the individual's pre and non-verbal experiences and implicit memory, which cannot be accessed by verbal therapy alone. The skin provides early experiences of containment, instrumental to the development of proper attachments in adulthood. Feldman (2004: 6) utilizes the concept of 'a primary skin function', which evolves out of the relational space between mother and baby, helping in the formation of the capacity for holding and containment.

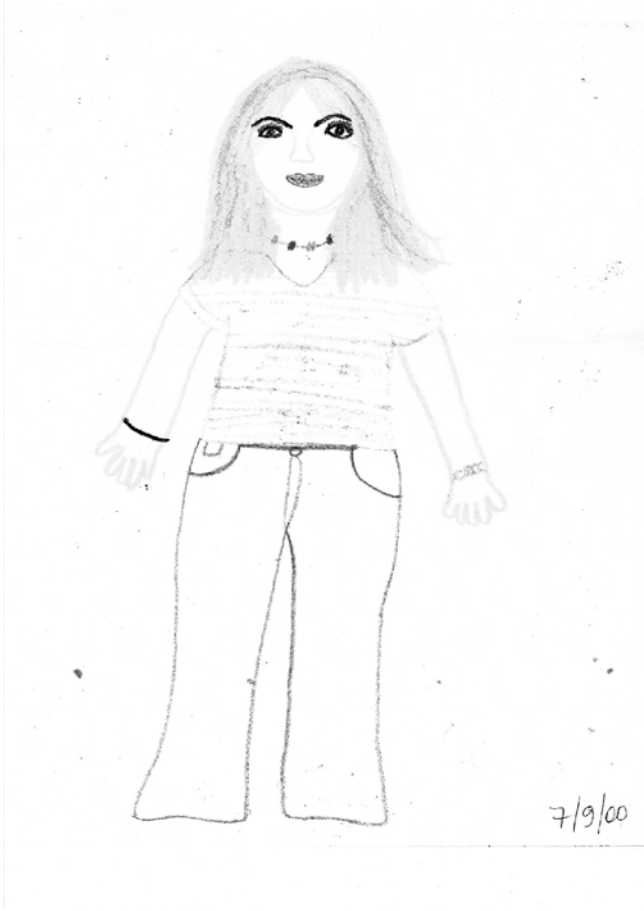

Figure 13.3

Through touch, unmet needs from childhood encounter emotional resonance in therapy and the genuine engagement of the therapist is made concrete. Jean Knox (2009) asserts that

> When any developmental process is distorted or inhibited in childhood, it often emerges in adult life with greater intensity, and puts adult skills to use to meet infantile needs. So language becomes subverted from its symbolic function and is used in the service of indexical communication . . . So, I think we need to find new ways to relate analytically to the patient's struggles to work through early developmental states of self-agency.
>
> (Knox 2009: 31–2)

And new ways may be found in the realm of the unspoken, to include the missing aspects of early developmental stages (Anderson 2007) which cannot be accessed directly by language. In Calatonia, the patient does not require any more the re-enactment of an intersubjective relationship in which the therapist serves as a kind of external metabolizing organ for the patient's experience. Grounded in their own body, now able to self-regulate, patients need a relational context with another human being who is capable of understanding them. As Gambini (2008: 185) put it, 'It could be said that there is a human instinct to seek the other, not any more at the level of companionship, self-preservation or mating needs. It is the seeking of the other person who can understand us.'

Andrea's case illustrates the need for understanding and the limitations of verbal therapy, as well as the function of the skin in providing containment. She was 12 years of age when her father died in a motorcycle accident a few days before Christmas. Her mother developed an aggressive cancer following the accident, and died seven months later. Andrea stood firm, and came for therapy (with Ribeiro-Blanchard) four months after her mother's death 'just to talk to someone' and to get help to improve her grades. Since the loss of their parents, she and her 15-year-old brother lived next door to relatives, though on their own, with help from a maid.

At intake, Andrea drew a person (Fig. 13.4) in black pencil, although she had a choice of coloured pencils. The person resembled a bird-like creature, with no arms, hands, or feet, which she identified as a boy and named 'Peter'. The symbolic meaning of birds is associated with psychological and spiritual transformation (von Franz 1977); however, in Andrea's life situation, it represented the withdrawing into a disembodied life, an involution into a stage of encapsulation into the soul wherein pain and suffering are avoided, and emotional development is arrested.

During the sixteen months that therapy lasted, Andrea did not cry or express verbally negative feelings about her parents. She never brought up the loss of her parents directly, only through its impact on her life: having to go grocery shopping with her grandmother, being home alone at night when her brother visited his girlfriend, cooking for herself, etc. She seemed to be holding all inside, for the sake of psychological integrity and survival, fearing the depth of her feelings. The limits imposed by her tender ego were respected and the goal was to help her sustain resilience, to get her developmental needs met within exceptional circumstances and, most importantly, to facilitate regular contact with areas of transpersonal support within her psyche to regain trust in life, despite its setbacks. These ambitious goals were possible only through bodywork.

She came twice a week, and in all sessions she requested bodywork, which she called 'massage'. In addition to Calatonia, the therapist applied in alternate sessions a technique called fractional decompression. In this technique, the pressure of the touch

Figure 13.4

is lightened following the rhythm of the patient's breathing cycles. It caused a profound relaxation in Andrea. It provided a space of safe surrender and a sense of containment that replenished and nurtured. After each session, almost unable to put her impressions in words, she drew pictures.

After about nine months, she brought romantic poems she wrote, about 'falling in love and finding someone special'. She stated she had no intention of starting a romantic relationship; however, she had noticed her feelings for a classmate. It became apparent that she was moving forward within normal development for her age group, with appropriate reasoning and experiencing of feelings and emotions. She graduated from secondary school, and felt excited about going to high school. At the last session, she spontaneously drew a human figure, immediately after a Calatonia (Plate 13.4). The space in the drawing is 'confined' to a third of its potential, yet she regained

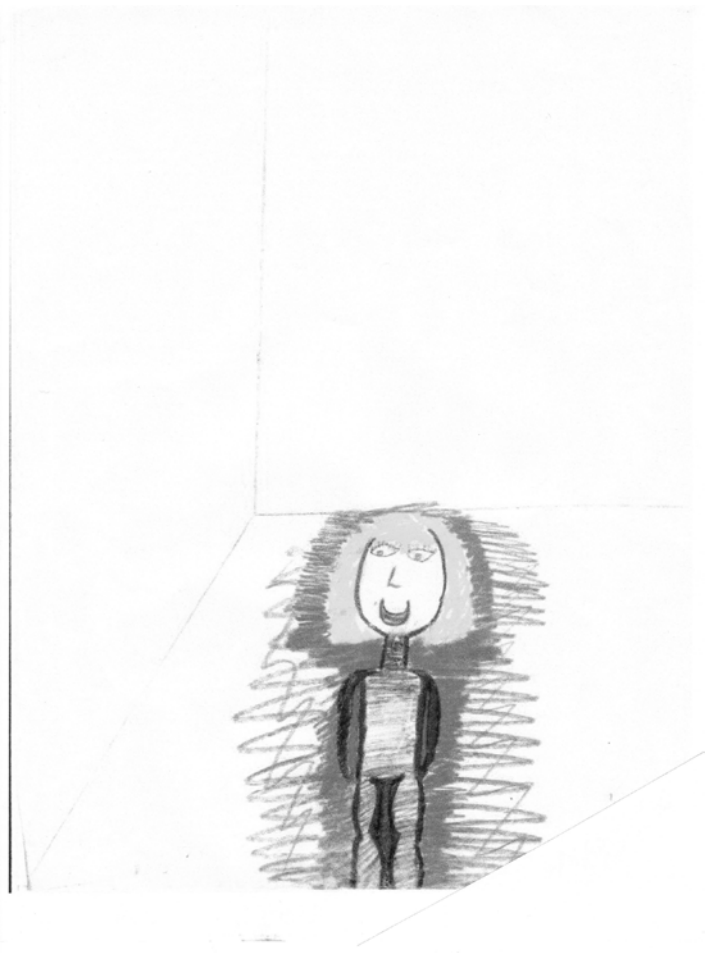

Plate 13.4

presence in the body and vitality. Limbs are defined, and the feminine has been embraced.

The Calatonia method stimulates an experience of oneself, of body and world, which is not permeated by language. It allows the regression of the libido to primitive phases of the human relationship, safely contained in a therapeutic alliance, mediated by the body. Thus established, this therapeutic alliance is at the level of archetypal transference, as Farah (2008) pointed out, a therapeutic contact that goes beyond the mere dialogue between two egos (those of the patient and the therapist).

The Self

A further dimension of Sándor's work refers to the therapist's active alignment with the archetypal field constellated by therapist and patient. Sándor taught his students to create an inner image of a third point between the two, patient and therapist, before touching the patient's body. Dethlefsen and Dahle (1990) described this third point as the integration of the opposites:

> This dualism of irreconcilable opposites between right and wrong, good and evil, God and Devil, leads us not out of polarity but only more deeply into it. The sole solution lies in that 'third point' from which all alternatives, all possibilities, all polarities can be seen as both 'good and right' and 'evil and wrong' at once, since they are part of the whole and consequently have a perfectly valid raison d'être, since without them the whole would not be complete.
>
> (Dethlefsen and Dahle 1990: 32)

This 'reminder' of the presence of an organizing entelechy (Whitmont 1993) or the transcendent function (Jung 1953: para. 121), facilitates the constellation of an archetypal setting supraordinated by the Self. As Machado (1994) described it,

> This is the picture of the relationship therapist-patient during a session of Calatonia: the patient lies down, with eyes closed, comfortable clothes, and the therapist sits, with his spine straight and arms loose, connecting to the patient through the therapist's fingers, which touch softly the toes of the patient, both silent, in an atmosphere of shady light. The beautiful and archetypal picture is completed with the idea of the 'third point' acting over and allowing the 'field-force' to manifest.
>
> (Machado 1994: 128)

This archetypal ritual brings the body into acceptance, not only as a symbolic dimension to be interpreted psychologically within the psychotherapeutic context, but also as an unavoidable and present dimension of our humanness.

We conclude with two detailed cases so as to demonstrate dynamically the application of Calatonia.

A boy's tale (told by Rios)

Arthur was 8 years of age when he came for psychological evaluation. He had asthma attacks regularly and hospitalizations about every two months. He also presented academic and behavioural problems that sprung from low self-esteem. His mother came alone to the intake, and referred to Arthur's father as an aggressive man who rejected psychological treatment. The father had fertility problems and both of the

couple's sons were adopted at birth. His mother cried throughout the assessment, and described Arthur as a vulnerable child, deeply sad and depressed. She appeared fragile, burdened by guilt because of her frequent explosions of aggressiveness and impatience with Arthur. The marital relationship appeared to be tense, and she complained about her husband's rough manners.

During the psychological assessment, Arthur was compliant and cooperative, applying himself to the tasks presented to him. Between assessment activities he played out hero and warrior games, and chose activities that involved darts, archery, fishing and bonfire making. He showed a great need for expansion, and an incipient constellation of the Hero archetype, apparently blocked by his difficulty in identifying with his father. He was the younger child, frequently humiliated by his father and brother's strength. His main attachment was to his mother, although his brother was a potent role model, a hero to him. Arthur drew his father as a tyrannosaurus rex – an impossible relationship. At the beginning of therapy, he had the following dream: 'My brother had died. A native Indian wanted to kill me, so I told him he would have to kill everybody. He started to kill us.'

Our sessions began to have a pattern: Arthur proposed games such as football and fencing, and when he tired and got out of breath, he withdrew into a corner, cuddled stuffed animals, like a baby begging for containment, and asked for bodywork. Initially, the bodywork consisted of guided relaxation so as to focus on the whole body and then on each part of the body, exploring the movements of each joint. Next, he was asked to feel the contact of his body with the mat, as if his body was 'stamping' the supporting base. This technique evolved to painting his body contour on the floor, which he then filled with drawings of his internal organs and feelings. He always stressed the outer line of his drawings, as if he wanted to contain the feelings and impulses locked inside him.

Talking about his feelings and his difficulty in expressing them, Arthur confided that he felt fearful every night and slept poorly. He started to draw in a small notebook all the things that scared him: the witch who lived in the hallway of his house and clawed to the threshold of his bedroom, or the spirits and ghosts who lived behind the curtains. After some time, he concluded that in fact, he was afraid of his 'biological mother' – a woman who could come one night to take him away because she had the authority of being the 'real mother'.

At that point, he presented less and weaker episodes of asthma and bronchitis. However, his behavioural problems increased. He developed insomnia, phobias, and aggression in school. In therapy, he fought the therapist with swords, and hunted insects, such as worms and snails, placing them in a terrarium. Sometimes he killed the insects, but for the most part, he kept them captive and observed their behaviour. He had great interest in their feeding habits, and tried to make sense of his responsibility over how and why they died. Following that phase, he decided to have little fish in an

aquarium. Concurrently, he asked for bodywork that involved touch on the joints, and expressed that he felt safer when he sensed the presence of his body, concrete, alive. The technique utilized was gentle touch on the articulations of the heels, knees, wrists, elbows and shoulders, ending with similar touches on his head and face. At that stage, he dreamt, 'I am home and through the window I see some men snooping on me. I close the curtains, and they feel angry. Then, they break into my house and kill my mom.'

The sensation of presence in his body, experimented with in physical activity, and the anchoring provided by the bodywork, provided deeper trust in the therapist. To relax in the presence of another meant to him 'a safe surrender', and permission to simply be. Such surrender gave him the opportunity to speak about his fears of dying or killing someone, or of his parents' dying or giving up on him and abandoning him. Facing his own anxiety, he built a dummy that represented death. It was made of hollow plastic tubes, and had a (plastic) skull as a head. Death was then painted in red, as if it was dirty with blood, and dressed with a black cape. He stated that death was hollow because it passed by and sucked the living ones inside itself, as opposed to his own body that he now experienced as dense, filled with organs, sensations and fantasies. It became clear that the 'real mother' he feared so much was the archetypal mother in its destructive aspect.

After leaving the death dummy visible in the playroom for a month, he asked the therapist to put it in a closed box, to prevent it from scaring him. One session, he brought news that 'would make the therapist happy': he no longer feared the witch, his real mother, or the knifed man at night. His attacks of asthma ceased and his sleep got better. However, he was still aggressive in school. He cursed and pushed other children when provoked, without any impulse control. He was rejected by most classmates, and was usually left alone in the playground.

He brought a dream: 'A tyrannosaurus rex came running after me and ate my head.' At that stage, Arthur used to ask for massage on his back as soon as the session started. Next, he would make a bonfire in the backyard in which he burnt, symbolically, all people that bothered him. We were able to talk directly about his parents, and he admitted to being very angry with his mother. She treated him as weak and sad, in his own words, 'She thinks I am weak, that I am a poor thing.' At the same time, he could not identify with his father, perceived as rude and strong. Through his dream with the tyrannosaurus rex, Arthur understood that the aggression that hurt him was not his father's but his own. It manifested impulsively and turned people away from him. He came to terms with the fact that his father had no manners or affinity with a child's world. He accepted that his father loved him but did not know how to get closer.

After that period, Arthur played fights and competitions with the therapist for a semester. He strove to win within the rules, and at the same time, took care not to hurt the therapist's feelings in the process: when he was winning, he always gave an

honourable exit to the therapist. Slowly, he improved his social conduct as he learnt how to give way to his emotions appropriately. At the end of that year, he asked his father for football boots, and started to play football with his father, brother and friends. He then asked to stop therapy because it was not fun any more to play with the therapist, whom he had surpassed in football skills long ago. In his last session, he burnt the death dummy.

Arthur's treatment lasted about two years. At the beginning of the treatment, Arthur developed body awareness and containment, which led the physical symptoms to migrate from the body to the psychological arena. They became his fears of the mother and death and his aggressive behaviours. As Arthur began to feel his body as a safe shelter for his existence and to train it as an adequate instrument for his needs of expression, he developed a body esteem that slowly extended to his contact with and care for others. Being treated with gentle bodywork that did not imply fragility made it possible to connect to his kindness. Stronger, able to relate to his father and brother, the constellation of the hero archetype occurred and his development found its natural course. The death became hollowed – but not his body and psyche.

Becoming whole: Calatonia in a case of schizophrenia (told by Seixas)

Nina was referred for psychotherapy through a government programme for low-income patients. She had had previous unsuccessful attempts at therapy with both psychologists and psychiatrists at our clinic, before we met. She remained in therapy with me for four years, during which she also had psychiatric follow-ups. At intake, she was 27 years old and very difficult to approach due to her aggressiveness. Her psychiatric history had started at age 19 and included eleven hospitalizations, complaints of frequent migraines, night terror, delirium and hallucinations, both visual and auditory. She also presented with insomnia, aggressive and self-harming behaviours, persecutory ideation, and strong disturbance of emotions. Her symptoms at hospitalization led to a diagnostic of schizophrenia.

In our first session, Nina did not say a word, looking uptight and mistrustful. I asked a few questions, to no avail. After attempting to engage her for almost half the session, I proposed a relaxation, as she looked very tense. To my surprise, she stood up, walked to the massage table and lay down. I briefed her on the Calatonia protocol and she accepted it. At the end, she did not say a word when I asked for her observations; she grabbed her purse and left. This scenario repeated for sixteen sessions. Nina did not miss a session and was never late, which led me to believe that we had a bond. On the seventeenth session, she answered my greeting. She spoke for the first time and gave me permission to ask whatever I wanted. Slowly, I gathered a traumatic history of severe beatings by her parents as a means of disciplining, and intense sibling rivalry and abuse.

At age 12, her eldest brother raped her and Nina never told anybody, fearing that her brother would retaliate. She became enraged by the fact that she was a woman, as it represented being vulnerable, and acted out violent behaviours that excluded her from school. She was about 19 when she was raped again by a handyman at the house where she worked as a maid. This triggered her first psychotic episode, and she was hospitalized shortly after the rape. At the psychiatric hospital, she was medicated and given electroconvulsive therapy without any positive results. After the first hospitalization, there followed a series of them, and they became cyclical. Nina would stay at the hospital for long periods, then be released for short periods and hospitalized again when her symptoms became unmanageable.

It had also been damaging to her to be frequently exposed to her parents' intimacy from an early age, due to the lack of privacy in their home. She was still living with her parents during her therapy with me, and was still subject to hearing them having sex or fighting about it. Each time those incidents happened, she came to the clinic very agitated, and out of control, causing problems in the waiting room.

She had hallucinations about animals and insects in her room, mostly at night. They were snakes and white and colourful spiders that disappeared when she howled at them. There were also monsters, spaceships, and a person who stuck a wheel full of needles in Nina's head. She also heard voices that told her to kill or strangle people. Occasionally, the voices made unrecognizable noises, speaking in a way that Nina did not understand. In order to decrease the noises in her head, Nina resorted to heavy use of alcohol.

I utilized several bodywork techniques, offered to her in a playful manner as if it were a child's game, due to Nina's immature emotional development. She stated the touch felt like the affection she had never received from anybody in her life. She confided that initially, she was afraid I would suffocate her during the relaxation, but with time that thought disappeared. Because of the violence and abuse she suffered throughout childhood, she was averse to physical contact. However, the gentleness of Calatonia demonstrated to Nina that it was possible to establish trusting relationships based on the well-being she experienced. To keep clear boundaries, I never touched Nina beyond the bodywork sequences, avoiding inappropriate transferences or a mistaken interpretation of touching.

One session, Nina brought the following dream: 'I was in a dark place that resembled a huge and cold room. It was full of young women. I had a migraine, and one of them told me she would operate on my head. I woke up scared.' She believed that the characters of the hallucinations dwelled in her head, and caused her migraines. I suggested that we play a game, in which we performed a 'make-believe' surgery in her head. I told her we would do it as suggested in her dream to make her feel better.

She did not accept it right away, however. Three sessions later, she asked to be

'operated on'. She sat on a chair, and I worked with gentle touches on her face and scalp. At each touch, I associated one step of the surgery, 'asepsis', 'opening of the skull', etc. When I was supposed to open her skull, she became tense, opened her eyes and told me, 'People are getting out of my head.' I suggested that she breathed deeply, inhaling more anaesthetic and allowing those people to leave. After finishing the sequence of touches, I informed her that the operation was successful and recommended that we wait until the effect of the anaesthesia was over, to check on the patient. She opened her eyes and told me she felt a floating sensation and dizziness. She reported seeing people and creatures leaving her head during the procedure, and for a moment they 'threatened to get me', but then left by the window.

After that session, she no longer heard voices, or saw threatening animals and spaceships, and the therapy took a new course. She expressed her wish to learn how to read, and we spent a great amount of time in sessions exploring her emerging intellectual interests.

About a year after the 'surgery', Nina started to relapse. She started to neglect her self-care, appointments to the dentist, to the doctor, etc. She developed scabies and lice. She stopped taking the medication provided by the psychiatrist. She skipped sessions, and after a while, I learnt that she had been hospitalized again. The trigger of this psychotic episode seemed to be the fact that she had reached a point of development in which therapy would no longer be necessary. However, our relationship was a central reference in her life and therefore difficult to leave. She needed to sink back into the unconscious, in order to renew her strength and face further development, a well-known oscillation of psychic energy between conscious and unconscious.

She came to see me after being discharged, and told me she had done 'a lot of thinking' while hospitalized. She had come to the conclusion that everyone had a cross to carry, and she needed to carry hers alone without pushing it onto other people. She began night school for adults, and soon became respected by her classmates for being the best student. She found herself a job as a customer service representative at a retail store. After my vacation she brought me a new picture of her – that was our last session. She told me that she would take care of herself, and wanted to know whether she could count on me, if needed.

The trauma of the beatings and rape that Nina suffered in childhood had caused the constellation of complexes that held her energy in the unconscious. With little libido left available for the functioning of her ego, she adapted poorly to the environment: she had no friends or support system, and was illiterate and unable to reach out to the world. The typical characteristics of schizophrenia – disturbed thought, affect and sensory perception – did not recede with psychiatric hospitalization and medication, which she took for twelve years after the first psychotic episode. In general, the treatment of psychotic patients has a poor prognosis, because of the isolation in which they live. In Nina's case, body psychotherapy was instrumental in reaching out to her

and bringing the psyche's energy (libido) back to consciousness, now strengthened by strong rooting in the body. Calatonia seemed to have redirected energy to a zone of primary investment. Subsequently distributed to other areas and functions through self-regulation, it helped reorganize her contact with reality. The gentle touch also facilitated the establishment of a positive bond that led to defining limits between the 'I' and others, restructuring the ego's boundaries in trust and safety. For Nina, the Calatonia method represented the opportunity of a psychological rebirth.

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Chapter 14

'Crouching Tiger, Hidden Dragon'

The transformative power of posture and breath

Suzanne Fuselier and Debra Winegarden

This chapter describes a practical application of Jung's (1958) concept of the transcendent function with particular attention to the principles and therapeutic practices of Robert T. Sharp and Moshe Feldenkrais, which focus on breathing and posture. Based on a workshop presented in Zurich (Fuselier and Winegarden 2008), this chapter identifies connections between these techniques and the Jungian concept, drawing upon Fuselier's extensive experience as a practitioner as well as building upon ideas by Winegarden.

This chapter's central premise is that some people possess an inner transformative power, manifesting in awareness of their own posture and breath, which has a dynamic healing effect. Posture and breath represent both conscious and unconscious states of being, and are therefore illustrative of the interplay of conscious and unconscious aspects of the psyche. The primary experience that seems to be within the individual exerts an influence; a dynamic effect that reaches beyond the individual to affect others participating in the environment.

The potential of this dynamic effect can be conveyed through symbolic language and metaphor. The title phrase has become well known since Ang Lee's martial-arts movie, *Crouching Tiger, Hidden Dragon*, released in 2000 (based on a novel written by Wang Du Lu before the Second World War). We make a somewhat different use of this archetypal imagery. In the present context and our interpretation, Crouching Tiger portrays the powerful nature of the conscious self, representing the attributes of anticipation, determination and appetite, as well as of active interaction with the external, temporal world. The Hidden Dragon portrays the even more powerful nature of the unconscious self, which resides deep within all individuals. In contrast to the Tiger, the Dragon represents active interaction with the internal timeless world within one's self, representing ancestral history, primordial drives, and biologically based character traits. The dynamic relationship between conscious and unconscious components greatly influences the dynamics of social settings, for archetypal identities exert their influence and thereby directly impact, for better or worse, on the sense of personal space. Individuals bring both a Crouching Tiger (their conscious ego, external self) and a Hidden

Dragon (their unconscious, internal self) into the Room (a social setting). Their proxemic impact may contribute to a sense of either a Crowded Room or a Spacious Room.

Applying the concept of the transcendent function

Jung developed this concept in a brief essay, written in 1916 but remaining in his personal files until discovered in 1953 by students of the C.G. Jung Institute in Zurich. It was first published by the Students Association in English in 1957. Jung did considerable revisions on the German original, and added a prefatory note in which he wrote:

> How does one come to terms in practice with the unconscious? This is the question posed by the philosophy of India, and particularly by Buddhism and Zen. Indirectly, it is the fundamental question, in practice, of all religions and all philosophies. For the unconscious is not this thing or that; it is the Unknown as it immediately affects us.
>
> (Jung 1958: 67–8)

Jung posited the transcendent function as a psychological process that 'arises from the union of conscious and unconscious contents' and manifests itself as a 'quality of conjoined opposites' (Jung 1958: par. 131, 189). To him, a confrontation of the two positions generates a 'tension charged with energy and creates a living, third thing'; that is, a 'movement out of the suspension between opposites, a living birth that leads to a new level of being, a new situation' (Jung 1958: par. 189). This 'third thing' is usually understood as a concrete symbolic representation. Jung himself elaborated the concept's practical implications by formulating the technique of active imagination, widely applied by Jungian practitioners ever since (see relevant citations in Chapters 2, 3, 8 and 12 of this volume).

The application described here differs from the above in that it does not focus on images, but nevertheless it maintains the idea of an inner transformative power, encapsulated in Jung's concept. Robert T. Sharp and Moshe Feldenkrais lived decades apart and continents away from each other and from Jung. The three men did not know each other personally; their personal and professional developments were varied, yet they shared a common interest and showed an affinity of thought in their clinical work. While their therapeutic techniques differed, the result was similar – the activation of the transcendent function leading towards individuation in those who had sought their help.

Whereas Jung in Switzerland and Feldenkrais in Israel achieved international acclaim in their profession, Sharp practised successfully but in relative obscurity, in southern California and Arizona, for fifty years from the 1960s into the post-millennial decade. He studied and wrote extensively about

medicine and psychology before completing a doctorate in chiropractic and naturopathic medicine, but never published. In preparing our workshop (Fuselier and Winegarden 2008) and this chapter, we used portions of his unpublished writings and correspondence, as well as Fuselier's private sessions and conversations with Sharp in Los Angeles, California during 1973 to 1989. Exposed to Jung's principles of the transcendent function, archetypal characters, and individuation in his earlier studies, Sharp incorporated Jung's ideas, along with those of Wilhelm Reich, into his pioneering work in manipulation techniques. Unlike most of the techniques employed by doctors of chiropractic and naturopathy at that time, Sharp's technique was based on a more holistic, rather than symptomatic, approach. His approach focused on the musculature and its intimate relationship with the spinal structures as well as the mind and the emotions. Sharp reasoned that the neurological organization in the brain for both posture and breath included links to the emotion centres in the brain; this linkage allowed changes in the emotional states to influence appropriate changes in movement patterns for breath and posture. Sharp concluded that even though the patterns were largely unconscious throughout one's life, one could use awareness of muscular tension to alter the movement patterns, thereby effecting change in moods and mental activity. Sharp would educate his patients in this understanding as part of his therapeutic approach to the treatment of their conditions. His favourite maxim, well known to all his patients, was: 'The body is a statement of the Being' (Sharp, private sessions in 1973).

Preceding Sharp by a decade, from the 1950s to the 1980s, Moshe Feldenkrais developed his own approach in the emerging field of neuromuscular education. He authored visionary books (Feldenkrais 1972, 1977, 1981) filled with concepts and terminology which arguably closely parallel the Jungian concept of the transcendent function as well as two other important concepts: archetypal characters and individuation. Feldenkrais applied his theories to the social setting of his clientele in Israel, which resulted in the evolution of a unique form of movement therapy. He created new techniques used in either individual or group lessons, which he taught to the general public in Tel Aviv over several decades. Later, Feldenkrais began to travel, teaching professionals and 'lay' public throughout Europe, North America, and Australia. He has formed an international institute responsible for his published works and professional training programmes. Currently Feldenkrais's lessons are internationally trademarked as 'Awareness through Movement' and 'Functional Integration' (see www.feldenkrais.com). Feldenkrais spoke of the goal of any movement lesson as being conscious awareness of unconscious movement patterns. He designed an exploratory style that permits drawing forth unconscious patterns into patients' conscious experience. In a videotape used in a training programme during 1992–6, Feldenkrais described the experience of becoming conscious of unconscious patterns as the moment of 'Ah Ha!' which cultivated 'mental muscularity' in his clients.

He preferred to call his therapy an 'education', because he focused on creating an experience of 'educing', which meant to bring forth. The results accomplished in a movement lesson are termed 'functional integration'.

The idea of functional integration closely parallels Jung's concept of the transcendent function in that the patient's formerly unconscious body patterns are brought into consciousness with the help of a 'gatekeeper'. Feldenkrais's concept parallels also Jungian individuation in that the person is viewed as becoming less merged with unconscious movement that prevents healing and growth from taking place. This transformative process implicitly employs body-based references of individuation so as to explore the person's movement patterns. In our view, these patterns are representative of personal archetypal characters in motion. In massage patients, archetypal characters are readily identified by altered postures and movements, which point the practitioner toward the patient's embodied complexes and energy centres. During examination and treatment, the presence of such contractions in the muscles confirms the effect that particular archetypal characters may have on the individual and their muscle tension patterns. Individuation is facilitated in each session by the therapist's deliberate manipulation of the affected muscles. During and after the massage, the patient experiences increased awareness of the affected muscles as well as an improvement in their condition. The influence of such tension or restriction on their physical self and their sense of well-being is undeniable, as the patient's experience of achievable recovery is evidenced by a sense of release, renewal, comfort and wellness once lost, but now regained. To us, the concept of the transcendent function is demonstrated when these specific muscle tension patterns are finally released from the unconscious control of the cerebellum to be returned to the conscious control of the motor cortex.

Two examples from our respective professional work may illustrate the point made here.

John

John, 30 years old, who worked as a medic in the National Guard, came to Fuselier's practice for treatment of migraines and frequent episodes of pain and stiffness in his neck and back of an unknown aetiology. His X-rays were unremarkable. Examination findings included moderate degrees of spastic musculature throughout his cervical and thoracic paraspinal muscles with limited ranges of motion for his cervical and thoracic spine. He reported the symptoms would frequently occur while at work. Initial treatment included soft tissue manipulation of the affected muscles and chiropractic adjustments of the involved spinal segments. It was noted that John's posture and breathing would alter significantly when talking about his commanding officer. John reported that he was intimidated by him. When speaking about the officer, John would change from having an erect sitting posture with

relaxed breathing to a protective, defensive one where his neck was thrust forward with his upper back rounding out and hunching over. His breathing movements became tense and shallow, though he was unaware of the change in his posture or breathing. By making use of full-length mirrors, John was encouraged to notice the changes that he went through when discussing his work circumstances. Movement lessons were added to his regimen to further assist him in gaining control over his unconscious responses. Following those suggestions, John repeated the lesson each day briefly before going to work. Having done that for two weeks, he reported a dramatic decrease in the frequency and intensity of his symptoms after having a revelation while at work one day. John realized that his commanding officer's voice and mannerisms resembled those of his father, who had been frequently physically abusive toward him when angered. John recognized that his reaction to his officer mimicked the physical reactions he used to experience as a child when confronted with his father's anger. With this realization and insight, John felt empowered; and, with the self-awareness techniques, he was now able to alter his painful posture habits and tense breathing whenever those were triggered by the presence of his commanding officer.

Tina

The case of an athlete, whom Winegarden coached for an upcoming bodybuilding competition, demonstrates the body complex in its transition into awareness. Tina was a promising athlete with a physique that was well balanced, proportioned and lean, and had full muscle bellies (fully developed, mature muscle). She followed nutritional advice and had been training correctly for the event, yet she had complained that she never felt good about herself while on stage. She reported that she had lost previous competitions even though she was in her best condition. Tina brought videos of two of her previous competitions, which were reviewed and analysed. The videos revealed that Tina appeared to be holding her breath which altered her facial expression to a grimace, made her appear stiff, and gave the impression that she was on the verge of collapse. She had not realized those aspects of her appearance, and she was motivated to change the 'scared person persona' as she called her 'problem'. Tina said that she had worried she was going to be judged harshly and might faint. Having her focus on what she had been doing wrong or on pathology would have increased her sense of insecurity. Tina consented to do an imagery exercise instead, whereby she was able to visualize herself engaged in the opposite behaviour than what she actually did in the videos. She imagined herself as walking on stage feeling confident, relaxed, and able to fully release her latissimus dorsi (lats) muscles in her back, while also enjoying the moment. This visualization exercise was repeated three times by Tina in the session and daily by herself until her competition. After the show, Tina said that she was amazed how the visualization exercises had helped her to become a 'victorious

warrior' in her mind's eye – an image carried onto the stage, manifesting in her commanding and powerful presence. To access Tina's unconscious body complex and bring it into her awareness did not require long-term therapy or her having a particular predisposition or intellectual ability of self-reflection. The transcendent function is a widely available psychic resource.

Reflections

As Jung said about the transcendent function, 'Consciousness is continually widened through the confrontation with previously unconscious contents, or to be more accurate, could be widened if it took the trouble to integrate them' (Jung 1958: par. 193). His challenge to 'take the trouble' is a call to practitioners of the healing arts to connect people with their bodies rather than merely treat symptoms. Directly or indirectly, this challenge is clearly answered in the methods developed by Sharp and Feldenkrais, as well as by countless practitioners of the holistic health movement who have incorporated Jungian ideas irrespective of professional background, specialization, or clinical framework. Since the 1960s in North America, increased popular interest in all things Eastern, esoteric, or occult has begun to influence healthcare practices. The advent of multidisciplinary practices staffed with traditional and non-traditional therapists, offering more holistic approaches that combined therapies in a complementary fashion, were eagerly sought by an increasingly sophisticated clientele. Jungian concepts continue to find fertile ground in the new techniques of massage and movement therapists; but they have older precedents.

The application of holistic concepts in the Chinese tradition of healthcare provides a precedent to Jung's concept of the transcendent function. In the Far East, the most ancient texts on healing include manual manipulation for a broad range of ailments. These techniques were applied not only to observable physical symptoms but also to conditions of the mind, the emotions, or the soul. In millennia-old writings, Chinese priests and healers wrote of the cosmic, spiritual and supernatural forces that manifested in the natural world of the physical body, and how these forces influenced the health of all individuals. The timing and type of cures to employ, the lifestyle changes to undertake, the mental and physical exercises to perform, even the diet, were all imbued with a sense of the divine. In 1988, one of us (Fuselier) studied therapeutic practices at the Beijing School of Oriental Medicine in China. The school curriculum included classes in Tui Nah. Tui Nah, an ancient system of manipulation techniques based on the principles of Chinese medicine, embodies knowledge gathered over several thousand years and which is still actively employed throughout China today. Tui Nah is the antecedent of several modern disciplines including chiropractic, massage, reiki, osteopathy, and acupressure. During clinical and hospital rounds,

doctors and interns were observed as they employed Tui Nah in their treatment protocols. They treated patients of all ages and suffering all manner of conditions. The treatments prescribed by the Chinese doctors revealed an understanding of the dynamic effects of self-awareness on posture and breath. These treatments essentially provided a synthesis of body, mind, and healing activities, with the emphasis on the cultivation of self-awareness.

Jung did not consider the term 'transcendent function' as referring to anything 'mysterious or metaphysical', but to a psychological function that is real in a concrete sense (Jung 1958: par. 131). As we understand it, it is transformative power already seen at work when humans are born. At birth, the most dramatic of transformations takes place. Existence as a being lived in a secluded, aquatic environment is utterly changed to an open terrestrial existence. All humans thus experience moving from an essentially unconscious life in the timeless watery depths of the womb to the beginning of an increasingly conscious life in the light – a life now lived on land, a life apart from the womb. This transition is all too real in the newborn's actual experience of gravity along with myriad other initial, blood-soaked, mind-altering sensations that the newborn encounters. The transition is realized through a tremendous amount of alterations taking place within the body (Guyton 1971: 993). The incoming tide of air in a newborn's first breath brings a host of chemical messengers heralding the arrival into a new environment. These gaseous catalysts of change trigger a cascade of biochemical activities within the brain and throughout the body, most significantly within the circulatory system of the heart and lungs. Certain openings, like the Foramen Ovale in the atrial wall, and arterial passages, such as the Ductus Arteriosus and the Ductus Venosus, which directed the blood's flow while in the womb, are now closed while other new passages are opened to direct the blood's flow toward the lungs for newly oxygenated blood (Guyton 1971: 983). Multiple dozens of muscles throughout the chest, abdomen and back begin to move in a new way, and will do so until death. These dynamic body changes are initiated when the newborn's brain recognizes with its very first breath that it is now in an environment of air. The transformative experience of birth could be viewed as the first vital expression of the transcendent function, which is latent within us for the rest of our lives.

It is speculated here that the transcendent function is activated at birth with the process of breathing. The neurological organization for breathing includes links to the emotion centres in the brain (Gray 1974). The frontal lobe of the cortex regulates voluntary movement, higher thought processes, and emotions. This area of the cortex refers sensory input to the thalamus which, in turn, relays sensory information between the cortex, cerebrum, brainstem, and the spinal cord. Surrounding the thalamus and interacting with it, is the limbic system which regulates instinctive behaviour, expressions of emotions, and the effect of moods on external behaviour. The medulla, located on the brainstem, sustains breathing and heart rates and

also maintains posture. This linkage allows changes in our emotional states to influence a change in our movement patterns for posture and breath. Most of the time, the change is unnoticed by the person; the change remains quite under the control of the unconscious, primitive, reptilian portion of the brain. The actual process of responding to a change in the state of being is organized at the neurological level to succeed in this critical function whether conscious or unconscious.

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Having entered the above 'space of questions', this chapter's exploration arrives at a place of conclusions. The first conclusion is that the transformative power possessed by all humans is the psychological function identified by Jung as the transcendent function. The second conclusion is that in states of conscious awareness – and with the practitioner's help – some people may access their innate transcendent function (as the concept is interpreted here), and through techniques promoting self-awareness may consciously adapt or alter their patterns of posture and breath.

In terms of our title metaphor, the ability to alter vital patterns from unconscious dominance brings the symbolic Hidden Dragon to integration with the Crouching Tiger, the conscious patterns. To use another metaphor, a two-way street exists within consciousness, where one direction is toward changing one's state of being, which brings about a change of posture and breath; the other direction is toward changing one's posture and breath, which brings about a change in the state of being. This two-way street is travelled by everyone within social settings, as we bring along our Crouching Tiger and Hidden Dragon into our interpersonal relationships and performances, as seen in the examples of John and Tina.

Third, by cultivating self-awareness of archetypal and complexe-based influence on posture and breath, people may facilitate their access to the transcendent function within themselves. This posits the dynamic role of the transcendent function throughout one's life as a functional ability available to some individuals naturally and to others through self-awareness brought out in a relationship with a practitioner. Jung concludes his essay:

> The transcendent function not only forms a valuable addition to psychotherapeutic treatment, but gives the patient the inestimable advantage of assisting the analyst on his own resources . . . It is a way of attaining liberation by one's own efforts and of finding the courage to be oneself.
>
> (Jung 1958: par. 193)

Such liberation may be symbolized as a Dance in a Room: a most fluid, harmonious, cooperative dance in a Spacious Room between the archetypal characters of the conscious Crouching Tiger and the unconscious Hidden

Dragon, a dance full of meaningful movement that can be realized within the dance of life, be it in everyday settings or a therapeutic context.

A practical example: a movement lesson

This final section provides an example of a movement lesson for breathing in the sitting and standing positions. It was originally created for a seated audience, and is offered here as a sample of movement lessons taught to clients in a holistic health treatment programme. The lesson, based on the fundamental organization of a movement lesson as developed by Feldenkrais, was adapted for our workshop. It provides participants with an opportunity to experience their breathing patterns with conscious awareness and to transform unconscious, restrictive breath movements.

To begin, a movement lesson is made up of three parts: Assess, Explore and Integrate. In the first part, turn your attention inward and evaluate your sense of breathing. Attempt to sneak up on yourself so as to notice what your sense of breathing is without any changes in your way of doing it. In the second part, explore and experiment with the components of breathing. In the third part, the insights gained are assimilated and reinforced through the repetition of the your newly discovered breathing movements in different postures and positions.

There are guidelines to a successful lesson: do the movement slowly, gently, without effort or strain. Make your movements small and easy, within your comfort range. The idea of 'No pain, no gain' is not helpful at all in this lesson. This entire lesson can be done starting in the standing position. It can be used while walking as well. Traditionally, Feldenkrais did not use music or imagery in his lessons. However, through experience, it has been found that music and imagery can enrich the ambiance of a lesson. Explore in silence first, and add music later. By using the imagination, the lesson can become a vehicle for exploring personal archetypal characters. For example, begin and end the lesson by exploring your intuitive sense of both your personal Crouching Tiger and also your Hidden Dragon. As you attempt the different movements in the lesson, particularly with your eyes closed, allow for images of those archetypes to populate your imagination. During pauses in the lesson, recall your images of these powerful, primordial characters. Consider the changes they undergo as you proceed through the lesson. Let these two imaginary creatures along with their characteristic movements influence your exploration of the new movements in the lesson.

Follow the twelve steps below:

1 Settle comfortably into an upright chair, close your eyes, and breathe in and out several times. Begin to notice, without making any changes, your sense of movement with each breath as you inhale and exhale. Is your movement equally full in both halves of the body? Does one side move

more fully or more freely than the other? Are there any areas of pain or discomfort as you breathe? After you have taken several breaths and finished your observations, pause, then open your eyes. For the rest of the lesson, it is recommended to keep your eyes closed as you do each of the new movements. With your eyes closed, your ability to focus on your movements and the sensations they produce is increased.

2 Next, as you breathe, notice the details of the large and obvious movements in the chest, abdomen and front ribcage.

3 As you continue to breathe, notice the small and subtle movements that happen in the head, collarbones, spine and back ribcage. Pause from your observations before beginning the next step.

4 As you breathe in and out, gently arch the lower back with each inhalation and repeat several times. Arch the lower back with each inhalation and soften the muscles of the chest and abdomen so as to increase the movement happening in the chest and abdomen. Do this movement several times, paying close attention to your sense of comfort and ease as you breathe. Do not strain or attempt a large amount of movement in arching the lower back. Pause, and return to your normal breathing before the next step.

5 Breathe in and out, draw the abdominal muscles together slightly and round the lower back outward with each exhalation. Be aware of allowing the pelvis to rock forward slightly to increase the lower back rounding outward. Do this movement several times with each exhalation, pause, and return to your normal breathing before the next step.

6 Combine the arching of the back on inspiration with the rounding of the back on expiration. As you do these movements of the lower back, be sure to coordinate them with each phase of breathing. Be aware of any sense of effort or strain on your part and strive to reduce it. Breathe in, arch your lower back; breathe out, round the lower back outward. Let the movement be small, easy, effortless and rhythmic. Pause, and return to normal breathing before the next step.

7 Return to using the movements of the lower back as you inhale and exhale, adding a slight lifting of the head, tilting it toward the ceiling as you inhale; add a slight dropping of the head, tilting it toward the floor as you exhale. Do this movement of the head and back coordinated with breathing in and out several times. Again, be aware of doing small, fluid, easy movements that are effortless and rhythmic. Pause, and return to normal breathing before the next step. Return to breathing in and out combined with the lifting of the head and the arching of the lower back on inhalation, and the lowering of the head and the rounding out of the lower back on exhalation. This time, as you repeat these movements, focus your attention on where the movement starts in your body and where it ends.

8 On exhalation, start the movement with the dropping of the head, then let the movement round out of the lower back as you finish exhalation.

Repeat this coordination of inhalation and expiration with movements that begin at the head and end at the lower back. Pause after you have done this movement several times. Now reverse the chain of movement starting it in the lower back first and letting it lead up to the head. As you arch the lower back, inhale, let the movement continue up to the tilting of and the head as you finish the inhalation. Do the same process of beginning the movement in the lower back for exhalation. Repeat the movement several times, striving to keep the movements fluid, easy, effortless and without strain. Pause and return to normal breathing before the next step. Notice if your sense of breathing is changing. Is it more full or balanced with both sides breathing equally? Is it more fluid or easy to do? Is there less sense of discomfort, pain, or restriction?

9 Next, add a movement at both shoulders to the process of inhalation. With each inspiration let the chest lift a little and the shoulders roll backwards so that the motion is conveyed down to the hands with the hands turning outward so the palms are facing away from the body. Do this movement of the shoulders and hands coordinated with inspiration several times. Pause before the next step.

Now do the reverse movement in the chest, shoulders and hands on exhalation. As you breathe out let the shoulders roll forward and the chest draw down with the hands turning inward and the palms facing toward the back of the body. Repeat this chain of movement from the chest to the shoulders to the hands coordinated with the inhalation and exhalation of breath. Strive to have an effortless, fluid experience. Pause before the next step and return to normal breathing.

10 Return to breathing, adding in all the movements, the lower back arching, head tilting upward, chest rising, shoulders rolling outward on inhalation, along with the reverse of these movements, the lower back rounding out, the head dropping down, the chest drawing down, and the shoulders rolling forward on exhalation. Repeat this combination of all the movements coordinated to the phases of inhalation and exhalation several times and pause before the next step.

11 Now place your hands palm down resting on your hip bones at your waistline. As you inhale, gently push your hips forward with the palm of your hands, doing this several times while noticing how the movement of your hands on your hips increases the sense of movement in the chest as you breathe in. Pause and drop your hands to your side and return to normal breathing before doing the reverse movement.

Return your hands to the same position on your hips and gently push your hips backward as you exhale. Do this movement several times again paying attention to the increased chest movement as you breathe out. Pause again, breathing normally with your hands at your sides before the final step.

12 The final step is a stringing together of the movements done previously.

Begin with lifting the head upward, raising the chest, rolling the shoulders outward, turning the palms away from the body, and arching the lower back as you breathe in.

As you breathe out, do the reverse movements of dropping the head down, drawing the chest down, rolling the shoulders forward with the palms facing backward, and rounding out the lower back as you breathe out. Repeat this motion slowly so as to allow yourself ample time to weave all of the movements together. Strive once more for a sense of fluid, effortless motion, rhythmic and coordinated.

After doing this chain of movements for both phases of breath several times, pause and notice your sense of movement as you breathe normally. Once again, focus on your sense of movement without making any changes in your breathing. Recall the memory of your original breathing movements when you first started the lesson. Notice the differences in your breathing movements now. Finally, stand and repeat the last step again noticing the changes in your sense of movement as you breathe in and out.

Upon completion of this movement lesson, one should notice that one has become aware that former breathing patterns were diminished in scale in comparison to what they are now. Most people become acutely aware of how their posture had affected their ability to draw breath, and now feel expanded and straighter. This new posture and subsequent corrected breathing allows more air into the lungs, resulting in increased oxygenation of the blood for delivering more oxygen to the organs and tissues of the body, thereby increasing aerobic metabolism in the individual cells, thus promoting healing and well-being. This process is an example of how the practitioner helps the patient, through the transcendent function, to bring new awareness and healing to the body.

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Locators in *italic* refer to figures/diagrams
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