AN EXPLORATORY STUDY OF
WOMEN'S FEMININE-INSTINCTUAL ARCHETYPAL DEVELOPMENT
AS MANIFESTED IN DREAMS

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I extend special thanks also to my parents, Helen and Somerled, for their un-ending support to me over the years of my writing this thesis. I extend also a special thanks to Susan Smithson for her editorial support.

I dedicate this thesis to the memory of "Ennisview" where I experienced Nature, unbridled, and was the impetus for this research.
ABSTRACT

In keeping with recent trends in feminist therapy work with women, this thesis assesses the conceptual and empirical foundations of the ‘Wild-Woman archetype’ corresponding with the ‘feminine-instinctual-self’, the ‘essential-feminine’ or ‘wild-self’, as proposed by Jungian psychoanalyst and populist feminist writer, Clarissa Estes, in her book *Women Who Run with the Wolves - Contacting the Power of the Wild-Woman Archetype* (1992). The study examines evidence relating to Estes’ central tenet that women are repressed in the aspect of the feminine-instinctual, the ‘essential feminine’. Estes claims that this aspect is best retrieved by the interventions of myth, namely, the storytelling approach, and via dreams.

Estes’ notion of the ‘instinctual-self’ is first discussed in the context of Freud’s and Jung’s theoretical frameworks on instinct, femininity and instinctual-repression. Among the topical issues examined is the role of the feminine corollary, the masculine principle, as well as the shadow archetype, in feminine-instinctual development. Also examined, is the role of the Oedipus complex in feminine-instinctual repression as outlined by Freud. An argument is made for combining the Freudian and Jungian theoretical approaches in explorations of the instinctual-feminine and along the lines of the Jungian ‘developmental’ theorists. These frameworks have tended to operate separately as though from different discourses; some have linked to the legacy of the theoretical and relationship split between Freud and Jung.

In this study, Estes’ notions surrounding the feminine archetype and work with myth were operationalised in a time-limited women’s workshop and feedback sought from participants and examined for their fit with Estes’ myth and archetypal tenets. Women were found to be positively responsive to the myth intervention. In addition, women’s dreams following the workshop were analysed for their archetypal patterns from the theoretical perspectives of Freud and Jung. The clinical implications of the study’s findings are discussed. A new model is offered which integrates theoretical elements from Freud, Jung and Estes. This model posits that feminine-instinctual development involves reworking its Oedipal residuals. The masculine-animus and shadow archetypes were found to play a vital role in feminine development. It is argued that the masculine-animus serves a useful bridging to difficult Oedipal elements and allows their resolve. This in turn enables the lifting of feminine repression. Myth was found to be a useful
tool for lifting feminine repression and setting archetypal patterns. Patterning around the animus and shadow archetypes as well as the Oedipus complex are discussed. Future directions and clinical implications for this line of work are also considered.
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CHAPTER ONE

INTRODUCTION AND OVERVIEW

1.0 Introduction

Now that society has entered the new millennium, women’s psychology has begun to break free of the patriarchal discourses and constructions attached to formal psychoanalysis (Seu & Heenan 1998; Schaverien 1998; Chaplin 1998; Appignanesi & Forrester 1993). Attached to the women’s movement, women have realised that men have long defined femininity through patriarchal discourses, through their conscious and culturally conditioned expectations about women’s roles and unconscious projections onto women (Appignanesi & Forrester 1993; Woolger & Woolger 1990).

Moir and Jessel (1989) note that the spirit of the decade of first wave feminism was to pretend there were no differences between the sexes. The recognition of women’s specificity and women’s ‘different voice’ ushered in with second wave feminism (Chodorow 1994, 1989, 1978; Kaplan 1986; Gilligan 1982, 1977) has meant the emergence of radical new ways of exploring and understanding feminine psychology. Among the popular ‘alternative’ therapies taken up with women is work with myths and feminine goddess archetypes (O’Hare-Lavin 2000; Corson 1999; De Graff 1997; Rutter 1993; Schwartz-Salant 1992; Estes 1992; Whitmont 1992, 1976; Lauter 1988). Feminists have argued that these discourses are more suited to women’s psychology compared to traditional didactic therapy approaches; that through these discourses more can be understood and reclaimed of femininity and women’s psychology (Rutter 1993; Estes 1992; Shotter & Logan 1988).

French psychoanalyst Luce Irigaray (1980, 1977) reaffirms the possibility of a feminine language, a ‘different voice’ and ‘feminine discourse’ that is distinctly different from the ‘masculine patriarchal discourses’ which, she argues, dominate the formalised psychoanalytic therapy settings. Irigaray writes of this:

Femininity cannot simply be added to existing discursive frameworks for there is no space for such an addition. Different ways of knowing, different kinds of discourse, new methods and aspirations for language and knowledges need to be explored if women are
to overcome their restrictive containment within patriarchal representations. (Irigaray 1977: 14)

Rutter (1993) identifies how the ancient sources of myth and therapy work with the feminine goddess archetypes may be particularly useful for “revitalising femininity in ways that support modern womanhood” (Rutter 1993: 9). Other researchers such as Trompette (1996), Whitmont (1992) and Meador (1987), have similarly argued for the validity and utility of myth-oriented exploratory work with women, and work with feminine archetypes. Psychoanalyst Barbara Meador concludes:

As analysts, we are given the task of fostering retrieval in women of that full recognition of themselves in their archetypal feminine. We must correct for the phallic definition of women prevalent in our culture, a definition that requires women to suppress or devalue their own female nature … this necessarily involves us educating ourselves to its full expression. (Meador 1987: 36)

Jungian analyst Esther Harding (1971) describes how myths utilise alternative discursive practices which tap systems of universal laws that rule the feminine unconscious. Harding argues that in contrast to traditional methods of therapy which often reaffirm the patriarchal perspective, myth can more easily penetrate and breakdown rational patriarchal discourse. According to Harding:

From them [myths], something may be learned of those unrecognised laws which rule in the unconscious where our modern rational and scientific ways of thought are powerless to penetrate. In them [myth] we find relics of archaic, primitive ways of thinking, which have been largely displaced in the Western world and in modern times by the more developed cultures superimposed on them. But they are not for that reason extinct as shown by the fact that they reappear, today, from the unconscious in dreams and phantasies. (Harding 1971: 19)

1.1 Work with Myth and Feminine Archetypes

Psychological explorations via myth and archetypes are by no means new. They were the mainstay of spiritual and religious practices of ancient civilisations and remain in common usage today across a broad spectrum of religions. Professional psychologists, however, have not in the main taken up this approach to their explorations involving women’s psychology. Commonly, those in academic circles, particularly in the areas of psychology and psychiatry, have dismissed this work as ‘new-age pop-psychology’. Australian Jungian psychotherapist and writer Peter O’Connor (2000, 1986), for example, notes the resistance of some practitioners and academics to this line of work. Growing dissatisfaction and criticisms levelled at traditional psychological theories, discourses and treatment modules used with women (Worell & Remer 1992), alongside
recognition of a ‘different female voice’ (Gilligan 1977, 1982; Chodorow 1994) and feminine ‘poetic’ discourses (Irigaray 1977), has meant that work with myth and feminine archetypes has entered the field of women’s psychotherapy.

There have been a number of women analysts and therapist writers, many of whom are lesser known than their male counterparts, who have used myths and feminine archetypes in depth-explorations of women’s psychology and made their insights available in commercial publications. Among the more popular therapist feminist writings in this area are Estes (1992), Woolger and Woolger (1990), Bolen (1984) and Leonard (1985) to name a few. These authors describe in their writings how myths provide a discourse and medium where women can begin to explore psychological facets of the many unrecognised unconscious negative patterns underlying their behaviour and belief structures. These mediums, these authors attest, enable women to derive new insights into aspects of feminine psychology and also facets of their feminine-neglect. Despite the remarkable in-depth insights these writers convey in their writings and case-study analyses, their methods and approaches have not been incorporated in the field of academic psychology.

In a patriarchally steered professional climate, publication of these clinically relevant and significant psychological explorations seem to have largely bypassed the psychology research journals. Instead they appear in literary text publications or commercial publications located in the ‘self-help’ sections of bookstores. Nonetheless, these authors have made a significant contribution by making available to a wide range of women readers, psychoanalytic concepts, reflections and insights on female psychology typically only accessed through the more formalised and costly treatment regimes of formal psychoanalysis and psychotherapy.

Linda Leonard in her book The Wounded Woman (1985), refers to the myth Iphigenia in Aulis to facilitate change for women who suffer from self-esteem problems and feminine neglect. Leonard’s work, like many others that draw on myth in therapy, meet the deconstruction aims of feminist therapies (discussed in Chapter Three). Leonard describes how recounting the myth in therapy enables women to recognise how they may have unconsciously identified with the ‘feminine-sacrifice’ described in the myth, by inwardly reducing the value of the feminine. Leonard goes on to discuss how the
myth necessarily compels an exploration in therapy of how gender-arrangements within the self can lead to women’s vulnerability to depression.

Renown psychoanalyst, Carl Gustav Jung, made extensive use of myth in the therapeutic medium. He believed myths were expressions of basic universal psychological patterns/complexes common to the human condition and that from myth we can learn something of our lives and patterns. Chapter Five of this thesis expands Jung’s thoughts on the therapeutic value of myth. ‘Archetype’ was a term coined by and used by Jung to refer to archaic remnants, prototype images and distinct patterns of behaviour that he believed were common to all humankind. Archetypes, according to Jung, emanate from the deepest stratum of the mind and from what he termed, the ‘collective unconscious’. These archetypal patterns and images Jung assigns to two great principles; the masculine and feminine principles. Archetypes, Jung asserts, correspond with discrete affects and characteristic patterns of behaviour. They are self-potentials that are either undeveloped or have been culled and split-off by the civilising process. Jung asserts that the drive for their conscious expression nonetheless remains powerful and forceful and we can become aware of them via dream images.

The present study aims to expand and develop this line of work with women by operationalising the constructs of myth and feminine archetypes in a clinical setting, namely, a group workshop. The study aims to examine the elucidatory role of myth and concerns the archetypal patterns set in motion by myth, explored by way of women’s dreams. In addition, the study aims to investigate the mechanisms underlying feminine repression for purposes of extending the clinical dimensions of this area of work.

1.2 Estes’ Work with the Feminine-Instinctual Archetype

Popular Jungian analyst and feminist writer, Clarissa Estes, provides one example of recent work with myth and feminine archetypes and she uses these to explore women’s feminine psychology. Her work and ideas are described in her book *Women Who Run With the Wolves: Contacting the Power of the Wild-Woman Archetype* (Estes 1992). Her works were taken up as a focal point of reference for the current study’s investigations. The reason for this is the apparent popularity of Estes’ notions and the responsiveness of Australian women to her concepts.
First published in America in 1992, Estes’ book by 1993 reached best-seller status (Donnaldson 1999). With over 13,000 copies of her book sold throughout Australia by the end of 1994 the popularity and receptivity of Estes’ notions among Australian women readers is apparent. There are now over 7,000 web-site listings attached to Estes’ name and works, though few exist in academic databases. Donaldson (1999) recently characterises Estes’ book as “extra-ordinarily popular … nothing short of a spectacular cultural phenomena” (Donaldson 1999: 3). Despite this evident popularity of Estes, little has been written or researched about her tenets in the formal academic psychology arena (Knudson-Martin 1995).

Estes (1992) writes of the ‘Wild-Woman archetype’ and the feminine-instinctual nature of women. Estes’ central tenet is that women are principally cut-off from the instinctive psyche. She describes women as ‘instinct-injured’ whereby “images and powers that are natural to the feminine are not allowed full development” (Estes 1992: 10). Estes argues the need “for women to return to their instinctive lives” (Estes 1992: 21). She refers to stories and fairytales as ‘wise guides’ both as paths to initiating women and for reviving women’s link with the feminine psyche. In her book, she recounts a number of popular myths which, she contends, “elucidate the Wild-Woman relationship” (Estes 1992: 15). Her storytelling approach to myth, sometimes known as the ‘mythopoeic’ approach, she believes is ideally suited to women’s psychologies and explorations of the feminine.

Estes describes the feminine-instinctual nature of women by the terms; ‘animal-self’ or ‘wild-self’ or ‘feminine-instinctual-self’. She describes the ‘instinctive-self’ by a cluster of attributes – ‘gut instinct’, ‘instinctual learning’, ‘intuitive knowledge’, ‘keen sensing’ and a range of attributes commonly linked with animals. Estes contests, “yes, we remain human but also inside us in an animal-Self” (p9). This instinctual-self, Estes asserts, is “durable, resilient, and possesses high intuition” (p35); “[she] causes us to react and act from our deepest integral nature” (p32). Estes describes the instinctual-self as “the innate, the basic nature of women” (p8), “the prototypical woman” (p10), “the indigenous, the intrinsic nature of women” (p8), “the deep female psyche” (p6), and “one which animates and informs a woman’s deepest life” (p11).

The title of Estes’ book arises from her study of wildlife biology, wolves in particular. According to Estes, “wolves, Canis lupus and Canis rufus, are like the history of women regarding both their spiritedness and their travails” (Estes 1992: 4). A healthy instinct-
strong woman, Estes describes, “is much like a wolf: robust, chock-full, strong life force, life giving, territorially aware, inventive, loyal, roving” (Estes 1992: 12). Estes’ does not appear to mean the term ‘wild’ in its modern pejorative sense, meaning out of control, but rather, “in its original sense, which means to live a natural life, one in which the criatura, creature, has innate integrity and healthy boundaries” (p8). Estes writes:

The wild nature has a vast integrity to it. It means to establish territory, to find one’s pack, to be in one’s body with certainty and pride regardless of the body’s gifts and limitations, to speak and act on one’s behalf, to be aware, alert, to draw on the inner feminine powers of intuition and sensing, to come into one’s cycles, to find what one belongs to, to rise with dignity, to retain as much consciousness as we can. (Estes 1992:12)

Estes specifically locates the instinctual-self in the feminine principle. Her central argument attests that establishing a closer connection with the instinctual-self, is “an essential part of women’s individuation” (p44), “she is utterly essential to women’s mental health and soul health” (p13); “without her (the instinctual-feminine), women are without ears to hear her soul talk or to register the chiming of their own inner rhythms” (p9). Estes goes on to relate women’s severance from the feminine-instinctual-self to the high incidence of self-esteem and mental health problems among women (these statistics are described in Chapter Two).

Joseph Campbell, a well-acclaimed mythologist, archaeologist and historian makes an interesting extrapolation on notions raised by Estes in his audio-recorded interview series titled, Transformations of Myths Through Time (1990). He describes the particularly affinity humans have with animals and the laws of nature, and he asserts this has been largely lost in Western civilisation. Campbell discusses that the myths and rituals of the ancient North American Indian civilisations that concern the sacrificial death of an animal (commonly taken up in the hunt) symbolise the re-incantation of the animal spirit into its higher order human form. Campbell argues that when we lose touch with our animal-spiritual connection, we lose touch with a deep essence and intrinsic value in ourselves as humans.

Estes tells us that this instinctual-self became lost through the many years and generations of domesticity and culling attached to the civilising process. The drive for development in the psychologies of women, however, she asserts remains forceful. Estes writes of the deep connection women have with the instinctive drive:
When women hear these words [wild-woman] an old memory is stirred and brought back to life. The memory is of our absolute, undeniable, and irrevocable kinship with the wild feminine, a relationship which may have become ghostly from neglect, buried by over-domestication, outlawed by the surrounding culture, or no longer understood anymore. We may have forgotten her names, we may not answer when she calls ours, but in our bones we know her, we yearn towards her; we know she belongs to us and we to her. It is into this elemental fundamental and essential relationship that we were born and that in our essence we are also derived from. (Estes 1992: 6-7)

The archetype that Estes attaches to the feminine-instinctual is the ‘Wild-Woman’ archetype or the ‘Life/Death/Life Mother’ as she sometimes refers to it. She is the “two-million-year-old woman” (p20) who turns in the constant Life/Death cycles of nature and “one who re-creates from that which has died” (p33). Estes relays this cyclic pattern in nature as symbolically ‘embodied’ in women’s menstrual cycles and as such, is the ‘essential feminine’, the ‘natural feminine’. Moreover, this feminine aspect is indestructible, it is always a double-sided archetype, and embodies the ‘dark-feminine’. The journey of retrieval of this element, Estes asserts, involves a descent into the dark feminine unconscious. According to Estes, this dark-feminine is in urgent need of retrieval and must be undertaken if women are to secure the fullness of their feminine identities.

Estes equates the Wild-Woman archetype with the goddess, Gaia, who is commonly portrayed in myth as the prototype of Nature and once unitary feminine consciousness. Estes also aligns the archetype with the Egyptian resurrection goddess, Isis, the keeper and incubator of the dead who brings forth life and renewal. Estes appears to mean by this archetypal ‘Life/Death/Life Mother’ function she attaches to the Wild-Woman archetype, the archetypes’ capacity to bring to consciousness aspects of the feminine-self that have been split-off or neglected. An extrapolation of this has been taken up by psychiatrist, Jean Bolen, in her book *Goddesses in Every Woman* (1984). Bolen discusses how the splitting-off of the once unitary feminine consciousness (typified as goddess Gaia) came with the patriarchal Titan Gods and resulted in various split-goddesses with each representing a facet of the feminine. She relays these split-off aspects as ‘feminine goddess personality types’. Among the ones she identifies is Artemis, traditionally known as the Hunting Goddess or Goddess of the Wildlands and Nature (see Appendices I & J), and she relays most epitomises women’s instinctual nature. As a virgin goddess, Artemis is thought to represent the purest element of feminine consciousness and most identified with the feminine as Nature. Bolen posits that the myth of Persephone who was raped and abducted and taken to the underworld
by Hades and mourned for by her mother, Demeter, is a story epitomising the splitting and polarisation of the once unitary nature-oriented matriarchal consciousness and also a story of loss and death attached to this polarity and separation from feminine consciousness.

Estes attests to society’s predatory response to women taking-up their instinctual-natures. Estes describes how, within the psyche, there is naturally an “innate contra naturum aspect, an ‘against nature’ force” (1992: 40). This ‘inner-predator’, she relays, is best described by the classic myth *Bluebeard*. Estes discusses the deterrence for women in taking up their feminine psychology. She further comments on society’s collective fear and loathing of anything remotely wild or instinctually-related. According to Estes, “The predation of wolves and women by those who misunderstand them is strikingly similar” (1992: 40); “they [women and wolves] all share related instinctual archetypes, and as such, both are erroneously reputed to be ungracious, wholly and innately dangerous, and ravenous” (Estes 1992: 3). Estes discusses that as a repressed and neglected aspect, the internal push on women’s psychology to retrieve and actualise this feminine-instinctual connection with nature and instinct is a strong and dominant force in the psychologies of women. This drive for development, she claims, is most evident in women’s dreams.

Estes is not frightened to include aggression and aspects traditionally thought ‘dark’ and ‘unfeminine’, in the feminine equation. This animal-self, according to Estes, carries healthy forms of aggression and energy enriching affects that, in developed state, can serve aims of wilful action. According to Estes, this wild-self; “has real teeth, a true snarl, huge generosity, unequalled hearing, sharp claws, generous and furry breasts” (p35). Estes argues that healthy forms of aggression and territorial awareness have largely been culled and bred out of women, as well as their keen intuitive-sensing abilities.

It should be noted that Estes is highly critical of traditional modules applied to women’s therapy. She claims them to misogynistically based, steeped within patriarchal cultures and traditions, and deter women taking up their instinctive natures. As long as a woman is forced into believing she is powerless, Estes asserts, or trained to not consciously register what she knows to be herself, the feminine impulses of her psyche continue to be killed-off. Estes writes of traditional methods:
Like a trail through the desert which becomes more and more faint and finally seems to diminish to a nothing, traditional psychological theory too soon runs out for the creative, the gifted, the deep woman. Traditional psychology is often spare or entirely silent about deeper issues important to women; the archetypal, the intuitive, the sexual and cyclical, the ages of women, a women’s way, a woman’s knowing, her creative fire. This is what has driven my work on the Wild-Woman archetype for the better part of two decades. (Estes 1992: 6)

Estes describes the Wild-Woman archetype by an additional term of ‘Wolf-Woman archetype’. It is worthy to note the mythology surrounding the wolf. In some Native American religions the wolf has been thought of as a symbol for the pathfinder, the inner teacher, the inner guide, the ‘Wise One’. Sams and Carson (1988) tell us how the wolf, represented by the dog star Sirius, (and thought the home of the ancient Egyptians), is “the symbol for psychic energy, or the unconscious that holds the secrets of knowledge and wisdom” (1988: 97). These writers discuss that the wolf’s characteristic baying at the moon “may be an indication of Wolf’s desire to connect with new ideas that are just below the surface of consciousness” (Sams and Carson 1988: 97). In Roman mythology the wolf is a discernibly feminine symbol. The Roman historian Livy tells us that the wolf suckled the abandoned twins Remus and Romulus by the River Tiber, and by his accounts, the she-wolf is the Mother of Rome with all that this implies. In this legendary representation, wolf was understood to represent the nurturer of the young lacking the ties of background and family. It is reputed to be a symbol for a strong individualistic urge. A bronze statue marking the legendary links with the wolf as a ‘feminine’ entity is housed in Rome (pictured in Appendix G). Similarly, the wolf in Estes’ dictum is the she-woman, the ‘essential feminine’ that, despite repression, cannot be destroyed or abandoned. It, ‘She’, represents Eros, the life force.

1.2.1 Estes’ therapy method

Estes (1992) writes in a free-style way which is poetic and spiritedly arousing. Such a feature no doubt contributes to the popularity of her work. Estes defends her poetically steered writings with her argument that poetry, metaphor, dreams and myth are discourses most suited to women’s psychology. According to Estes, the wild-self “speaks as a poet” (p13), “is fluent in the languages of dreams, passion and poetry” (p13). These abstractive mediums and poetic languages and discourses contained in myth, Estes attests, are the very mediums and methods that women’s feminine
psychology should be explored and typify the directions that women’s therapy should take.

In her book, Estes tallies a collation of popular myths that she believes “serve as archaeological psychic digs” (p15), and allow for an “unfolding of the psyche” (p17). According to Estes: “She, Wild-Woman, is the Mythical voice who knows the past and our current history and keeps it recorded for us in stories” (p34); “She lives in a far away place that breaks through to our world” (p14). The effect of these myths, Estes attests, is that they function to “elucidate the Wild-Woman relationship” (p15).

Estes writes of the therapeutic value of stories contained in myths: “Stories comprise a woman’s soul drama. It is like a play with stage instructions, characterisations and props” (p15). Estes notes: “the more subtle twists and turns of the psyche that are presented to us the better opportunity we have to apprehend and evoke our soul work. When we work the soul, she, the Wild Woman, creates more of herself” (p17). In particular, Estes emphasises the value of the storytelling approach: “Stories are medicine ... they have such power; they do not require that we do, act, or anything - we need only listen” (Estes 1992: 15). She in particular recommends the stance of ‘passive listening’, as opposed to the didactic approaches attached to traditional therapies.

Storytelling has been a tradition of ancient civilisations and used to pass on knowledge, facts of history and spiritual values surrounding a culture. The spoken word, as opposed to the written word, was central to the Druid culture. Storytelling remains central to Australian Aboriginal culture, as are the many Aboriginal myths describing the many natural landscape creations that occupy the Aboriginal Dreamtime. In light of recent political steers toward ‘reconciliation’ of white and Indigenous Australians, which featured prominently on political agendas in 2000, a perspective on the potential value of work with myth and dream-work with white Australian women would seem poignant and relevant.

### 1.2.2 Theories relating

Estes presents an alternative view of women’s psychology and feminine explorations. She largely takes up the archetypal notions and myth-oriented emphases central to the work, theories and writings of Carl Jung (1953, 1959, 1967). Estes describes a feminine-instinctual archetype not otherwise identified by Jung and appears to extend
Jung’s work. Her notion of feminine-instinctual repression is further central to the theories and work of Sigmund Freud whose seminal works and theories largely concern the instinctual lives of men and women. Moreover, in his psychosexual framework, Freud gave a detailed structural, dynamic view of instinctual development and mechanisms surrounding instinctual repression.

Estes makes little mention of Freud. This is surprising, given that her thesis makes its central focus the subjects of instinct, psycho-sexual development and feminine repression. Her one reference to Freud entails a somewhat scathing view where she writes:

> Whatever wisdom or notion I espied on my travels to odd places and unusual people, I learned to shelter, for sometimes old father Academe, like Chronus, still has an inclination to eat the children before they can either become curative or astonishing. That sort of pattern obscures the patterns of the Wild Woman and the instinctual nature of women. (Estes 1992: 25)

Estes’ neglect of Freud might have something to do with her Jungian alignment where she aligns herself within the theoretical and relationship split between Freud and Jung that occurred around 1913. Colman (1996) notes that a legacy of this rift and fall-out has meant that both theoretical viewpoints (Freud and Jung) have tended to operate separately within the literature and research as if they are from different discourses. It may also have to do with the long-standing feminist rebuff of Freud’s theories.

Feminist scholars who are critical of Freud’s views and theories on women’s psychology believe they are phallocentrically-oriented and placed within a patriarchal discourse that gives primacy to the Law of the Father and privileges the phallus (Marecek & Kraverta 1998; Hare-Mustin 1994; Slipp 1993; Lerman 1986). Particular criticism has been levelled at Freud’s view of women’s masochistic psychology (discussed in greater detail in Chapter Four).

Freud’s theories continue to exert an unrelenting pull on psychological work with women (Schaverien 1998; Appignanesi & Forrester 1993; Hall 1991). According to Hall (1991), Jung’s theories on archetypal development, by contrast, have not received anything like their due and research following on from Jung is still in early development. Schaverien (1998) notes that it is still common for the dominant traditional schools of psychoanalysis to favour Freud and disregard Jung and traces this to the legacy of a matter that became “a central break in their relationship” (1998: 178),
namely, their disagreement about the aetiology and purpose of Eros. Schaverein at the same time notes the phallocentricity of Jung’s theories (discussed in Chapter Five on Jung).

1.2.3 Research pertaining

Little has been written in the psychology research literature about Estes’ archetypal work with women, which is somewhat surprising given her popularly received tenets on women’s psychology. It is also surprising when the subject of women’s sexuality is undergoing a research revolution in feminist psychological circles (Ussher 1994); as is the attention given to women’s ‘different voice’ (Chodorow 1978, 1989, 1994; Gilligan 1982, 1977) and the subject of ‘women’s ways of knowing’ (Belenky et al. 1986).

Of the little research to date, Knudson-Martin (1995) has explored Estes’ use of myths in family therapy as stories to help define gender expectations in relationships. Estes’ book is discussed, somewhat uncritically, in the context of other literature about women. Case examples demonstrating the application of Estes’ stories to marriage and family therapy are described. Another writer, Ray (1994), has uncritically examined Estes’ works in the context of psychology’s need for resurrecting the mother image and feminine archetype in therapy. Ray argues that psychologists and society alike “often sustain an attitude of disdain for, and fear of mothers” (1994: 94). Estes’ work, Ray suggests, instills a much-needed renewed value in the maternal and the feminine that can be translated into therapy work with women.

Lewis (1998) has studied the Wild-Woman archetype from the point of view of its evolution in the life and literature of modern women. Her focus is not specific to Estes’ work, but the Wild-Woman archetype in general, and its various guises. Her dissertation primarily concerns the archetypal patterns which create the Wild-Woman, the conditions which transform her and the conditions for bringing the Wild-Woman consciousness into form. She describes how the Wild-Woman, in her negative aspect as Medusa, enters a woman’s life at various life passages. She describes how the magical, mercurial appearance of this wise healing agent in the soul can lead to a reverse of her condition: the feral-woman who is wounded. It is not until she is contained, loved, washed and redeemed that she can become the Wise-Woman she was called to be. Lewis thus takes up a view of the evolution and development of the Wild-Woman
archetype from a literary, historical and cultural perspective. Her focus is from the angle of the archetype’s transformative, restorative and resurrective functions, and this appears much in keeping with what Estes’ (1992) describes as the Life/Death/Life Mother function she attaches to the archetype. Lewis furthermore describes feminine consciousness as needing to emerge from the dark-feminine unconscious, noting patriarchal society has a fear of the dark-feminine. She discusses this as society having chopped off the Gorgon/Medusa’s head and put in its place a patriarchal one. She believes the Wild-Woman archetype offers women a revised modern-day view of the feminine that supports modern womanhood.

Meador (1987) and Whitmont (1992) trace the dark, deep feminine treasures and their sadnesses in history and the ancient myths. Whitmont (1992), who locates the Wild-Woman archetype in the black Cundry of the Grail, makes the claim that the Goddess is making a return to culture. Symbolically, the loss of the Grail expresses the loss of the feminine and the quest for the Grail symbolises the masculine way to finding it. Young-Eisendrath (1992) has likened the archetype to invisible crystals which in a solution constellate the archetype of the ugly Wild-Woman pattern of behaviour in women. In Women and Mysteries, Harding (1971) presents an archetypal foundation of feminine psychology based on the very ancient worship of the Moon Mother where it is linked to the cycles and seasons of nature and Earth, much along the lines of Estes (1992). The further Harding researched, the more she found the Moon Mother was linked with an animal concept and the spontaneous material form of nature: Writes Harding, “Hecate was once, in the dim past, the three-headed Hound of the Moon, Artemis … the Deer; Isis, the Cow Goddess. Cybele … a Lioness or a lion-headed goddess, Atargatis, Queen of Heaven, is shown riding a lion” (Harding 1971: 58).

Myers (1990) suggests that human beings struggle for meaning and purpose in a world reduced to markets and commodities to be bought and sold, managed and controlled. Referring to scientific rationalism, dualism, and monotheistic religion, Myers argues that modern society has repressed the feminine principle as well as the natural world. Myers, along similar lines to Estes’ (1992), argues that humanity’s inability to find inner harmony is reflected in its inability to live in harmony with nature. Drawing on both the ecological and feminist movements, Myers takes up a vision of wholeness where humans are deeply connected with nature.
Trompette (1996) has explored from the perspective of a Jungian framework the role of the mother archetype in feminine individuation. In contrast to Freud’s Oedipal scheme in which human development takes place in the Name of the Father, Trompette describes feminine development in terms of the triple-feminine archetype, Proserpine, Demeter, Hecate (the Maiden, The Mother, the Dark Goddess), adopting a neo-pagan view of womanhood. Trompette (1996) believes that through negotiating the triple-feminine archetype, women can once again find the lost mother and mark the transition from the imaginary to the symbolic mother. By this method, Trompette contends, femininity can be resurrected internally and psychologically restored to its rightful place with the Mother in equal partnership by the side of the Father.

Colman (2000, 1996), on the other hand, takes up a combined Jungian and Freudian perspective on archetypal development. Colman (1996) argues that gendered archetypes are greatly hindered in their development by entrapments attached to the vicissitudes of the Oedipus complex (Colman 1996). The Law of the Father, Colman (2000) argues, remains problematical for archetypes of both genders. He draws on the myth of Chronus central to Freud’s theory of instinctual repression. Colman (2000) explores the archetypal relationship of the tyrannical Chronus-father devouring his sons, describing it as a disjunction in the parental-couple whereby the role of the maternal feminine is eclipsed and excluded. Colman argues that successful liberation from the father’s tyranny enables the restoration of mutuality between the internal-couple whereby archetypal development can proceed. He goes on to provide a case-example of how this process can be worked out in the analytic relationship.

Whilst many Jungians traditionally work from the Jungian viewpoint and from the perspective of the archetypal mother, some recent ‘developmental’ theorists have attempted to combine the two Jungian and Freudian perspectives. Colman (2000) incorporates the Freudian view of the Oedipal father. An attempt of the current research will be to combine the two, Jungian and Freudian perspectives, in the context of feminine-instinctual archetypal development. This, it is thought, might contribute to a more balanced, holistic understanding of feminine individuation.
1.2.4 Strengths and Weaknesses in Estes’ Arguments

Strengths in Estes’ Arguments

Estes takes up notions that fit with Carl Jung’s writings on archetypes and dreams with a traditional and theoretical orientation. Estes closely aligns herself with Jung’s framework of conceiving psychological development and individuation on the basis of harmonising the masculine and feminine principles – what in Chinese tradition is known as Yin and Yang – positing a unitary co-operative symbol of partnership. Schwartz-Salant (1992) notes that Jung offers a paradigm whereby difference is acknowledged, and men and women learn to co-exist as human beings belonging to different genders but to the same species. Jung’s theoretical paradigm has recently won acceptance and much support from feminist researchers who look to innovative ways of working with women (e.g., O’Hare-Lavin 2000; Corson 1999; De Graff 1997; Knudson-Martin 1995; Rutter 1993; Schwartz-Salant 1992; Estes 1992; Whitmont 1992, 1976; Lauter 1988).

However, Jung’s writings, like Freud’s, spring from a patriarchal tradition at a time when psychology and psychiatry were very much male-centred. Estes, by contrast, provides a feminist female-centred approach to women’s psychology. The possibility of integrating the two theoretical perspectives, Estes and Jung, will be explored in the current study.

Estes describes a potentially strong, self-defining, instinct-strong woman who is robust, knowing and independent. Estes challenges women to reassert their relationship with their wild nature and to remember who they are and what they are about, promising that their creative wild nature will act as a mentor and guide them (Knudson-Martin 1995: 8). Traditional research on women’s specificity has emphasised women’s relational capacities and needs (Chodorow 1978, 1989, 1994; Gilligan 1977, 1982). Autonomy and power are often thought unimportant to women (Knudson-Martin 1995; Goodrich 1991; Wolf 1993). Estes, by contrast, describes an instinct-strong woman wholly empowered by her femininity. Moreover, as Estes tells and interprets her stories and myths, she provides women hope and an absolute vision of a strong enduring and wise feminine-self which guides a woman to protect herself and avoid the traps waiting for her in the male dominated culture (Knudson-Martin 1995: 8).
Much has been written about the difficulties women encounter as they struggle with a male language that will not say what they intend (Jack 1991; Kristeva 1980; Irigaray 1977). Jack discusses that “this language is all we have, it is what women must use to convey the stories of their depression, the shape of their pain and loss” (1991: 29). Metaphor, the use of a word or phrase or image in some new and representative sense, comes into speech to remedy a gap in existing vocabulary. Jack has observed of her depressed women psychotherapy clients that when they describe the pervasive impact of depression, they most frequently call on the metaphor of ‘loss of self’ to describe their inner experience. Jack observes that women’s distinctive use of relational metaphors implied in the notion of a lost part of the self, not only alerts therapists to the contours of women’s subjective terrain, but also compels an exploration of how gender arrangements which structure the experience of the self and intimate attachments, create women’s vulnerability to depression (1991: 30).

Estes (1992), like Jack (1991), similarly engages in a narrative language for a missing part of the self, in what she describes as a ‘lost feminine-instinctual-self’ or ‘wild-self’. Moreover, this loss of self as Estes (1992) portrays it, is temporary and reversible. Estes further discusses what can be learned about the self that becomes submerged, excluded or weakened to the point where a woman mourns its loss. In doing so, Estes provides a metaphorical narrative and discourse whereby, as Jack says, “they [women] can hear their own perspective on their descent into isolation” (1991: 29) with the expectation and hope of re-emerging from darkness.

Estes’ tenet that the feminine “speaks as a poet … is fluent in the languages of dreams, passion and poetry” (1992: 15) is supported by feminist writers such as Kristeva (1980) who discuss the concept of the feminine as ‘poet’. Estes’ views are further supported by Chaplin (1998). According to Chaplin, many women of today are reclaiming reverence for the rhythms of nature and reclaiming symbols such as the double-axe and the goddess, snake or spiral, and are using them in art and ritual. Trompette (1996) suggests that the value of myths lies in helping women to better accommodate and integrate the more difficult dark-feminine elements that have been split-off and repressed. Meador (1987) and similarly Lewis (1998) argue, that when made conscious and developed, these dark-feminine aspects can be largely creative and transformative. These authors identify the notion that society tends to favour the light and disregard the dark, leading
to a light/dark split. The light and dark shades of the feminine, Meador believes, are largely polarised and separated by a patriarchal discourse and she traces this split as far back as the entrance of the patriarchal gods. Irigaray (1977), Grosz (1994), like Meador and Lewis, champion the need for women to reclaim the dark-side of feminine unconscious, believing it is the source of the feminine creativity.

Estes argues against the reductionist approach commonly used in traditional research methodology. She is reluctant to reduce women’s stated experience to numbers, quantifiable data and norms, which she argues robs research of the prospect of understanding women’s inner authentic experience. This viewpoint on feminist research methodology is popularly favoured by feminists who advocate the explorative qualitative approach as opposed to the quantitative approach (Matlin 1987). The qualitative non-reductionistic approach recommended by Estes is largely adopted in the current study’s methodology. The study was interested in the ‘full-bodied’ experience of women’s responses and subjective experiences of Estes’ myth and archetype notions. Minimal attempt is made in the current study to reduce woman’s subjective experiences and responses to Estes’ notions to quantifiably reduced data; the emphasis is instead on qualitative analysis.

**Weaknesses in Estes’ arguments**

As evocative as Estes’ writings may be, particularly by virtue of her poetic-styled arguments, there are a number of serious weaknesses in her tenets, which this study aims to address. Not least, Estes restricts her exploration to a mere descriptive view of archetype. A theoretical or conceptual developmental view of feminine archetypal patterning, or instinctual repression, is largely lacking in her writings. Estes thus fails to address clinical practice issues arising from applications of her work. Freud’s work, by contrast, offers a detailed structural and view of instinctual development and repression which in all likelihood accounts for the ongoing popularity, acceptance and wide practice of his work and ideas (Colman 1996). It is little wonder that Freud’s theories continue to dominate therapy treatment modules used with women (Appignanesi & Forrester 1993).

Colman (1996) acknowledges the importance and value of Jungian-based paradigms in depth psychological work with women. However, he takes issue with the fact that Jung’s theories on archetypal development as well as recent work following on from
Jung’s theories are severely lacking in developmental and structural detail, and as a result subtracts from the wider acceptance and application of Jung’s theories.

Estes locates the instinctual-self exclusively within the realms of the feminine principle. Her focus is confined solely to women. She seems to make the assumption that women as a category have an ‘essential’ inherent nature which can be discovered; that women are naturally closer to nature and that nature is somehow essentially ‘feminine’. It is a perspective that Chaplin (1998) criticises and warns against as “essentialism”. Chaplin argues that the superiorising of the ‘feminine way’, that is, asserting some notion of the superiority of the feminine, is largely reactive, an overcompensation for feeling inferior, and indirectly supports hierarchical gendered power constructions.

Estes, although purporting to align herself with the Jungian analytic tradition, fails to take up a perspective of feminine-instinctual archetypal development outside of the feminine principle. She does not incorporate a relational perspective of feminine development particularly in the context of its corollary, the masculine principle. Jung (1969a, 1959b), by contrast, emphasised the importance of the feminine/masculine duality. Jung further highlighted the importance of the masculine principle (animus) for women’s feminine development (discussed in Chapter Five). Estes’ work is thus without a binary relational frame of reference and the synthesis of opposites that characterises the modern feminist research methodologies taken up by feminist deconstruction therapists (discussed in the next chapter). These therapists aim at deconstructing gendered hierarchies (e.g., feminine and masculine) within the self, breaking them down and replacing them with more accepting, equalised and fluid notions of the masculine/feminine duality.

Estes advises us that by naming and describing the feminine-instinctual archetype, “we create for her a territory of thought and feeling within us” (1992: 8). However Estes’ depiction of the archetype it turns out, is as vague as it is vast and she seems more to the point when she concludes, “In actuality, in the schizoid unconscious, she has no name for she is so vast” (1992: 9). Estes’ vague and expansive descriptions of the archetype make the archetypal concept difficult to clearly conceptualise and operationalise effectively within a clinical therapy framework. This lack of clear definition also likely limits the extension, application and acceptance of Estes’ work.
Estes fails to locate where the ‘feminine-instinctual-self’ actually resides. A view of feminine-instinctual archetypal development that takes into account the shadow and animus archetypes, as described by Jung, is entirely lacking in Estes’ work. Jung places the instinctual-self in the archetype of the shadow. Also within the shadow archetype Jung locates the repressed, undifferentiated masculine side of women, what Jung called the ‘animus’. In Jung’s dictum, in undeveloped state, the animus can be merged with the shadow (discussed in Chapter Five). This theoretical conjecture would seem to have clinical significance and suggests that feminine archetypal development would intricately involve the masculine principle.

A relevant question is whether women really are as dislocated from the instinctive psyche as Estes believes they are. There has been no research to date validating Estes’ claim that women are repressed in the aspect of their instinctual-self. If women are instinctually repressed, and if this repression gives rise to archetypal dream images (denoting a drive towards conscious recognition), then empirical support for Estes’ notions should be evident in women’s dream images. To date, no empirical evidence exists to support such a claim. The present study aims to subject Estes’ claims to this type of empirical investigation through the study of women’s dreams.

Little has been evaluated of the therapeutic impact of myth (Solberg 1998), and the passive mythopoeic storytelling approach recommended by Estes. Moreover, there is not much in the way of research establishing myth as serving depth-level psychic processing and structural change in the psychologies of women. Estes’ argument that the story telling of myths serves to elucidate the nature of repression and “allow for an unfolding of the psyche” (1992: 15) has barely been tested. Most work in this area to date has been limited to case-study, discourse-oriented, didactic and interactive approaches in the context of family therapy (Knudson-Martin 1995).

The present study aims to investigate the capacity of myth to elucidate repression and effect structural change in women’s psychologies. The study further attempts to extend Estes’ tenets to incorporate a dualistic view of its feminine archetypal investigations. It aims to view feminine development in the context of the corollary masculine principle in order to provide a developmental perspective on feminine-instinctual archetypal processing.
1.3 Synthesis: A Combined Conceptual Theory Analysing Systems of Binary Oppositions

Colman (1996) has observed that most psychological researchers tend to opt for one theoretical perspective – Jungian versus Freudian – and seldom have these two perspectives been combined. Their respective theoretical notions have tended to operate separately in research as though they belong to two separate and different discourses, something Colman traces to the legacy of their disagreement over the purpose and function of Eros in 1913. Colman takes up the argument for the need of research to combine the two theoretical perspectives, Freudian and Jungian, for a wider holistic understanding of gender archetypal development and mechanisms surrounding repression.

Commonality can be found between the theoretical viewpoints of Freud and Jung. Both appear to argue that the masculine principle plays a major role in instituting women’s feminine repression. Freud (1932) assigned women’s feminine and instinctual repression to a ‘masculine complex’ attached to poor resolution of the Oedipus complex. Jung (1951d) relayed women’s repression as steered by the repressed masculine principle and ‘animus-possession’. Jung believed that in most women the masculine principle is repressed and unable to lend the feminine principle effective aid and support for its development. According to both theorists, the role of the masculine principle for feminine-instinctual development is an important one.

Colman (2000, 1996) advances the view that development of gendered archetypes is hindered by their deeply rooted ties and entrapments within the Oedipus complex that Freud claims is largely unresolved in women. Colman’s (1996) hypothesis is that archetypal development requires that gendered archetypes free themselves from the vicissitudes of the Oedipal complex whence they can develop as more differentiated images.

Colman’s dualistic theoretical model fits with recent feminist philosophies and research methodologies, and new ethnologies which advocate a relational view and synthesis of binary opposites within the therapy text (Gergen & Davis 1997; Gavey 1997; Weatherall 1997; Clifford 1986). Clifford first explained how the effects of the ethnographers’ use of dialogue locate cultural interpretations in many sorts of reciprocal
contexts, obliging writers to find diverse ways of rendering negotiated realities as multi-subjective, power-laden and incongruent. In this view, ‘culture’ is always relational, an inscription of communicative processes that exist, historically, between subjects in relation to power (Clifford 1986). It is a perspective taken up by the recent deconstruction feminist therapists who aim to deconstruct hierarchical power relations within the self. The present study attempts to incorporate this pluralistic, relational view.

1.4 Aims of the Current Research

The overall aim of the present study is to explore and develop this area of ‘alternative’ work with women advocated by Estes and identified as lacking in the academic psychology research arena. The study aims to develop myth and archetypal work with women, and expand on that knowledge which informs matters of clinical relevance attached to this line of work.

The study’s primary aim is to test the validity of Estes’ principal tenets, namely, her hypotheses that: 1) the feminine-self is repressed in women, and 2) myths administered by way of the storytelling approach serve feminine archetypal individuation, that is, serve to elucidate the mechanisms of repression. The study is also interested in the utility, validity and response of women to Estes’ myth and archetype notions. To do this, the study explored women’s responses to Estes’ feminine archetype and myth notions when operationalised in a time-limited women’s group workshop. Women’s responses were monitored by way of questionnaire and compared with the descriptors and dictums offered by Estes. In addition, the study examined the dreams of women recalled during and following the workshop involving myth (monitored in a dream diary) for purposes of examining evidence of repressed instinctual-feminine elements. According to Jung and Freud, the study of dreams can reveal unconscious elements that are repressed and pressing on consciousness for development (discussed in Chapter Six).

To evaluate whether myths serve structural and developmental patterning, women’s single and sequential dreams following on from the myth-workshop were studied for their developmental patterns from primarily a Jungian archetypal view. Where possible, a combined Jungian and Freudian perspective was made of the dream studies for purposes of testing Colman’s (1996) hypothesis that archetypal development involves
differentiation from their Oedipal fixations and bonds. According to Hunt (1992), comparisons of the dream-analyses of Freud and Jung enable a more extended understanding of the relation between the psychodynamic and transpersonal/archetypal perspectives that are densely intertwined through these theoretical positions (Hunt 1992: 28).

A hypothesis explored in this study, is Jung’s tenet that the masculine principle (i.e., the animus archetype) is intricately involved in feminine repression and feminine-instinctual individuation. To test this hypothesis, the study aims to explore the interaction of opposites – feminine and masculine elements/images – in women’s dream-texts, as recently advocated by deconstruction therapists like Chaplin (1998) (discussed in the next chapter). It is hoped that a developmental and dualistic view of archetypal processing, seen as entirely lacking in Estes’ work, will serve to better inform clinical practices involving applications of Estes’ approach. If Estes’ tenets prove valid, this will add to the wider acceptance of this work in clinical practice.

1.5 Questions Asked in This Study

The specific questions asked in this study are as follows:

- Are women positively responsive to Estes’ archetypal and myth notions?
- Do women identify value and personal growth attached to the myth and storytelling approach, as suggested and advocated by Estes?
- Do Estes’ descriptions of the ‘wild-self’ fit with women’s descriptions and experience?
- Do women feel disconnected from the instinctual-self, as Estes purports they are?
- Do dreams identify the feminine-instinctual-self, what Estes equates as the animal-self, as repressed and pressing on consciousness for development, as Estes suggests?
- Do women’s dreams (recalled during and following the myth-oriented workshop) show evidence of structural developmental patterning in keeping with the developmental theories of Freud and/or Jung?
- Is myth useful for elucidating structural change in women’s psyches?
- What from the dream studies can be learned of feminine archetypal pattern development that might inform clinical work in this area?
- Are there any other archetypes activated or involved in feminine archetypal development? What, for example, do women’s dreams say of the involvement of
Freud’s Oedipus complex and/or Jung’s animus (the repressed masculine in women)?

- Is Jung’s shadow archetype (where Jung locates the animal-self) involved in feminine-instinctual repression and/or instinctual development?

### 1.6 The Need for This Research

The need for development of alternative approaches in work with women follows the many criticisms levelled at traditional methods and research where a sex bias has been identified in the existent theories and approaches used with women. These are reviewed in the following chapter.

Development of this area might counteract inherent biases and limitations identified in existing approaches. Defining more clearly the feminine-instinctual developmental patterns would inform clinical work in this area, and would also mean that women would be individually better managed in the treatment setting. In particular, the transferences anticipated to arise in the therapist-client encounter could be better understood and case-managed to the advantage of the therapy client.

### 1.7 Demarcations of This Study

There are acknowledged limitations and demarcations in this study that are taken up in Chapter Seven where problems faced with this study are discussed. The study is restricted to literate, white, Anglo-Saxon bourgeois women occupying a majority group residing in south-eastern Queensland, Australia, whose psychology is largely influenced by prevailing cultural norms, customs and political systems that are likely to influence outcomes and determinations made by this study. It is not the argument or the assumption of this study that the findings have necessary relevance or applications to cultural groups whose religious and spiritual practices are already steeped in archetypal and myth tradition, such as Aboriginal groups. The study makes its aim to develop an area of work within a majority population and in such a way which might make archetypal and myth notions more accessible to a population of Western women who have not been brought up with such traditions. Further, it is not the intention of the study to argue that feminine-instinctual development has sole relevance and application to women. The study restricts its focus to women as a focal point of study and in an area identified as lacking in the current practice of investigative psychology.
In keeping with Estes’ recommendations and the tenets advocated by current feminist research directives and methodologies (discussed in Chapters Two and Three), this study largely confines itself to a qualitatively-steered exploration as opposed to the quantitative investigations traditionally adopted in science, which attempt to reduce women’s experience to numbers and reductionist data. This direction adopted in the study is in keeping with recent feminist research methodology directions discussed in the next chapter.

1.8 Outline of the Thesis

This chapter discussed the study’s aim of advancing and testing the utility and validity of Estes’ work with myth and the feminine-instinctual archetype. Chapter Two provides a review of the status of women’s mental health and outlines feminist issues and goals in therapy work with women. Chapter Three takes presents a review of current feminist trends. It reviews directions taken up by feminists towards myth and archetypal work with women. Chapter Four reviews Freud’s structural model of the mental apparatus since this provides a theoretical base for the dream analyses conducted in this study. Freud’s view on instinctual and feminine development is discussed and a critique on Freud follows. Chapter Five presents Jung’s contrasting perspectives on feminine archetypal development, this outlined in the context of Jung’s structural and developmental view of women’s archetypal individuation. Chapter Six compares Freud and Jung’s views on the dream and dream interpretation methods.

Chapter Seven details the study’s hypotheses, methodology and data collection. The limitations and problems attached to the methodology are also discussed in this chapter. This chapter presents the study’s method and procedure attached to the workshop set up to explore Estes’ notions. Chapters Eight and Nine present the data analyses which are discussed in three parts. Chapter Eight discusses the data concerned with women’s feedback on the workshop and summarises women’s responses to Estes’ myth and archetypal notions (Stage One data analysis). The chapter also details results of women’s dream content analyses (Stage Two data analysis) conducted following the workshop. Chapter Nine describes the qualitative and structural analyses of women’s dreams (Stage Three data analysis). Chapter Ten summarises findings and discusses the results. A conceptual view of women’s feminine archetypal development is proposed in which a new developmental model is offered and detailed. Implications of the study’s
findings for therapy are described and the limitations of the research are considered. The chapter concludes with an overall evaluation of the study and discussion of the clinical implications of the study’s findings and future research directions.
CHAPTER TWO

WOMEN’S MENTAL HEALTH

2.0 Overview

In this chapter, research on women’s mental health and existing approaches to treatment are reviewed in order to provide a clinical context for the present study. A feminist approach is defined and modern feminist directions taken up in therapy are described. The chapter to follow extends a view of feminine-instinctual repression over the life-cycle.

2.1 Women’s Mental Health Status

A higher proportion of women than men suffer from a range of psychological problems and difficulties. More women than men suffer from anxiety, panic, anorexia, simple phobia, agoraphobia and depression (Van Hoeken et al. 1998; Turnbull et al. 1996; Nolen-Hoeksema & Girgus 1994; Kessler et al. 1993; Weissman et al. 1993; McGarth et al. 1990). Weissman and Klerman’s (1977) early review of clinical research showed that depression was twice as common in women. Since the 1980s, the use of consistent diagnostic assessments and better quality epidemiological methods has confirmed these higher rates for women, especially for depression. The 1990 Cross National Collaborative Group (USA, Canada, New Zealand and Germany), for example, found lifetime rates of major depression were higher in women (Weissman et al. 1993). Studies in the United States, Canada and England show that women are 1.07 to 1.35 times more likely than men to be hospitalised for psychological problems (Statistics Canada 1992; Ussher 1991) and women are 1.7 to 3 times more likely than men to experience depression during their life-time (Nolen-Hoeksema & Girgus 1994; Kessler et al. 1993; McGrath et al. 1990; Miller et al. 1987). In 1997, the prevalence of treatment of anxiety and depression in the UK showed rates for women just over double the rates for men (ONS 1997). General practitioner (GP) statistics show even greater gender differences with four times as many women than men being diagnosed with
psychological problems (Ussher 1991). Rates for attempted suicide and deliberate self-harm are also greater for women, though rates for completed suicide are greater for men (Moscicki 1994).

Epidemiological data from more recent national surveys and community studies confirm these findings. The Household Survey for Great Britain in 1997 showed that psychiatric disorder was more common in women with peak prevalence of disorders between 25 and 54 years. From 55 years there is a rapid decline both in prevalence generally and also in the sex ratio (Jenkins et al. 1997).

It has been argued that the apparent higher rates of mental illness in women are inflated and reflect gender differences in help-seeking behaviour; and that women are more willing to admit to psychological distress and to seek treatment (Kohen 2000; Marks et al. 1979). This argument receives considerable support from studies that have shown that women are more likely to recognise psychiatric problems in themselves (Horowitz 1977), and more likely to consult their GP with psychological and emotional problems (Corney 1990). Women’s apparent higher rate of mental illness, however, could also be because GPs and other health professionals diagnose mental problems more readily in women than men (Marks et al. 1979), and thus may in part be the result of stereotypical expectations about the expression of psychological distress. Kohen argues that because women’s social roles are often more complex and demanding, they may be more likely to be seen as being affected or disrupted, or potentially disrupted, by psychological distress.

Ninety percent of those suffering bulimia nervosa are female (Van Hoeken et al. 1998; Turnbull et al. 1996). Anorexia nervosa typically affects young women (male to female ratio 1:10) within a few years of their menarche (median age of onset 17) (Turnbull et al. 1996). Anorexics are found to have a helpless, avoidant coping style which is present in childhood (Troop & Treasure 1997). Their research identifies the notion that brief focused forms of cognitive analytical or brief dynamic therapy and group-work are thought more effective with this population than supportive therapy.

Between sixty-five and eighty percent of people with agoraphobia are female (American Psychiatric Association 1994; Kessler et al. 1994; Turns 1989). Female gender roles allow women to avoid what they fear and encourage them to remain fearful and
vulnerable (Kaschak 1992; Chambless 1986). While elementary school males report more depressive symptoms than do their female classmates, by about 14 or 15 years of age, females begin to experience more depression than boys and this difference persists throughout adulthood (Nolen-Hoeksema 1991). This finding is interesting in that it identifies women’s depression as arising alongside the developmental period of adolescence, as well as the onset of menses, matters which are discussed later in this chapter.

It is now recognised that depressive illness is a long-term recurring disorder. The risk of recurrence increases with each new episode, irrespective of gender, age or type of disorder (Kessing 1998). This highlights the need for preventative measures with early detection and effective treatment.

Gender differences are apparent in both the response to pharmaco-therapy and the response to psychotherapy. Women have been found to respond better to more focused forms of psychological treatment, and ‘problem-solving’ such as cognitive behavioural therapy, and they work better in a group therapy setting (Pajer 1995).

According to Kroenke and Spitzer (1998), only about 50 percent of patients presenting to primary care with depressive symptoms are diagnosed. Women seek help in a roundabout way, usually through their GP, via complaints such as irregular periods, diarrhoea, abdominal pain, tiredness, anxiety and depression. Depressive symptomatology, commonly masked by physical symptoms including somatoform manifestations, are at least 50 percent more often reported by women than by men and this is not accounted for by the higher prevalence of mental illness in women Kroenke and Spitzer 1998). (Compared to other women and men, women with substance abuse or women with a serious mental disorder are more likely to have been exposed to sexual, physical or mental abuse as children (Boyd, Blow & Orgain 1993; Wallen 1992; Wilsnack et al. 1991; Miller 1973). High levels of childhood abuse and adult victimisation suggest that victimisation and violence are normative experiences for dually diagnosed women.

Research implicates a number of personal and socio-cultural factors as contributing to the far greater stress amongst women (Troop & Treasure 1997; Russo et al. 1993; Thronton & Leo 1992; Wallen 1992). Identified are psychological factors such as
learned helplessness and feelings of inadequacy and guilt (Troop & Treasure 1997); low sense of personal accomplishment; a strong sense that one’s personal identity depends on another person’s accomplishments (Russo et al. 1993; Throrton & Leo 1992), an inability to exert influence or control over one’s environment or life conditions and inadequate protection against abuse (Troop & Treasure 1997). Early childhood experiences including disturbed mother-child relationships, neurotic symptoms (Veijola et al. 1998), and childhood sexual abuse (Cheasty et al. 1998) have been linked to women’s depression.

Beckman (1994) has described the internal and external barriers perceived by women needing treatment for alcohol problems. These include inadequate training of health professionals and lack of resources. An Australian study (Swift et al. 1996; Swift & Copeland 1996) identified that the main social stigma and barriers to treatment of women with mental and/or drug related problems include lack of childcare and support, lack of awareness of treatment options and concerns about confrontational models used by some services. Marshall (2000) argues that because women are not readily attracted to specialist alcohol and drug or psychiatric services, and tend to approach more generalist services, it is vital that primary care workers, general psychiatrists and practitioners should be aware of the special needs of women and help bridge the gap between generalist and specialist services. Marshall (2000) further takes up the argument that women should also be given some choice in their treatment and be matched to appropriate levels and types of intervention. If treatment services are to attract women, Marshall argues, they must be accessible and safe, use a non-confrontational style and be prepared to meet the specific wide-ranging needs of women clients (Marshall 2000: 212).

The research findings and advocacies discussed so far are no less relevant in Australian data. In 1992, the Commonwealth, State and Territory governments of Australia endorsed the National Mental Health Strategy with a commitment to improve the lives of people with mental illness and the people who care for them (Australian Bureau of Statistics 1997). The reforms pursued through the strategy allegedly aim to assist people with a mental illness have access to improved services and support. Specifically, the stated aims of the strategy are:

1. Promote the mental health of the Australian community;
2. Where possible, prevent the development of mental health problems and mental disorders;
3. Reduce the impact of mental disorders on individuals, families and the community;
4. Assure the rights of people with mental disorders.

A subsequent study, the National Survey of Mental Health and Well Being of Adults was conducted (Australian Bureau of Statistics 1997). The study consisted of a representative sample of 10,600 people over 18 years living in private dwellings in all States and Territories of Australia. Findings of that study were that almost one-in-five (18%) had a mental disorder at some time during the twelve months prior to the survey. Men and women had similar overall prevalence rates of mental disorder; however, from age 35 years women were more likely to have a mental disorder than men (see Appendix H for tables and statistics). While men and women had similar overall prevalence rates there were differences by type of mental disorder. Women were more likely than men to have experienced anxiety disorders (12% compared with 7.1%) and affective disorders (7.4% compared with 4.2%). On the other hand, men were more than twice as likely as women to have substance abuse disorders (11% compared with 4.5%). The highest rate of anxiety disorders (16%) was observed among women aged 45-54 years which is about the age of onset of menopause. For men, the prevalence of anxiety disorders varied with age until 55, after which the prevalence declined. The prevalence of affective mood disorders was highest at eleven percent for women aged 18-24 years, more than three times the rate for men of this age. For women, the prevalence of affective disorders declined with age while for men, rates increased in the middle years before declining after age 55 years. Also identified in the survey was that women were twice more likely than men to consult a GP for their problems and difficulties, or a psychologist or health service. Significantly, and a matter of clinical relevance taken up in this thesis, are the findings that more women than men who sought help identified that their counselling needs were not met by the counselling services provided.

These findings highlight that although women live longer than men, they have more mental health problems. It is of note that the gender differences in the rates of depression appear to exist mainly for the duration of women’s reproductive years; they emerge in puberty and disappear after menopause. Pubertal status rather than age.
predicts the gender difference in the prevalence of depression (Angold et al. 1998). The disappearance of sex differences in the prevalence rates of depression over the age of 55 is not explained by differential effects of marital status, childcare and employment (Bebbington at al. 1998). These findings indicate the importance of biological factors, in particular, that of female physiology in the genesis of depressive symptoms in women. The individual’s risk of encountering health problems is influenced by biological, political, economic, social and psychological adversity (Kohen 2000). In women the biological basis of mental health problems is concentrated mainly around the menses, childbirth and menopausal years (Palazzidou 2000). This suggests that female reproductive physiology may render women more vulnerable to depression.

2.2 Dissatisfaction with Existing Approaches and Practices

Sex-stereotype biases and phallocentric theories have dominated mental health establishments for some time (Goudsmit 1994; Bem 1993; Caplan 1987; Weiner & Boss 1985; Avis 1985). In many respects, the language has traditionally been androcentric; the male experience is treated as the norm (Bem 1993).

Theories traditionally taken up by the social sciences frequently blame women and view their socialised behaviours as signs of inherent weakness, passivity or masochism (Gergen & Davis 1997; Goudsmit 1994). Caplan and Hall-McCorquodale (1985) have identified a prevalence of mother-blaming within a number of major clinical and family therapy journals, as well as a tendency to idealise fathers, describe them only in positive terms and to not see the father’s behaviour (or non-behaviour) as contributing to their children’s difficulties. It is a view that has similarly permeated the justice and legal systems (Breton & Bunston 1992; Caplan 1985). Some writers go so far as to suggest that the justice system, when settling domestic disputes, commonly adhere to the belief that abused women set themselves up for further abuse and, therefore, deserve to be punished (Breton & Bunston 1992; Caplan 1985).

Research has further identified how therapists often behave in ways that reinforce stereotype roles and behaviours (Kohen 2000; Weatherall 1997; Gergin & Davis 1997; Hare-Mustin 1991, 1983; Goudsmit 1994; Wilkinson & Kitzinger 1996; Jussim 1990). Stereotypes can influence behaviour through self-fulfilling prophecy and behaviour consistent with others’ expectations (Gergin & Davis 1997; Jussim 1990). If people expect a female to be quiet, passive and gentle, she may come to act that way.
There has existed a tendency for the social sciences to interpret women’s psychology on the basis of male stereotypes and norms. Assumptions have been that research findings derived from male subjects apply equally to women. Carol Gilligan (1982), for example, identified that Kohlberg’s model of human morality was developed solely from a sample of males. When Gilligan set out to replicate Kohlberg’s findings with a sample of women, she found women’s moral development was qualitatively different from men’s. She found that women, unlike men, tend to emphasise relationships, social context, caring and responsibility, while men emphasise rights and logic (Gilligan 1982).

Fewer than twenty percent of general practitioners are women (Bridges-Webb et al. 1992). There exists a flagrant sexism in obstetric texts used in medical training (Koutroulis 1990). A related and equally disturbing finding is the neglect of women in medical research generally (Broom 1995; Kane 1990) including research on heart disease (Gurwitz et al. 1992). In medical research, men and male animals have been the main or only subjects of studies of disease, diagnostic procedures, management, therapy and prevention. Sometimes when women were included, the results derived from women were discarded because they did not conform to the pattern of results based on men (Gurwitz et al. 1992). A consequence is that little is known about how physical disorders may manifest differently in men and women, how risk factors may vary, or how the sexes may differ in their response to therapeutic outcomes. Another consequence is that several major biological events in women’s lives have received too little attention from psychology researchers (Williams 1983). These events include menstruation, pregnancy, childbirth, breastfeeding and menopause (Matlin 1996), areas that the prevailing culture does not consider important or prestigious. These areas of need appear to be reflected in the statistics indicating high incidence of mental illness of women around the relevant ages attached to menstruation and menopause.

Until recently, medical practice and medical research ignored the relevance of masculinity to health, just as it ignored femininity. This is ironic and perhaps surprising in light of the male domination of medicine (Broom 1995), the focus on males in research and the privileging of the male body as normal. It is interesting that men’s issues become relevant only if it is shown that women’s issues are different. In a patriarchal system, men’s issues don’t arise because men are perceived as the norm.
Because feminism has challenged patriarchy and shown women to be different to men, men’s ‘differentness’ and men’s ‘different needs’ are able to be recognised. The women’s health movement has thus opened the space in which men’s health discourses are developing (Broom 1995).

Worell and Remer (1992) provide a succinct summary review of the dissatisfactions expressed by feminist researchers and therapists about traditional psychological and psychotherapeutic theories and practices used with women. These include such things as depictions of male development and behaviour as the norm, the desirability of sex-role stereotyping, a focus on the individual divorced from social context, blaming the victim, equating gender with psychopathology, and the increasing use of pharmacology as a treatment preference for women. They suggest six drawbacks to traditional psychology theories which have implications for women, namely, they are androcentric, gendercentric, ethnocentric, heterosexist, intra-psychic and deterministic (Worell & Remer 1992: 115-120).

Mental health services are comprehensive when they can recognise the psychological and psychiatric problems of the members of the local community and can meet these needs with sensitivity before they become crisis (Kohen 2000). One study in America, in 1994, *Findings on Social Care Research*, found that services usually ignored particular needs of women (Patel et al. 1994). This opinion survey found that the majority of women did not feel they were admitted to facilities appropriate to their needs (Patel et al. 1994). Kohen (2000) argues that ideally these services should include gender-specific inpatient facilities, treatment options tailored for women’s needs, including pharmaco-therapy, family assessment, parenting groups, women’s groups and cognitive-behavioural interventions. These arguments are no less relevant to Australian mental health services.

The differences between the psychological realities of women and men have created obstacles to learning about women’s lives through women’s own reports, and to developing empathy with women’s affective experience (Bernadaz 1987). In a recent publication, *Users and Abusers of Psychiatry* by Lucy Johnstone (2000), the author uses real life examples and her own experience as a clinical psychologist in a largely critical view of psychiatry. She discusses how the traditional way of treating mental breakdown in women can often exacerbate their original difficulties leaving them powerless,
disabled and even more distressed. The author draws on a range of evidence to present a very different understanding of psychiatric breakdown than that found in standard medical textbooks (Johnstone 2000).

The National Health Service in Britain has been looking into the feasibility of single-sex inpatient services for women. In 1999, hospitals in Great Britain were instructed to take gender issues into account and to organise female-only facilities at every level of inpatient treatment (Kohen 2000). Single-sex treatment centres have emerged as a result. One such facility, an acute psychiatric ward that admits only women, has been running since the beginning of 1996 in East London and has been shown to be one of the ways forward (Kohen 2000, 1999).

2.2.1 Traditional psychotherapy approaches

Therapists approach their work from a variety of different theoretical viewpoints. Often, a therapist’s theoretical approach influences his or her ideas about women’s psychology and the cause of mental ‘dis-ease’. Three traditional psychotherapy approaches are commonly in the treatment setting: 1) psychodynamic, 2) humanistic, and 3) cognitive-behavioural. These are now briefly discussed. Psychologists, it should be noted, as a group tend to more selectively take up these approaches where psychiatrists, by their background training, tend to adhere to a medical diagnostic and supportive treatment regime attached to an illness-model.

Psychodynamic approaches

Psychodynamic therapy refers to a variety of approaches derived from Freud’s psychoanalytic theories. Like Freud, the psychodynamic approach focuses on childhood problems and unconscious conflict. Freud himself admitted that his theories about women are the weakest part of his work (Slipp 1993). However, as Appignanesi and Forrester (1993) point out, no other modern writer has influenced our current views on women as strongly as Freud did. Although praised for his creativity and the comprehensiveness of his theories, his negative view of women permeates his extremely influential approach (Marecek & Kraverta 1998, 1977; Slipp 1993; Greenspan 1983; Hare-Mustin 1987; Lerman 1986). Some of the problems with the classic Freudian view of women are as follows (Williams 1983):
1. Masculine rather than feminine discourse is the human norm;
2. Women are assumed to show narcissism, an excessive concern with their bodies, as well as masochism or pleasure derived from pain;
3. Women allegedly experience more shame and envy than men because they lack a penis;
4. Women are claimed to have little sense of justice because envy dominates their lives and because they never fully resolve the Oedipus complex;
5. Mothers are the caretakers of young children, so mothers should be blamed for any distress the children experience;
6. Penis envy can be partly resolved by having a baby; the desire not to have children is therefore seen as a sign of psychological disorders.

The techniques psychoanalytic therapists typically use include free-association, dream analysis and hypnosis. Feminist critics argue that the classical Freudian approach is likely to produce submissive women who accept their subordinate status. Many psychodynamic theorists have redefined some of the classic Freudian concepts (e.g., Slipp 1993; Appignanesi & Forrester 1993; Chodorow 1989). However, other feminist theorists argue that the basic theory cannot be modified enough to view women positively or to address the diversity and complexity of women’s lives (Greenspan 1983; Lerman 1986). Many feminists therefore conclude that a therapist who completely accepts the traditional psychoanalytic viewpoint cannot be an ideal therapist for women clients – or for male clients either. Jungian psychoanalysis, as an alternative to the Freudian psychoanalytic tradition, is less commonly and accepted within traditional circles (Schaverien 1998; Slipp 1993; Appignanesi & Forrester 1993). This approach is discussed in greater detail in Chapter Five.

**Humanistic approaches:**

The goal of the humanistic approach is to remove the blocks to personal growth and to help people discover their potential (Rogers 1986; Greenspan 1993). This person-centred therapy focuses on the individual’s own point of view. The therapist acts as a companion during this search and does not specify the goals of therapy (Rogers 1986). More particularly, this approach encourages clients to pay attention to their emotions.
Cognitive-Behavioural approaches:

The cognitive-behavioural approach, the most popular therapy approach today, combines two therapy orientations: first, the cognitive therapy approach which argues that therapy should focus on restructuring a client’s inappropriate thoughts; and second, the behavioural therapy approach which argues that the principles of learning theory should be used to eliminate undesirable behaviour.

Whereas the psychodynamic and humanistic approaches focus on feelings and emotions, the cognitive-behavioural approach places more emphasis on thoughts and behaviours (McGrath et al. 1990). A problem with this is that both thought and feeling are often split within the respective therapy systems and/or the value of one is considered more important or superior to the other. Here we see a patriarchal domination, a system which superiorises and subordinates one discourse over another.

Traditional psychological theory and the cultural mores within which therapy is embedded, strongly support and affirm the male reality (Bernadaz 1987). Kristeva (1980) criticises traditional didactic approaches for their formulations within a patriarchal discourse. She notes how male reality supports and over-emphasises the rational logical didactic approaches to treatment. Discussed in the next chapter is that this system embellishes the construction of women’s madness, and also maintains it.

Kristeva (1980) proposes that rational discourse, as in the more popular cognitive-behavioural approaches, achieves its coherence by repudiating the maternal relationship as well as the instinctual drive. Kristeva asserts that “language as a symbolic function constitutes itself at the cost of repressing the instinctual drive and the continuous relation with the maternal body” (Kristeva 1980: 136). What is given up with the rational approach, argues Kristeva, is a form of original communication that is both of and with the maternal body. While Kristeva’s arguments are complex and derived from within the French/Belgian/European psychoanalytic traditions, what she is saying is that discourses in general, that is, those taken up in the traditional theories and didactic therapies with women, serve to repress and deny feminine (maternal) discourse and also inhibit women’s instinctual expression. She brings attention to the feminine as a hidden discourse. She indicates some scope for deconstructing patriarchal discourse and its dominant hold over maternal-feminine discourse through the creative process and...
through poetry. She believes that it is primarily within abstractive poetic texts that women find a feminine-oriented discourse whereby “meaning is left ambiguously in question” (Kristeva 1980: 136). In Kristeva’s view, artistic endeavour is the custodian of the maternal body – the semiotic element of feminine discourse.

The semiotic activity, which introduces wandering or fuzziness into language, a fortiori, into poetic language, is, from a synchronic point of view a mark of the workings of drives and … The unsettled and questionable subject of poetic language (for whom a word is never a sign) maintains itself at the cost of re-activating this repressed instinctual, maternal element. (Kristeva 1980: 136)

It is perhaps ironic, if not disturbing, that the system of therapy commonly accepted and in itself creates women’s madness, which it purports to ‘treat’. It is little wonder that women parade in the corridors of madness, as the statistics show.

Research identifying a sex bias in the treatment of women in the mental health setting, as well as the general dissatisfaction with existing theories, knowledge bases and discursive practices attached to traditional therapy models, has led to the recognition of the need for development of feminist-oriented and non-oppressive ways of helping women which focus on issues specific to women’s needs. Women clinicians and theorists have now turned their attention to the specific topic of women’s psychological development viewed from a perspective which places women in their own reality, not the reality as understood from examination of the male perspective. Feminist writers on women’s mental health and psychotherapy, and psychoanalytic theory have begun to address issues of concern for women attached to women’s emotional development and ongoing experiences of oppression and injustice throughout the life-span (Kohen 2000; Seu & Heenan 1998; Chodorow 1989; Worrell & Remer 1992; Wright 1992; Flax 1990; Williams 1983). This extends to analysis of the inherent biases attached to therapy systems purporting to treat women’s mental and psychological problems. This necessarily involves an analysis of what in fact constitutes a feminist approach.

### 2.2.2 A feminist approach

Feminists advocate development of women-oriented therapy strategies specifically suited to the psychology of women. They urge against the adoption of male-based theories and therapy paradigms that dominate most therapy settings. They advocate the adoption of less formalised hierarchical approaches in the treatment setting and these include the utilisation of women’s groups that allow for a discourse of ‘sharing’. They
distinguish three major feminist frameworks in terms of how oppression is conceptualised. Liberal and socialist feminism draws on traditional theoretical systems. Radical feminism has assumptions that oppression of women is the fundamental oppression, has operated across time, culture, and class, and that, where the social structure is patriarchy, a system thereby exists through which men of different races, classes, and cultures join together in their domination over women (Seu & Heenan 1998). Radical feminism emphasises that a person is political and that whatever happens in a woman’s personal life is an expression of her oppression in a wider sphere (Seu & Heenan 1998). Radical feminism espouses the recognition of woman’s essential difference, women’s ‘special nature’ and that it is women’s essential-self that underlies oppression.

2.3 Directions Taken Up in Feminist-Oriented Psychotherapies


These texts all provide descriptions of a variety of feminist therapeutic models. From these texts it can be deduced that feminist therapy has two important components: 1) social inequalities have been responsible for shaping women’s behaviour, so the personal is political; and 2) therapists should not be more powerful than clients in the therapy relationship (Worell & Remer 1992). Attached to these emphases has been the advocacy of women’s group-work (Kohen 2000) following the research that identifies women are relational by nature and the experience of connection plays a profound role in shaping women’s sense of self (Miller 1976; Gilligan 1982). Seu and Heenan (1998) identify some important developmental shifts in feminist therapies to do with naming the biases within the therapy profession and also feminists adopting a reflexively deconstructive stance in clinical practice. They take up a critical analysis of feminine ‘essentialism’ and challenge the eurocentric and heterosexual biases that dominate and represent ‘feminism’ as singular (Evans 1995; Tong 1989; Spelman 1988).
2.3.1 Aims of feminist psychotherapy

Feminists who have written about feminist therapy have usually pointed out its emancipatory goals for women as its most distinctive feature. Writers such as Alexandra Kaplan (1986) and Sandra Bem (1993,1975b) see feminist therapy as a tool for ‘re-socialising’ women. Others use the metaphor of raised consciousness, that is, awareness of how personal problems are linked to larger systems of discrimination and hierarchy, to describe the goal of feminist therapy (Seu & Heenan 1998). Others, like Miriam Greenspan (1983), include the instigating of women’s anger at oppressive circumstances along with engendering female solidarity and political participation as necessary goals of feminist therapy.

Deconstructive therapists as well as discourse analysts have influenced recent directions taken up in feminist therapies. Deconstruction therapist Joselyn Chaplin (1998), for example, concerns her therapy task with the deconstruction of power-relations within the self as relayed in the therapy discourse and text. Chaplin describes how “psychotherapy can be about helping clients’ deconstruct unhelpful personal and socially conditioned texts, patterns of thinking or attitudes” (1998: 139). She makes her psychotherapy aim in work with women as concerned with analysing and dissolving hierarchical gender thinking and putting in their place more fluid, equalising and accepting forms. Her explorations moreover look through Jungian ideas of the self-regulation of the psyche, the striving towards equality in which various opposites within (e.g., the masculine-self and feminine-self) strive to balance and integrate one another. Chaplin in particular looks at how one opposite (e.g., masculine-self) is implied to be superior to the other (e.g., feminine) aspect. She sees opposites as interconnected and she describes therapy as a good example of a process in which “dancing with opposites” (Chaplin 1998: 153) is actually a part of the healing/growth. She describes this in the context of her ‘rhythm model’ first outlined in Feminist Counselling in Action (Chaplin 1988).

Jane Flax’s (1990) posits the need for feminist frameworks to incorporate a notion of ‘core-self’. Flax distinguishes this ‘core-self’ from the overly rigid intellectual controlling self of the kind targeted by post-modernistic critiques. Flax’s fixed solidarity concept of ‘core self’ appears to markedly diverge from Chaplin’s fluid ‘rhythm model’ that views the self as made up of opposites and whereby these opposites are fluid,
interconnected and forever changing. Chaplin (1998), while not altogether dismissive of Flax’s model, believes Flax’s notion of a single core-self is ‘misleading’: “it is misleading of psychotherapy to assume there is a pre-existing single thing to be found or discovered” (Chaplin 1998: 151). Rather, Chaplin sees the self as fluid, as “a spontaneous being in relation, always creating itself, with the mind, body and soul interconnected and in tune with the environment. It is actually a process rather than a thing” (Chaplin 1998: 151). In Chaplin’s dictum, the process is about accepting all our multiple selves and trying not to exclude or superiorise any aspect of the self (Chaplin 1998: 151).

Flax’s (1990) notion of a ‘core self’ poses some problems. One question that arises is what actually constitutes this ‘core self’ and should it necessarily be assigned a gender? Estes (1992) similarly appears to adhere to a somewhat fixed notion of women’s core-self which she defines as distinctly feminine in character and closely aligned with nature. Bem (1975b, 1993), by contrast, argues for an androgynous core-self as the new feminist ideal and aim in therapy. Chaplin (1998, 1988), when taking up a view of balancing the feminine and masculine aspects in the self, fits more with Bem’s androgynous ideal and appears less fixed and more fluid in her notion of self compared to Estes.

Estes’ simplistic equating women’s core-self with femininity and ‘nature’, her drawing them as synonymous concepts, has been criticised as ‘essentialism’. Seu and Heenan (1998) caution against this, as does Chaplin (1998). Estes’ assumption that women are singular, that women belong to one group with a singular psychology wholly identified with nature, that nature is somehow feminine, has been criticised for limiting the prospects of multiplicity and complexity in women’s identity (Seu & Heenan 1998; Chaplin 1998). Perhaps an alternative view is that of an androgynous-self, as recommended by Bem (1993), where the individual is made up of a cluster of interconnected feminine and masculine components, among others, that stand in relation to one another in a balanced cosmos. This view takes up Jung’s holistic view of personality (discussed in Chapter Four) as well as Chaplin’s (1998) deconstruction project which aims to harmonise gender constructions and hierarchical patterns of thinking and being within the self. This relational androgynous emphasis allows for an exploration of how gender constructions stand in relation to on another. In this view, a
mentally healthy woman is autonomous but defined within an inter-dependent and interrelated system that recognises equality and respect in partnership and otherness. This perspective fits with the philosophies of the new ethnologies.

Whilst French feminists Luce Irigaray (1980, 1977) and Helene Cixous (1986) “exploited languages metaphoric and polysemic capacities to give voice to feminist reinterpretations of dominant myths about women” (Mascia-Lees, Sharpe & Cohen 1996: 2), the new ethnologies now seek to allow the adequate representation of other voices or points of view across cultural boundaries (Gavey 1997; Gergen & Davis 1997; Weatherall 1997). The new ethnographers, that is, those anthropologists who do not just theorise about textual production but who also write cultural accounts, attempt to expose the power relations embedded in any ethnographic work and to produce a text which is less encumbered by Western assumptions and categories than traditional ethnographies (Gavey 1997; Gergen & Davis 1997; Weatherall 1997). This approach locates cultural interpretations in many sorts of reciprocal contexts where it obliges writers to find diverse ways of rendering negotiated realities as multi-subjective, power-laden and incongruent. In this view, ‘culture’ is always relational, “an inscription of communicative processes that exist, historically, between subjects in relation to power” (Clifford 1986: 15; emphasis Clifford’s). Here the psychotherapy text locates reciprocal contexts within an inter-dependent and inter-related system that recognises equality and respect in partnership and ‘otherness’. It is a view that largely meets the aims of the feminist deconstructive therapists. This approach also emphasises a combined relational theoretical approach. It is an approach and perspective this study attempts to take up.

Discourse analysts have influenced the development of new methods that promote a fuller exploration of the psychology of women (Parker 1997; Weatherall 1997; Gavey 1997; Wilkinson & Kritzinger 1996). Discourse therapists argue the need for a deconstruction-reconstruction approach to women’s norms and discourses. According to Ussher (1991), the deconstruction of women’s ‘madness’ cannot be carried out independently of an analysis of other discursive regimes that position women as the ‘other’. Ussher believes that those regimes associated with misogyny and the male domination of women are the most obvious starting point.

Discourse analysts concern themselves with the therapy discourse text. They believe that language is not a neutral transparent medium between the social actor and the
world, nor a blank window through which the researcher or therapist regards the subject of the psyche, but an ideologically charged activity (Weatherall 1997) which “plays its part in legitimising or challenging or supporting or ionising or endorsing or subverting what it describes” (Parker 1996: 290). Discourse analysts believe that language is not just a form of social language because it constructs rather than merely describes the self, people’s experience, social and psychological phenomena (Weatherall 1997). They believe that constructions of the world are not just abstractions, but each carries implications which have crucial repercussions on the way we view and value ourselves and others (Gavey 1997). For example, a medical discourse will lead one to speak about distressing experiences as if they reflect an underlying disease (Parker 1997: 285). Similarly, a discourse which posits a view of the feminine principle as split-off or lost, as espoused by Estes, might steer therapy dialogue towards discourses concerned with feminine retrieval.

Danna Jack (1991), it was discussed, identifies how depressed women most commonly use the phrase of ‘loss of self’ as they depict their experience in marriage or in intimate relationships. Jack (1991) determines that depressed women’s distinctive use of this relational metaphor of ‘loss of self’ is useful in that: “it not only alerts us to the contours of [women’s] subjective terrain but also, compels the exploration of how gender arrangements, which structure the experience of the self and intimate attachments, create women’s vulnerability to depression” (Jack 1991: 30). This fits with the aims of deconstruction therapists such as Chaplin (1998) who analyses gender arrangements within the self and steers towards replacing them with more fluid and equalising forms.

According to Ussher (1991), the subject of women’s sexuality is undergoing a research revolution in feminist psychological circles as is the attention given to ‘women’s ways of knowing’ (Belenky et al. 1986). In addition, the researcher’s role in creating knowledge and interpretation is seen as being of critical concern as new research methods are developed (Merrick et al. 1998). Lips (1999), for example, comments on the delicate interconnection between teaching and research as serving the purpose of illuminating feminist methodology and gathering data. Here, teaching and research are seen as having different faces of the same process.

The implications of the feminist research discussed so far for the current project is that a relational and dual perspective needs to be adopted and taken up in the therapy text of
women if the feminist aim of emancipating and re-socialising women within a patriarchal discourse is to be achieved. Less formalised methods and discourses involving notions of ‘lost self’, as taken up by Estes (1992), need to be incorporated in therapy paradigms concerning women. The need for new methodologies and therapy approaches suited to women’s psychology is highlighted by the mental health statistics that show more women than men suffer or complain of psychological difficulties and that women perceive their needs are not met by existing formalised approaches that have been criticised for their patriarchal biases.

2.3.2 Feminist research methodology

An ongoing theoretical debate in the feminist literature concerns traditional versus feminist research methods when applied to women’s exploratory research (Gergen & Davis 1997). Feminists have argued that women-oriented research should reject the traditional research methodology approaches that emphasise the generation of quantitatively reduced data or numbers, laboratory experiments or tests, and should adopt instead qualitative methods that focus on the raw material of women’s experience (Gergen & Davis 1997; Gilligan 1982). They argue for a shift of emphasis from unquestioned reliance on experiments towards increasing acceptance of descriptive methods. The traditional research methods, feminists argue, conveniently hide inherent assumptions and patriarchal biases (Dutton-Douglas 1988). Interviews, case-study methods and other non-experimental methods are thought inherently more reliable from a feminist point of view than data-based methods, as they can inform about real-life experiences embedded in rich social contexts (Gergen & Davis 1997; Lott 1985). Feminists in particular argue the need for keeping the lived experience at the centre of women’s analysis (Wilson 1999; Salem 1999; Tolman 1999; Gergen & Davis 1997). The use of qualitative research designs has been gaining rapid momentum and across a variety of disciplines (Richardson 1999; Morgan 1998; Dunka et al. 1998; Marecek & Kraverta 1998; Stuhlmiller & Thorsen 1997;; Ambert 1995; Reeve 1995).

The present study aims to incorporate a feminist research methodology in keeping with the new ethnologies and deconstruction projects advanced by feminist therapists discussed thus far in this chapter. The current project intends to steer a largely non-reductionist exploratory qualitative approach to methodology. Much reliance and relevance is given to women’s verbal responses with some reference to quantitative
data. The case-study approach is taken up. In addition, the study aims to incorporate a relational view to the therapy text, namely, an exploration of the interplay of masculine and feminine elements, in keeping with directions taken up by deconstruction therapists. The study also concerns itself with a comparative theoretical perspective (Freud and Jung) to the dream studies.

The subsequent chapter extends the current topic of women’s psychology and mental health. It looks at the construction of women’s madness. It begins the task befitting feminist aims of deconstructing women’s madness and reconstructing a normative view of women’s feminine psychology. In particular, the chapter aims to extend Estes’ view of women’s instinctual-repression to examining the research concerning repression over the life-cycle. The aim of the next chapter is to provide a context in which the study endeavours to investigate Estes’ views on women’s instinctual-feminine psychology.
CHAPTER THREE

WOMEN’S FEMININE REPRESSION

3.0 Overview

This chapter attempts a deconstruction of women’s ‘madness’ as part of its feminist aim. The motif of ‘the witch’ is examined, and a revised view is given to the craft of the witch.

This chapter aims to provide an extended view of feminine and instinctual repression by way of extending Estes (1992) work. Research on feminine splitting is discussed from the vantage point of life-span considerations, including infancy, childhood and the parenting experience. Adolescence and menarche and menopausal considerations are taken into account. The concept of androgyny and Jung’s extension of the term is compared with Estes’ predominantly feminine emphasis. An argument is forwarded that an understanding of femininity development should involve a view of its corollary, the masculine principle. This relational perspective is in keeping with the new ethnologies and feminist research methods. Recent approaches in myth and archetypal approaches are described, and the overall fit of Estes’ tenets with feminist aims and goals in therapy is considered.

3.1 Three Feminist Issues Articulated

Three arguments and objectives relating to therapy work with women are identified in the feminist literature.

3.1.1 Feminist Issue One: Deconstructing women’s ‘madness’

The first feminist issue concerns the need for deconstructing women’s ‘madnesses’. This deconstruction project necessarily entails a more complete understanding (and undoing) of the many symbolic dimensions in which patriarchy is embedded and communicated in language, culture, myth and taboo from the moment of birth throughout the lifespan (Chaplin 1998; Gavey 1997; Gergen & Davis 1997; Weatherall...
This deconstruction project necessarily involves an examination of ‘the witch’ in history.

3.1.2 Feminist Issue Two: The need for new discourses and symbolic systems

According to Rutter (1993), psychological change for women involves not only a corrective emotional experience in therapy, but also involves “a re-education in specifically feminine values and a repudiation of patriarchal ones that have usurped the relationship women have to their own natural cycles” (1993: 9). The second feminist issue thus concerns the need for the reconstruction of a new women’s norm via a feminist-oriented discourse system. Jung’s system and theoretical framework and Estes’ myth-oriented approach are thought useful for this aim.

3.1.3 Feminist Issue Three: Approaches that revitalise femininity

The third feminist issue concerns the need for a reconstruction of a new women’s norm that revitalises and strengthens women’s relationship to their femininity and feminine identity. Jungian analyst, Esther Harding (1971), described some three decades ago that “a new relation to a woman principle is urgently needed today to counteract the one-sidedness of prevailing masculine mode of western civilisation” (Harding 1971: 17). Harding claims, myth-oriented and feminine-archetypal work best serves the feminist aim of revitalising and investing a new value in the feminine and also offers a women-oriented discourse.

3.2 Feminist Issue One: Research, Issues and Related Topics

3.2.1 Deconstructing patriarchal constructions of women’s ‘madness’

The first issue compels an exploration of the mythologising around women, as part of the deconstruction project. Ugade (1989) asserts: “the deconstruction-reconstruction process is paramount in renovating the language and discourses needed to formulate female identity. After all, how are women to construct their own image if the only building blocks they have are those of a masculine code” (1989: 226).

According to Ussher, “Women are not mad. Misogynistic discourse merely deems us so … if distress and suffering are acknowledged to be real, this is the result of women’s position within the misogynist discourse, a result of institutionalised and individual oppression, not some individual pathology within the woman” (1991: 20). Ussher
believes that the socialisation of women prepares them for the mask of madness. She contends that “having no legitimate outlet for feelings of frustration and anger and misery evoked by the reality of living in a patriarchal society, women fall into the psychiatric trap” (Ussher 1991: 20). In this view, it is not women who wear the mask of madness but rather that society is sick.

Ussher (1991) discusses the common belief harboured by society that any and every woman potentially houses evil, a raging passion, an insanity. This, Ussher claims, is represented in literature by the discourse of women as evil, the woman behind the veil. The prevalence of the veiled wicked woman in literature in the nineteenth and twentieth centuries is striking (Purkiss 1996).

Kate Millet (1971) discusses the notion that it is common for social constructions to posit women as split; as both evil and at the same time pure. She writes:

> The Madonna/Whore dichotomy is evident throughout all misogynist discourse … Women are objectified, associated with danger and temptation, with impurity, with uncontrolled sexuality. They are at the same time to be worshiped and defiled, evoking horror and desire, temptation and repugnance, fear and fascination … Is it surprising we are made mad. (Millet 1971: 21)

Showalter describes women’s madness as: “the desperate communication of the powerless” (1987: 5). Showalter discusses how madness has been equated as synonymous with femininity. She writes:

> Whilst the name of the symbolic female disorder may change from one hysterical period to the next, the gender asymmetry of the representational tradition remains constant. Thus madness, when even experienced by men, is metaphorically and symbolically represented as feminine: a female malady. (Showalter 1987: 4)

Hippocrates in the fourth century BC described madness in women as related to the womb or ‘hysterion’ in Greek, hence the term ‘hysteria’. According to this belief, madness in women stems from the womb and womb-related functions. The idea that the womb increases women’s vulnerability to mental dysfunction and mental weaknesses continued for centuries and still exists today (Purkiss 1996). This notion, Ussher believes, has underpinning it a misogynist discourse that becomes the rationale for perpetuating the view of women as mad (Ussher 1991). Ussher claims, that underlying patriarchal constructions is man’s fear and also envy of the womb. Kristeva (1980) argues along similar lines and believes that men’s fear of women’s reproductive system stems largely from a denial and repudiation of the maternal relationship and issues of
attachment. As Kristeva attempts to argue it, men are not of the ‘same body’; they repudiate maternal attachment.

One of the foundations of these critiques on women’s madness is that madness is not an illness but a social construction, that madnesses are based on value judgements and prescriptions for normality which support existing gendered power constructions. These judgements are further perpetuated in mental health establishments. Since the power structures are patriarchal, Millett (1971) argues, it is no coincidence that women predominate in the corridors of madness.

### 3.2.2 Woman as witch and evil harlot

The witch has become a personification of the patriarchal discourse which positions women as evil, the devil incarnate (Purkiss 1996; Ussher 1991). In the Law of the Father, witches are seen as sick or as evil:

> The witch … really was – an evil liver; a social pest and parasite; the devotee of a loathly and obscene creed … a member of a powerful secret organization inimical to church and state; a blasphemer in word and creed; swaying the villages by terror and superstition; a charlatan and quack sometimes a bawd; an abortionist; a minister to vice and inconceivable corruption, battering upon the filth and foulest passions of her age. (Summers 1929: 14)

Witchcraft has been associated with menstruation itself. In fact, it has been claimed, “witchcraft is the natural craft of the woman. It … is the subjective experience of the menstrual cycle” (Shuttle & Redgrove 1986: 198).

It has been argued that witches were labelled mentally ill by modern psychiatrists eager to re-enforce their own propaganda as they attempted to produce an argument in support of their analysis of all deviance as madness. Witches were pronounced guilty of shallow and idealised self-historiography (Micale 1990), for “their blinkered view of medical and psychiatric history as seen through their rose coloured glasses; for their use of the past to comfort the present” (Pilgrim 1990: 212). Thomas Szasz (1971) has compared the witch’s inquisition with modern psychiatric treatment, claiming the tortures are analogous. At the same time, he challenges the very existence of mental illness.

Wild-women, mad women and bad witches have been taken as synonymous concepts (Lewis 1998; Estes 1992). Estes discusses that the reason why so many women are labelled mad is because of their close connection with the feminine and instinctual
archetypes: “[women] all share related instinctual archetypes, and as such, both are erroneously reputed to be ungracious, wholly and innately dangerous, and ravenous” (Estes 1992: 3). She encourages a revised view of the witches craft as women’s craft.

One alternative explanation for witchcraft proposed by some feminists is that witches were not in fact mad, but actually powerful people who represented a threat to male privilege and power (Purkiss 1996; Murray 1971). In this view, the witches were not mad but labelled as such by the patriarchs in an attempt to gain control in the same way as ‘mad’ women are labelled today. Some feminists have even viewed the witch as healer (Lewis 1998).

Anthropologist Margaret Murray (1971) discusses how witches were part of an old religion involving cult worship, effigies of horned gods, ritual practices recognised as part of an ancient religion in which women played a powerful role. She claims that because this matriarchal religion challenged the patriarchal dictates of Christianity, witches were equated with evil (Murray 1971: 9). Ussher (1991) similarly suggests that the pathologisation of women as mentally ill can be viewed as a process of ignoring powerful women, or pathologising those who challenge the social order. She believes witchcraft and madness are analogous means of controlling women. Rather than dismissing witches as mad, Ussher believes they should be celebrated as a part of ‘her story’, as strong independent women who were threatening to patriarchy and thus condemned. Purkiss (1996) similarly discusses a revised view of witchery which enables women to value themselves and their gifts. Purkiss writes:

The women who entered witchcraft after the second wave of women’s liberation movement saw the traces of what an earlier generation of women had made: a religion that might really offer a corrective to patriarchal religious practices, a real place for feminine creativity and imagination … Modern witchcraft allows a creative re-invention of the self … the witch is encouraged to identify with many attractive figures from mythology and is allowed to choose a Craft name for herself. (Purkiss 1996: 39)

Estes (1992), Daly (1984), and Purkiss (1996) argue that through reclaiming words like ‘witch’, ‘hag’, ‘spinster’, and using them as positive words to empower women, women can discover new meanings attached to bad/old labels within the polluted male culture. Estes, for example, relays the Wild-Woman archetype as the ‘crone’ or ‘hag’ and ‘wise one’. She visions this ‘crone’ as the matrilineal mother that as an image, establishes for women the matrilineal connection. Lewis (1998) extends this with her analysis of the
evolution of the Medusa feral-woman who transforms into the Wise-Woman, the Wild-Woman.

Purkiss (1996) argues that just as women’s role in shaping the witch of the trial literature has been erased, so also women’s place as shapers and narrators of folklore witches has been concealed. Despite the subtleties of radical feminists, Purkiss (1996) laments that the dominant image of the witch-woman in myth is still of a shrieking hag on a broomstick, the ‘Wicked Witch of the West’. Purkiss writes of the myth of the Gingerbread House:

The old woman had behaved very kindly to them, but in reality she was a wicked witch who waylaid children and built the bread house in order to entice them in; but as soon as they were in her power she cooked them, ate them, and made a great festival of the day. (Purkiss 1996: 278)

She describes how just as the stepmother turns out to be insufficiently generous, so too the witch turns out to be a counter-mother, not nurturing but consuming; not self-less but devouring. Purkiss attempts to de-construct the patriarchal myths that embellish men’s fear of women. The story of Circe, Purkiss notes, could be understood as an encounter with strangeness so powerful that it overmasters the beholder. She writes: “Circe appears like a home: a virtuous woman, weaving diligently, she lures Odysseus’s men into an illusion of homeliness and canniness … What seems canny turns uncanny in an instant” (Purkiss 1996: 260). Purkiss suggests that the rendition of the myths surrounding Medusa and Perseus, the gorgon-slayer, is “ostensibly nothing more than an investment in a heroic and emphatically male virtue of Perseus, her slayer” (Purkiss 1996: 205). Lewis (1998) takes up a similar view. She discusses that the ugly Gorgon/Medusa falls into the category of powerful feminine images, dark archetypes which “the collective response is to kill, to get rid of this wild, dark aspect of the feminine, because it is too dangerous to deal with” (1998: 4). But it is within this dark place that Lewis believes women can retrieve necessary parts of the feminine soul: Lewis writes: “To know her, to embrace her ugliness is the tao of every wise-woman, her inner task” (1998: 5). Lewis goes on to discuss the notion that women have become the anima-woman shaped to the needs of the male or the culture, but is no one in herself. She argues, that to withdraw from that cultural projection is the major task of every woman.
3.2.3 Sexualisation of the human brain

There are organic correlates to patriarchy. The human brain quite literally embodies the hierarchic nature of reason and intellect. The left-brain, the larger ‘dominant’ hemisphere, is equated with reason and rational thought while the smaller non-dominant right hemisphere (sometimes thought of as the ‘feminine’ brain) involves abstractive functions attached to visuo-spatial reasoning. This ‘feminine’ right brain concerns itself with the abstractive languages of dreams and myth. Irigaray (1977) believes that if we were to attribute a sex to the brain, we would have to say that in certain insidious ways, it is masculine.

Irigaray (1977) describes the human brain as isomorphic with and deeply implicated in the dualistic relation of male over female, mind over body. This brain, Irigaray says, is not divided anatomically and functionally according to neutral scientific criteria but according to a whole series of masculine interests, fears and desires. Irigaray suggests that if there is a direct relation between containment, solidity and certain masculine attributes, then this brain of locatable traces is the type of brain necessary for the embodiment of a rational, logical and masculine mind (Irigaray 1977: 106-118).

Not only is the brain modelled along the lines of patriarchal thought, but evolutionary aspects of the brain associated with the instinctual drives are condemned along with the witch. Neurologist Le Vay (1989), for example, discusses the response of scientists to the hypothalamus (subcortical structure), the site of the brain associated with the animal-instinctive nature of humans and also a site of controversial discovery of brain differences between heterosexual and homosexual men:

People tend to stay away from the hypothalamus. Most brain scientists (including myself until recently) prefer the sunny expanses of the cerebral cortex to the dark claustrophobic regions at the base of the brain. They think of the hypothalamus – although they would never admit this to you – as haunted by animal spirits and the ghosts of primitive urges. They suspect that it houses not the usual shiny hardware of cognition, but some witches brew of slimy pulsating neurons adrift in a broth of mind-altering chemicals. (Le Vay 1989: 39)

Similarly for Estes, society fears and disavows aspects of the self that involve the feminine instinct.
3.3 Research on Femininity Repression Over the Life-Cycle

To begin the deconstruction project, a view is given to feminine and instinctual repression as it is reinforced over the course of a woman’s life-span. This is particularly apparent at important stages of a woman’s development. Some of the research on feminine-splitting shall be reviewed as a means of extending and providing a wider context for Estes’ (1992) view of women’s feminine repression. These considerations take into account the periods of infancy, puberty, adulthood, menopause and death. This study will begin by reviewing Melanie Klein’s theory on splitting of the feminine-self, the maternal imagos, in early infancy.

3.3.1 Early infancy considerations: Intra-psychic dimensions to early splitting

Melanie Klein’s (1957) theoretical notions concerning splitting of the feminine imagos from the time of early infancy is a useful starting point for extending a life-span view of feminine-splitting and femininity repression. Eichenbaum and Orbach (1985) comment that whilst Klein did not direct or intend her theories towards a feminist-oriented aim, the most useful aspect of Klein’s theory as far as feminism is concerned, is her articulation and naming of the psychological defence mechanisms of projective identification and splitting in early childhood.

Klein (1957) explains how, at the beginning of life, the baby takes into his/her self the good experiences of the mother’s breast and splits off and projects away from his/her self and onto the breast, the bad experiences of life. The ‘bad breast’ can thus be experienced as a bad persecutory object. Klein asserts that the mother’s breast, and later the mother as a whole person, is experienced by the infant as a split object, and experienced as either wholly-good or wholly-bad, and the mother is accordingly attributed the contrasting exaggerated feelings of either love or hate. Klein argues that this splitting of the maternal imagos, activated in the first six months of life, often becomes the perceptual base and template upon which all maternal or feminine images are later perceived and reacted to, extending into adulthood.

Dinnerstein (1976) extrapolates from Klein’s theory when discussing the origins of misogyny which, she claims, has an underlying assumption that the feminine-instinctual self is engulfing and therefore, dangerous and evil. She points out that since most children are raised by women (because women are assigned the role of the major care-
givers in society) then nearly all children grow up into adults with firmly implanted fear response patterns concerning feminine powers. Dinnerstein (1976) contends that women as a group are thus perceived and reacted to as all-powerful and equally all the more dangerous. According to Dinnerstein, this results in a tendency for all adults to displace rage attached to powerlessness or helplessness onto women. Dinnerstein uses this as a base for explaining the origins of misogyny. She makes the argument that because these fear response patterns about women and femininity are instilled at such an early age, in both girls and boys, then misogyny is all the more pervasive and all the more difficult to eradicate.

Klein’s work is further helpful in widening an understanding of the distinctly different ways in which masculine and feminine power is reacted to (Goldner 1991; Eichenbaum & Orbach 1982). Dinnerstein (1976) identifies how the mother’s intense involvement in the child’s early life results in femininity being perceived as all-engulfing, irrational and all-destructive. By contrast, the father’s peripheral involvement in the early phases of their children’s lives and development results in infant perceptions of male power as being much more restrained, less engulfing, more objective and more rational. Dinnerstein discusses how both men and women fear feminine power; they tend to favour masculine power. She highlights how femininity (attached to the maternal imagos) and instinct are both equated with engulfment.

3.3.2 Childhood considerations: Parenting effects.

Feminine repression is reinforced on a range of psycho-social and intrapsychic dimensions throughout the life-span. Of significance, is the feminine-splitting that comes with the parenting experience. Friday (1977) and Leonard (1985), among others, identify how a profound shaping of feminine identity and feminine ownership comes with the parenting experience.

The mother-daughter relationship

Nancy Friday (1977) in My Mother Myself describes the tendency for daughters to over-identify with their mother’s relational focus, to merge with the mother, often to the extent that daughters take on the same conditioned limitations, fears and self-sacrificing rituals as their mothers with whom they share a close relational bond. Friday discusses how this produces a powerful generational imprint and patterning among women.
Attributes to do with feminine autonomy, independence and authority, she notes, are particularly disavowed. This tendency for merging, Friday claims, arises from fear of separateness and since separateness and autonomy imply abandonment, then feminine autonomy is avoided at all costs. Friday contends, that as a result women tend not to seek out an autonomous feminine self-definition. This fits with the research which identifies women’s strong relational emphasis and need for affiliation, discussed later in this chapter.

Nancy Chodorow’s seminal text The Reproduction of Mothering (1978) similarly defines the mother-daughter relationship as one of complex identifications where, “mothering begets mothering” (1978: 60). In Chodorow’s view, for the girl, “this identification is likely to be – at best – with the mother’s maternity rather than with her as an active sexual being” (Chodorow 1994: 60), leaving the mother and daughter to subordinate desire and full relationship. The male, in Chodorow’s terms, is subject to subordination of the maternal element. The societal privileging of masculinity in which male superiority is applauded, Chodorow claims, engenders boyhood identifications that leave the male subject caught up in a web of denial around maternal attachment (Chodorow 1994: 59). In short, Chodorow sees the maternal element in terms of a cathexis, as defensively repudiated by men and narcissistically adhered to by women through gendered identification. This, Chodorow claims, results in a contrast of affect – it places the girl as prospective nurturer in the position of subordination and the boy as autonomous adventurer in the position of comprehension. Adams (2000) similarly sees women as suffering the corruption of the original dyadic dependency with the implication that creative feminine aspects will be essentially subverted. This feminine-creative element is what Estes (1992) relays as the wild-self, the ‘feminine-instinctual-self’. This self, in Chodorow’s view, is subordinated and split off by the factor of early identification with the mother’s maternity rather than with her as an active sexual being, and it being subordinated by the male subject caught up in a web of denial around maternal attachment.

The father-daughter relationship

Linda Leonard, in her book The Wounded Woman (1985), by contrast highlights the importance of the father-daughter relationship. According to Leonard (1985), many women today suffer from ‘the father-daughter wound’, a so-called wounding in the
father-daughter relationship. Leonard argues, “the way the father relates to his daughter’s femininity will affect the ways she grows into womanhood” (1985: 11). She writes:

As a daughter grows up, her emotional and spiritual growth is deeply affected by the relationship with her father. He is the first masculine figure in her life and is a prime shaper of the way she relates to the masculine side of herself, and ultimately, to men. Since he is the Other i.e. different from herself and mother, he also shapes her differentness, her uniqueness and individuality. (Leonard 1985: 11).

Leonard (1985) further discusses how this is not just happening on an individual level but on a wider global level as well.

Whenever there is a patriarchal authoritarian attitude which devalues the feminine by reducing it to a number of roles or qualities which come, not from women’s own experience, but from an abstract view of her, there one finds the collective father overpowering the daughter, not allowing her to grow creatively from her own essence. (Leonard 1985: 31)

Leonard extends this to a critical view of traditional therapy modules used with women who suffer from mental health problems.

**Research on fathers and daughters**

Research on fathers and daughters is relatively sparse. What research there is reveals some striking differences in how fathers and mothers relate to their growing daughters (Davidson 1997). The greatest difference is the amount of time each parent spends with the child. Fathers exhibit a ‘withdrawal’ from their daughters and spend only as half as much time with them as with their sons (Dalton 1986; Lamb & Lamb 1976). Fathers reward daughters for good behaviour about half as often as they do their sons, though mothers are typically the discipliners for most daughters (Sears et al. 1976; Margolin & Patterson 1975). Mothers are more accurate in their thinking about their offspring than fathers are (Wakefield 1970). Many adolescent girls describe their relationships with their fathers as different from that with their mothers (Konopka 1976). Girls tend to state that their fathers did not want to let them grow up and wanted to keep them ‘daddy’s little girl’ (Konopka 1976: 6). Only about a quarter of daughters feel close to their fathers and fathers were often perceived as the most invisible in their lives (Konopka 1976).
This research, described above, lends weight to Leonard’s (1985) views, which posits a social severance and wounding in the father-daughter relationship, with all that implies for the masculine-feminine duality.

3.3.3 Women’s specificity and ‘different voice’: The self-in-relation hypothesis

There is now a growing body of literature describing and articulating a ‘female voice’, ‘an inner voice’ with a different moral base, different values and different goals from men (Jordan, Kaplan, Striver & Surrey 1991; Goldner 1991; Josselson 1987; Belenky, Goldberger & Turule 1986; Gilligan 1982). Embedded in this literature are stories describing a connected relational-being or self-in-relation with a ‘different voice’ that contrasts with a more autonomous, separate male orientation. This research encourages respect for feminine characteristics such as concern for and attachment to others.

Research identifies how the experience of connection plays a profound role in the female’s sense of self (Miller & Striver 1994; Gilligan 1982). The ability to make and maintain relationships is important to women’s feminine definition and female self-development (Miller & Striver 1994). Defining priorities and shaping responses to moral dilemmas such as taking the needs of others into account, is vitally important to women (Gilligan 1982).

Studies have identified that women develop a connected sense of self and define themselves through attachment to others, unlike males (Chodorow 1989, 1978; Gilligan 1982; Miller 1976). Chodorow (1978) found that while boys need to define themselves as separate from their mothers in order to develop masculine identities, girls form their identities through maintaining connection and unity with their female care-givers. This orientation of self-in-relation means that women’s self-development often takes place in the context of relationships and their relationships tend to be organised around and defined by the male (Surrey 1991a). From this perspective, female connectedness is the result of needing to be attentive to the needs of men who have the power. Being female, therefore, often means being invisible or willing to create an illusion based on masculine expectations. Women are hence powerless to find a full expression of themselves as a whole in relationship or as a whole within the self (Knudson-Martin 1995).
In a patriarchal culture, women are conditioned to believe that powerlessness is appealing and that it is feminine to be helpless and passive; women adjust their behaviour accordingly in order to maintain their relationships (Goodrich 1991; Boss & Thorne 1989). This lack of power also means that females are more likely to put their own needs, aspirations, and hunches aside in order to please and accommodate the more powerful other, that is, the male (Knudson-Martin 1995; Goodrich 1991; Boss & Thorne 1989). It also means that women’s ‘inner voice’, women’s intuitive senses and knowledge (what Estes equates with the ‘feminine-instinct-strong’ woman) are often given insufficient attention or validation.

### 3.3.4 Implications for adolescent development

The validation or development of women’s internal criteria’ or ‘inner-voice’ can be profoundly undermined during adolescence when a female’s need for connectedness is at its greatest.

At about the time of puberty, it appears that an important relational paradox occurs in our Western culture. Girls begin to leave significant parts of themselves out of relationships in order to maintain them (Gilligan, Rogers & Noel 1994; Brown & Gilligan 1982). The pressure and needs are great for the girl to meet relational needs (Gilligan 1982; Bardwick 1971; Douvan 1970). Research conducted by Brown and Gilligan (1982) found that, consistent with the tenets of Estes (1992), younger girls develop an active, creative self but that over time, they lose what they once had, oftentimes forgoing and forgetting their own inner voice. The culture instead prompts the young woman very early to become sensitive to the responses of others and to evaluate herself accordingly (Bardwick 1971; Douvan 1970). She learns to be and behave in ways that will maximise for her the powerful rewards of love, admiration and approval from the ‘Other’. To the extent that her self-esteem and sense of self are dependent upon these rewards, she is dependent upon the presence of significant male others for their delivery.

As the female grows older, social pressure to conform to a feminine image and to set for herself the eternal feminine goals of finding a mate and making a home, increases. At this point, she is faced with a paradox because the societal feminine image does not include the display of intelligence, competence, autonomy, self-confidence and skill mastery, nor is it compatible with high-level academic or vocational achievement. Thus,
the woman remains tentative in outline so that she may adapt more easily to the man she marries. While such an adaptation to a future contingency does not necessarily lead to conflict, it does represent the deflection of considerable energy away from the self and away from development of internal criteria. Her energy is instead directed to the motivation to form relationships where her needs for positive affirmation of herself by others can be met. Young women can thus live in a male-defined world where they receive meta-messages that their experiences are not real or they are wrong (Gilligan, Rogers & Noel 1994; Brown & Gillian 1992). This perspective identifies how young women defer development of internal criteria from their feminine self-definition. Estes (1992) similarly discusses how women lose their ‘inner-voice’ or instinctual connection from about the time of adolescence as the culture prompts the young female to discard aspects of the feminine-self stereotypically thought ‘unfeminine’ from her self-definition. Estes cites aggression as one attribute that is generally culled and bred out of women. Women are thus robbed of expressive means for asserting a more autonomous self-assured feminine orientation.

Gilligan (1994) agrees that studies about female development must be understood within the cultural context of the time. The solution, argues Gilligan, involves helping women to be less willing to sacrifice important parts of themselves in order to please others and to be willing to bring more of themselves into their relationships and similarly, into their self-definitions as women. This approach may be translated to therapy aims that encourage women to resist the power of men to define what they will be, to accept wider definitions of femininity that go beyond the social confines imposed on them, and to develop internal criteria (Miller & Striver 1994) such those advanced by Estes (1992).

3.3.5 Menses and menarche: The lack of ritual marking loss

Not only is the young woman encouraged to deflect aspects of self thought ‘unfeminine’ in order to meet relational needs, she is at the same time faced with a complex array of psychological and physical challenges marking loss and change with onset of menstruation (Richardson 1991; Nicholson 1991) and she has limited access to discourses and rituals whereby she can process and accommodate these changes (Richardson 1991; Nicholson 1991). The extent to which the young woman relates to her menses and accompanying psychological processes is thought pivotal for how she

In Western culture, there are few female initiation rites in which women can better accommodate the mental and physical changes that come with menses and menopause yet each stage marks a state of loss and requires bringing forth a new consciousness (Lewis 1998; Nicholson 1991; Whitmont 1992; Ussher 1991; Weideger 1975). Jung (1956) has suggested that although our culture no longer provides rites of initiation, there persists in all of us, regardless of gender, an archetypal need to be initiated via ritual and metaphor in stages of development and stages marking loss.

In societies with strong menstrual taboos, the menarche is a rite of passage marked by a variety of rituals and special treatment of the young girl (Richardson 1991; Nicholson 1991; Weideger 1975). In Western society the taboos on menstruation are much more subtle, consisting of special names for the flow, prohibition of special activities, and the need for secrecy (Ussher 1991; Nicholson 1991; Thompson 1964). Psychoanalyst Clara Thompson (1964) notes how early psychoanalysts attached highly negative meanings and interpretations to the menarche; they defined in terms of physical violation, damage and psychic trauma. Psychoanalyst Fenichel (1945), for example, called the menarche “the first pollution”; Chadwick (1932) described how the menarche girl experiences shame, believing “divine punishment has fallen upon her as retribution for former misdeeds” (1932: 33), that the bleeding “wound” has “evoked from the shadows of the unconscious the old Oedipal afflictions of penis envy and castration anxiety … [and that] her female masochistic tendency, her wounding, was hence confirmed forever” (Chadwick 1932: 33). That menstruation was a ‘curse’ upon womankind was taken for granted. Such an evaluative interpretative system does little in instilling in women a healthy positive view of their cyclic bodily functions (Goudsmit 1994; Estes 1992). According to Estes (1992), these cyclic functions are deeply linked in feminine psychology.

The menstrual taboos can be traced back as far as records are available, across cultures and social groups, and is still prevalent today (Ussher 1991). In the name of menstruation, women have been confined to menstrual huts, literally or metaphorically, and any man who risks intercourse with a woman during this period has been warned that “he will risk the destruction of his brain, energy, eyesight and manhood”
(Weideger, 1985: 125). The menstrual taboo, Ussher argues, “epitomises the fear of women and the fantasies of men … these taboos are part of a misogynist jigsaw, which, when finally completed, is horrific in its magnitude and extent” (1991: 22). Ussher observes “Our blood marks us as Other – as we bleed we fail, and fall” (1991: 22).

Ussher (1991) locates these menstrual taboos, which may seem fantastic and absurd in this age of science and reason, historically in the combined fear and awe associated with women’s power to bear children and her mysterious monthly bleeding. Ussher argues that the taboos effectively protect against the contaminating evil and separate women from men. Noddings has suggested that menstruation is merely “the first taboo”; that “the menstruating woman was thought to be infected with an evil spirit or to be paying the price for an essential evil spirit that was part of her nature” (1989: 37).

Despite attempts to rethink the meaning of femininity and the bodily functions attached to femininity (Lewis 1998; Estes 1992), elements of taboo around menstruation still continue and it is a rare girl who approaches menarche completely informed and experiences it with equanimity (Breit & Ferrandino 1979). Similarly, the significance of growing older in our society is as complicated for women coming to terms with menopause as it is for girls coming to terms with the meaning of her menarche. In Western society ageing has traditionally been for women an unenviable prospect.

### 3.3.6 An area of debate: Women’s relatedness versus power and autonomy

The research emphasising women’s ‘connected-ness’ and self-in-relation, has recently come under attack for ignoring the relevance of power to women and for encouraging women to accept ‘victim’ status (Marecek & Kraverta 1998; Knudson-Martin 1995; Wolf 1993; Goodrich 1991). Psychology as a discipline, and feminist psychology as part of that discipline, has had relatively little to say about power despite its centrality in contemporary social theory (Marecek & Kraverta 1998). Power, described as the ability to define an interpersonal situation and to create change (Kaschak 1992), is often assumed to be disavowed by, or thought unimportant to women (Marecek & Kraverta 1998; Knudson-Martin 1995; Wolf 1993; Goodrich 1991). Most likely it is this frequent diminishment of the female self-in-relation that concerns those who argue that power, not connection, is the true difference between men and women (Flax 1993; Kaschak 1992; Goodrich 1991; Goldner 1991), that men have the power to define what is real and what the rules are (Code 1991; Hartman & Messser-Davidow 1991; Gergen 1988).
Estes (1992) takes up a revised view of women’s power, claiming women can find an autonomous feminine identity deeply steeped in nature and instinct. Her view of feminine-empowerment, is through restoring and reclaiming the feminine archetypes, as well as myth and ritual and re-envisioning the craft of the witch condemned by a patriarchal discourse. Her view, however, has been criticised as essentialism and lacking a binary androgynous view of self.

3.3.7 Gender inequality and power relations: Symbolic effects

Feminist approaches analyse how the power balance in gender relationships influences inner constructions and shape identity development (Chaplin 1998; Wright 1992; Brennan 1989). Miller (1976) has proposed that because women are a subordinate group in society, they develop personality characteristics that reflect their subordination and enable them to cope with it. Miller argues that when women subordinates behave with intelligence, independence, or assertiveness or when they assert their different-ness (as does Estes’ instinct-strong woman) then they are defined as exceptions to the rule or even thought of as ‘abnormal’. Independence, autonomy, assertion and aggression are typically thought of as ‘unfeminine’ or ‘abnormal’ for women to adopt. It seems of little surprise that women are ‘instinct-injured’ and suffer from feelings of powerlessness and depression. Miller (1976) asserts that the criteria for personality development should include the ability to engage in relationships with others that empower others and oneself. By this measure, she argues, women could be empowered. Miller goes so far to suggest that the close study of women’s experience “can actually lead eventually to a new synthesis which will better describe all experience … and men’s psychological problems would become more evident” (1976: 21).

3.4 Feminist Issue Two: Research, Issues and Related Topics

3.4.1 The need for new feminist frameworks and discourse practices

Minsky (1994) discusses the important need for women to get psychical access to new discourses and a new symbolic system which involve the conscious recognition of two powerful signifiers that stand in harmonised relation to one another without denying the value of either. Jung’s conceptual framework of conceiving psychological development and individuation on the basis of harmonising the masculine and feminine principles, known in Chinese tradition as Yin and Yang, would appear to posit a symbol of unity and wholeness.
In Freud’s understanding, women can take up a post-Oedipal or symbolic position only in one of two ways: they can identify with men, acting and speaking as if there were no difference, in which case they suffer from what Freud calls the ‘masculinity complex’; or they can accept their “castration” and “inferiority” to men, and accept a symbolic position through the mediation of men (Grosz 1994). A problem with this, according to Grosz, is that both positions are phallocentric since women’s psychology is described in terms pertaining to the Law of the Father.

Ettin (1995) has argued that Jungian theory is especially conducive to collective treatment because it is concerned with the relationship between oppositions (whether in persons or between people), and uses synthetic and symbolic processes to bring about integration of the many. Minsky (1994) similarly points out that Jung’s paradigm is particularly useful in therapy work with women as it is without the gender inequality and patriarchal bias inherent in the Freudian paradigm. Minsky argues that Freud gives over-riding precedence to the Law of the Father, whereas Jung gives equal weighting to the Law of the Mother. As such, Jung’s theoretical paradigm has been labelled ‘Matriarchal’, and Freud’s, ‘Patriarchal’.

Acknowledging the existence of two sexes requires a major reorganisation of conceptual, linguistic and value systems (Grosz: 1994; Irigaray 1977). While it clearly depends on anti-sexist revisions (e.g., equal pay, abortion/contraception etc.), it also requires a thorough reworking of systems of meaning which ensure that even if the two sexes behave in identical ways, their behaviour does not always have the same meaning (Grosz 1994; Irigaray 1977). Women’s autonomy, Irigaray (1977) argues, implies women’s right to speak and listen as women. According to Irigaray, the masculine aspect is able to speak of and for women because it has emptied itself of any relation to the maternal body, thus creating a space of reflection in which it claims to look at itself and femininity from outside. This presumed ‘out-sidedness’, Irigaray asserts, is then equated with objectivity. Grosz (1994), along a similar line to Irigaray (1977), believes that women take up a place in a symbolic order only as variants of men. She asserts that men not only prevent women from speaking, they refuse to listen when women do not speak ‘universal’, that is, as men. At stake for Irigaray is not simply words needed to name female specificity, but different ways of knowing, different kinds of discourse,
new methods and aspirations for language and knowledge-bases need to be explored if women are to overcome their restrictive containment in patriarchal representations.

Irigaray (1977) notes that a genealogy of women is made impossible because the mother bears the father’s name and the mother (let alone the woman who is not) is made invisible. At best, Irigaray argues, a genealogy of mothers, not women, would be created. Irigaray supports a project of re-creating a lost past and a new genealogy of women. She says this does not simply consist of re-instating and describing those women forgotten in history but involves tracing a female genealogy of descent via an entirely new system of nomenclature, in other words, a complete reorganisation of social order. Estes (1992) takes up this point. Estes traces a female genealogy of descent via an entirely new system of nomenclature, via symbol, myth and feminine archetypes. Myth, she claims, speak the languages of the feminine unconscious. Estes takes up this journey of descent via the “Wild-Woman” archetype and languages of myth, claiming they are the means to restoring the matrilineal connection.

The feminine element in the psyche has often been attributed to the dark unconscious state whilst the masculine element has been associated with light and consciousness (Schaverien 1998; Meador 1987). The problem with that, is that in the language of opposites there is always the ‘Other’ who may become the convenient and unthinking repository for unwanted projections (Schaverien 1998: 180). Meador believes that women are adapted to a religion of light and culture which upholds reason, women are cut-off from their roots and from their creative transformative energies which lie in chaos and the dark” (Meador 1987: 27). Estes (1992), like Meador (1987), believes that women in our culture are separated from their cyclic pathways of their natural growth.

Chaplin (1998) posits the need for discourses which provide an alternative to the dualistically opposed hierarchical models of thinking about death and darkness. These, she notes, are characterised in monotheism. Monotheism, she claims, favours one dictum/construct over another and “has the markings of a grand old narrative marking the single-mindedness of patriarchal discourse” (Chaplin 1998: 136). She claims a polytheistic discourse system is more suited to women’s psychology since they allow for a descent into the dark and retrieval of the ‘Dark-feminine’ aspects. Meador similarly argues that the biases against the dark side are taken up in monotheistic thinking:
Our culture, built on Judeo-Christian monotheism, carries a strong bias against the dark; against chaos, the dark side of the order; against the cyclic which includes waxing and waning; against the feminine as it is related to the dark; and ultimately against the containing of opposites in favor of the light only … I see it as an archetypal perception, galvanized into a religion, and filtered into our bones as truth. (Meador 1987: 29)

Goddess psychology and work with feminine archetypes provide one example of a discourse that enables women to find more of their fluidity and cyclic nature (Chaplin: 1998; Lewis: 1998; Pratt 1994). According to Chaplin (1998), women are beginning to find fluidity of language in Goddess psychology. Chaplin writes:

Images of goddesses are not used in the same way as the old grand narratives or stories about a dominant father God giving out a perfect truth. Goddess spirituality is rarely treated as a set of absolute truths and even its images are not seen as representations of reality but as having constant shifting meanings. Its underlying model/form is rhythmic, fluid, ever changing, rather than the rigid hierarchies of patriarchal religions. It also fits more comfortably into a post-modern world which has rejected grand narratives. (Chaplin 1998: 137-138)

Chaplin’s ‘rhythm model’ is a conceptual and language system that, like the seasons and cycles of nature, is rhythmic and steered towards repeated life, death and renewal. She reasons:

Nature is full of rhythms … Everything is vibrating and changing. Yet our models of thinking have been so rigid, linear and hierarchical. Often it has seemed as though only the poets and artists have kept rhythm thinking alive in male western culture. But women everywhere have also continued to ‘live the rhythms’ through their menstrual cycles and closeness to birth and childrearing which requires such fluidity of response. Yet as women have been denigrated, so has rhythmical thinking and being. (Chaplin 1998: 136)

Henderson (1984), in his analysis of cultural monotheism and polytheism, contrasts the two in their attitude toward death, darkness and transcendence.

The religious experience of death is the same for all, a universal “dark night of the soul”, but the renewal which follows it may take two very different roads towards enlightenment; the monotheistic, basically patriarchal religions favor the image of a resurrection, while polytheism favors the conception of rebirth, with its matriarchal coloring. The first is linear (i.e. historically understood) and transcendent, which really means “final”. The second is recurrent, like the eons or seasons, and is conceived as cyclic rather than linear – as in Mireca Eliade’s ‘external recurrence of all things’. (Henderson 1984: 29-30)

Henderson claims the initiation rites of the two express their basic difference. In polytheism, the rites take place down in the underground or in a courtyard. The god image “is a symbol of emergence and growth taking place within it like a plant growing in a well cultivated garden” (184: 30). In monotheism, the initiation “is conceived as ‘journey’, a mystical approach to the godhead leading to spiritual perfection, a sort of
pilgrim’s progress” (Henderson 1984: 30). Where polytheistic transformation takes place in the dark and underworld, monotheistic transformation takes place in the linear journey towards the light.

Meador (1987), in keeping with Chaplin’s (1998) rhythm model, relays how the wisdom of the ancient polytheistic goddess-oriented religions rests on the facts of the natural world. Meador further questions the taboos placed on women that have led them to become cut-off from their feminine nature-based creative potential, what she believes, have been pushed into the Dark. She traces this to the story of Genesis with women deemed guilty of tempting fate and sin. She says of monotheism, that the condemnatory discourse of woman as evil harlot conveyed in the myth of Adam and Eve, depicted as woman’s ‘fall from grace’, provides the justification for women’s oppression and punishment for her sin.

Meador (1987) believes the serpent in the bible story, traditionally interpreted as women’s sin, requires a closer look. She asserts that the earth-born goddesses were all originally snake deities, and that in the female rituals of the Thesmorphoria, which she says later developed into the Eleusinian Mysteries, the participants descended into a deep chasm to feed the snake deities. She claims that in the religions of Greece, ‘Old Europe’ and the Ancient near-East, the snake was the primary image of the deity and symbolised the rhythms and cycles of nature that women embody in their menstrual cycles. Meador writes of this:

Snake represents what IS, the givenness of the natural world which cannot be changed - being itself, being the autonomous life force moving through our bodies and through the natural world. In this regard, menstruation belongs to snake, as the cycle moves through women’s bodies autonomously and gives forth its fertile blood. (Meador 1987: 30)

Sometimes the snake was sexless; but usually female; “She was the non-human sister who lived in the primordial mystery of the dark mother” (Meador 1987: 30). Meador believes that the transition, the call of Inanna into the underworld, comes in the form of a psychological eruption and movement inside women which happens around the time of midlife. Estes (1992) adopts a similar view. Meador describes how the descent into the dark means “a shattering of a woman’s upperworld outer-adaption” 1987: 36) under which lies the dark primordial feminine element which has been held below, the “banished Lilith” (Meador 1987: 36). Lewis (1998) takes up this point in her
dissertation on the medial woman as transformer of the feminine from darkness into light.

Theories of androgyny suggest that a combination of masculine and feminine traits or a transcendence of the masculine/feminine dimension altogether, may lead to optimum psychological functioning. Bem (1975b), for example, was explicit in specifying her value orientation that androgyny is better. Bem argues: “It may well be that as the women’s liberation movement has urged, the androgynous individual will someday come to define a more human standard of psychological health” (Bem 1975b: 643).

3.4.2 Androgyny: A useful concept for a new women’s psychology?

Androgyny has been newly rediscovered because feminist psychologists have needed a way to discuss masculinity and femininity without automatically accepting the assumptions of traditional personality theories (Cook 1985). In general, traditional approaches assume that conventional gender stereotyping is a desirable end product of personality development. Gender identity, defined as the psychological sense of oneself as female or male, and gender typing, defined as the integration of cultural norms for masculinity and femininity into the self, are thought important to personality development (Bem 1993, 1975a; Cook 1985). As psychologists have used the term in research, psychological androgyny refers to the blending or balancing of psychological traits that are stereotyped masculine or feminine. The concept appears to be a very old one with roots in classical mythology, literature and religion and Plato discussed it in The Symposium. In Jungian psychology, it is reflected in Jung’s (1954) concept of the anima (feminine part of the self in men) and animus (masculine part of the self in women).

Bem (1975a) hypothesises that only androgynous people can draw upon both sets of characteristics and that, therefore, they would be more able to excel in a wider variety of situations. Predictions such as these about the greater adaptability of androgynous people have been tested in a variety of situations. Research identifies how androgynous people behave like their masculine peers when put under pressure to conform (they resist pressure and stick to their own opinions) and they behave more like their feminine peers in ‘feminine’ situations (they are good at playing with a kitten or listening to the problems of a lonely fellow student) (Bem & Lenney 1976; Bem, Martyna & Watson 1976; Bem 1975). Moreover, people who are strongly gender-typed are most competent
only in situations that fit their gender-type. Strongly gender-typed people were found to be so uncomfortable engaging in ordinary activities thought unsuitable for their gender to the point that they chose not to do these activities even when the choice costs them money (Bem & Lenney 1976; Bem, Martyna & Watson 1976; Bem 1975a). These studies have frequently been taken as evidence that androgynous people are indeed more flexible in their behaviour.

If androgyny is to be a new ideal of psychological functioning (Bem 1993, 1975a), then androgynous people should be higher in self-esteem and overall psychological adjustment than their conventionally gendered peers. Consequently, masculinity and femininity should each make a useful contribution to healthy personality. Unfortunately for this hypothesis it is masculinity and not androgyny that is correlated with self-esteem and psychological adjustment (Cook 1985; Taylor & Hall 1982; Basoff & Glass 1982). The most likely explanation lies in the fact that traits and behaviour associated with males are more valued overall in society. Although our society praises an ideal of femininity, feminine attributes are often equated with weakness while masculine attributes lead to social power and greater rewards (Unger 1989; Cook 1985; Taylor & Hall 1982; Basoff & Glass 1982). According to this reasoning, if androgynous people sometimes appear to be better adjusted than gender-typed people, it is only because they have more masculine attributes.

An implication of this research is that an androgynous view of the self must necessarily entail a relational view, that is, an examination of how the masculine and feminine are related within the self. The masculine should not be the dominant ‘voice’ and, as Grosz (1994) and Irigaray (1977) put it, be allowed to speak for or on behalf of the feminine. Such aims are taken up in Chaplin’s (1998) deconstruction project.

3.5 Feminist Issue Three: Research, Issues and Related Topics

3.5.1 Revitalising feminine values: Myth, a useful approach?

Jung’s use of myth in the therapeutic medium was extensive. Jung believed myths are expressions of basic universal psychological patterns/complexes common to the human condition and from them we can learn something of our lives and expand our psychological repertoire. Chapter Five elaborates Jung’s thoughts on the therapeutic value of the medium of myth.
The therapeutic value of myth has usually been linked to its symbol function and image content, its ability to convey unconscious material by way of symbol and images. Therapists give varying arguments and reasons for the value of myth. Estes (1992) attests to the value of the story-telling approach to myth. She believes that the position of passive listening allows the discourse of myth to more readily permeate and bypass the rational conscious mind. Others describe myth as allowing an avenue of empathy and enable the examination and rewriting of unconscious scripts. Woolger and Woolger (1990), for example, say of the Greek myths when recounted in therapy:

In these [Greek] myths, and their dramas, we can see the Greeks agonising, sometimes bloodily, with the wrenching inner tug-of-war between patriarchal and matriarchal loyalties - one thinks of Orestes’ guilty matricide, or of Oedipus’s regressive incestuous entanglement with his mother. These are the stories of the human dilemmas, they provide a backdrop upon which women can derive empathy and can begin to make sense of their lives. (Woolger & Woolger 1990: 20)

Other therapists refer to myths and archetypes for describing group phenomena. Bourreille (1999), for example, reflects from a Jungian viewpoint on the death of Diana, Princess of Wales, which occurred in the summer of 1997 and claims that event provoked a global response by triggering the archetypes of the Eternal Feminine, the Saint and the Whore. The latter had begun to capture the world’s collective imagination on the same summer of 1997. The author describes how suddenly after her death her image as a coquettish, treacherous, manipulative woman became transformed into that of a saintly ‘Princess of the Poor’ whose divine all-encompassing compassion obliterated, at least temporarily, all her other archetypal qualities in the eyes of the grieving world. Bourreille argues that the meaning of this event, was once again reinforced by another event, the death of Mother Theresa.

Anna Pratt, in Dancing with the Goddesses (1994), refers to myth in an attempt to deconstruct women’s madness. She believes myth is a useful tool for women accessing unconscious patriarchal constructions of thought that construe the feminine as dangerous and engulfing. She writes of the patriarchal renditions of the Blackbird myth:

We [women] became more and more like the blackbirds baked in the pie and set before the king, convinced that the crowded, hot, sticky patriarchal crust was our whole world – past, and present, and to come – and that we lived forever in an engulfing masculine pie under the threat of being eaten alive by the king and his men. (Pratt 1994: 13)

This seems to take up issues attached to splitting of the feminine and childhood phantasies around engulfment theorised by Melanie Klein discussed earlier in this
chapter (see Section 3.3.1). Pratt (1994) in particular, refers to a range of myths surrounding the Medusa, Artemis, and Aphrodite archetypes. She believes a revisioned view of Medusa provides a renewed view of the feminine aspect in its mediumistic and reflective capacities. The myth, Pratt explains, is particularly useful for liberating women in an otherwise closed system that has them defined within a masculine discourse and construes the feminine mediumistic quality as frightening. She discusses how the Medusa archetype, when portrayed as evil, represents men’s fear of femininity and fear of engulfment. She writes: “the mother in the male quester is terrible only in the sense that he fears and resists her, in battling her and overcoming her … he is able to absorb her feminine power as an element in his feminine psychology” (Pratt 1994: 13).

3.5.2 Therapy work with myth

Leonard (1985) draws on the myth, *Iphigenia in Aulis*, to facilitate therapeutic work with women who suffer from feminine-neglect and self-esteem problems. Leonard recounts how, in this mythic story created by Euripides, Artemis, as a virgin goddess, symbolises the virginal quality of being “at one-in-herself” (Leonard 1985: 33). The myth and archetypes, she claims, carry important symbols for feminine-retrieval. Leonard describes how the myth enables women to recognise how they may have unconsciously identified with the ‘feminine-sacrifice’. Leonard goes on to discuss how the myth necessarily compels an exploration of how gender-relations are arranged within the self. Leonard further draws on the rage of Medea in relation to Jason to help women deal with the flooding of rage often felt by women, but often repressed, when women begin to realise their feminine-neglect.

Work with myth and archetypes has slowly begun to be taken up in men’s group work. Heesacker (1992), for example, offers a perspective on men and emotion that differs from the prevailing view in mental health counselling. In an alternative view, Heesacker has advanced and advocated approaches and solutions for men that incorporate men’s groups, awareness of myth and archetypes, and client-centred storytelling. Robert Bly has been a large influence in this direction. Bly has conducted a number of popular Wild-Warrior-Men workshops in America where he explores myth and uses ritual for
purposes of encouraging men to get in touch with their feminine and masculine sides (Heesacker 1992).

Ventre (1994) has explored the role of myth using the mother archetype and music in therapy with women. Ventre observed how the symbols contained in these media allow for women’s identification with both the destructive and transformative guises that the mother may take on. Of the ten women studied, Ventre (1994) found that acceptance of this mother archetype in its various guises led women to heal their psychological wounds and grow. Lewis (1998) has similarly taken up explorations of the mother, namely, the Dark Mother, Medusa, and all her transformative guises. Lewis approaches this from a literature perspective using the hermeneutic method to explore archetypal and fairytale sources. She examines the biography of the turn-of-the-last-century Irish social activist Maud Gonne and Margaret Atwood’s book *Surfacing* (1976), believing these works provoke women “to seek wildness/wilderness, to kindle a relationship with the Wild Mother … to become aware that being connected to their own bodies and their life altering functions is the real nature they must embrace … to find rebirth in Wild Mother and … connect with the wisdom end of the archetype” (1998: 157-158).

Robbins (1990) works with myths around the mother archetype. She notes of her women clients the importance of the process of breaking psychic bonds and attachments with the mother archetype. She discusses how this process often involves bereavement, a mourning of the mother. Robbins sees this as important to the process attached to feminine individuation. She describes this process as an unravelling and reweaving of mythic images of the self in relation to mother, self and the Divine. She believes freeing the feminine from its maternal over-identifications allows for a wider and more authentic feminine self-definition.

Trompette (1996) has similarly explored from the perspective of a Jungian framework, the role of the mother archetype in feminine individuation. In contrast to Freud’s Oedipal scheme in which human development takes place in the Name of the Father, Trompette describes feminine development in terms of the triple feminine archetype, Proserpina, Demeter, Hecate (the Maiden, The Mother, the Dark Goddess) and takes up a neo-pagan view of womanhood. Trompette (1996) argues, that through women’s negotiating the triple feminine archetype, women can once again find the lost mother, and marks the transition from the imaginary to the symbolic mother. By this process,
Trompette believes femininity can be resurrected internally and psychologically restored to its rightful place, that is, the Mother by the side and in equal partnership with the Law of the Father.

O’Hare-Lavin (2000) uses myth with women in addiction recovery programs. Through the myths surrounding Persephone, Psyche, Orpheus/Eurydice, and the ancient Mesopotamian myth of Inanna, women are taken to the underworld to experience an alternative heroic journey motif that is in search of a ‘lower, deeper power’. Whether the stories were told from Roman or Greek viewpoint, the message of the archetype remains the same. This work takes up the notion of descent into the dark that Estes discusses of the Wild-Woman and Life/Death/Life Mother archetypes.

Corson (1999) refers to the medial woman described by Toni Wolff in 1932 and sees her as embodying the mediumistic-feminine archetype. In Corson’s study, four women subjects were provided with a portrait image of the medium woman as described by Wolff. Corson found the story and portrait offered women helped them to begin to understand themselves more fully and to claim this archetypal identification more ‘bodily’. This story-medium, the author identified, helped woman find power, strength and place a renewed value in themselves as women.

In contrast to archetypal explorations involving the mother, psychoanalyst Warren Colman (2000), explores the role of the archetypal father from a Freudian framework. He examines the archetypal relationship between the tyrannical devouring father (described in the Chronus myth) in the context of it being a disjunction in the parent-couple. He describes the feminine aspect of the relationship as being eclipsed and excluded by the masculine aspect. He discusses a clinical illustration showing the working out of this process in the analytic relationship. The tyrannical father, he claims, originates in an omnipotent defence against infantile dependence on the mother. Successful liberation from the father’s tyranny, he claims, necessarily requires the restoration of mutuality between the internal-couple. He suggests that when fear, envy and resentment of maternal power lead to patriarchal take-over of maternal function, then “the sky father becomes the tyrannical father” (Colman 2000: 522). Colman describes how this pattern is a feature of a split between ‘earth mothers’ and ‘sky fathers’, such as Zeus or Yahweh, and he describes how this “involves an attack on the centrality and pre-eminence of the couple” (2000: 522).
In her book *Women Who Run with the Wolves*, Estes recounts a number of myths which, she argues, “set the inner life into motion” (p20) and “elucidate the Wild-Woman relationship” (p14). Estes argues, “Stories are embedded with instructions which guide us about the complexities of life” (p16). She discusses how myths allow for insight and understandings of what one can do when the feminine-instinctual becomes entrapped or repressed. Estes writes of these myths she refers to in her book:

Stories like Bluebeard bring us news of just what to do about the woman’s wound that will not cease it’s bleeding. Stories like Skeleton Woman show the mystical power of relationship and how deadened feeling can return to life and deep loving once again. The gifts of Old Mother Death are to be found in the story of Old Baba Yaga, the wild Old Hag. In Vasilisa, the little doll who points the way when all seems lost, serves to raise one of the lost womanly and instinctual arts to the surface again. The myth of La-Loba teaches about the transformative function of the psyche. The Handless Maiden recovers the lost stages of the old Wild Woman initiation rites from ancient times, and as such offers timeless and lifelong guidance for all the years of a woman’s life. (Estes 1992: 20)

Feminist psychotherapist Knudson-Martin (1995) has used Estes’ myths in work with women utilising a didactic interactive approach. Knudson-Martin discusses how Estes’ myths help women write ‘her own story’ and offer women powerful guidance on how to rethink and re-appraise their lives as victims. She describes how Estes’ myths and feminine archetypal view provide an image of a self-defining woman who, through her creativity and inherent instinctual nature, is fully equipped to deal with life challenges.

Estes’ (1992) Wild-Woman archetype embraces a dual feminine goddess archetype that takes up both the light and shadow aspects of feminine consciousness (Lewis 1998). This is evident in Estes’ depiction of women’s feminine-instinctual-self as funded by the Life/Death/Life Mother archetype. Estes writes: “The Wild-Woman nature of women is the Life and Death Mother in her most ancient form. Because she turns in these constant cycles, I call her the Life/Death/Life Mother” (Estes 1992: 34). Such a concept might well provide a container and help women better integrate the ‘bad-mother’ aspects discussed by Melanie Klein (see Section 3.3.1) that have largely been relegated to the realms of the ‘Dark- feminine’.

Estes refers to this Wild-Woman archetype that funds the feminine-instinctual drive by a number of other names – Wolf Woman, La Loba, Crone, La Que Sabe, The One Who Knows, or The Wise One. Estes argues, this Wise One “knows of the mysteries of life
and death and renewal” (Estes 1992: 34); “she knows the personal past, the ancient past for she has survived generation after generation, and is old beyond time. She is activist of feminine intention. She preserves female tradition” (Estes 1992: 29). According to Estes, women can access this place through the language of myth and through active imagination and reflection on the myth.

Estes, like Meador (1987) and Lewis (1998), argues that women’s mysteries lie in the chaos of the dark: “In order to retrieve their wildish nature, a woman must go into the dark” (Estes 1992: 44). The La Loba myth she describes in her book parallels myths in which the dead are brought back to life again and parallels the basic tenets of polytheistic religions. The process of loss and retrieval from the underworld of a lost feminine-instinctual drive is similarly told in the myth of Vasilisa myth. In this myth, Vasilisa is sent out into the forest of the evil Baba Yaga to retrieve the fire head. The fire head stick, by Estes’ interpretation, symbolises retrieval of the once lost feminine-instinctual drive.

3.5.4 Estes’ fit with feminist therapy aims

Estes’ work with myth and feminine archetypes appears to incorporate the three feminist issues discussed in this chapter (Section 3.1). Estes emphasises a woman-centred approach. Her methods, she argues, allow for a re-education in specifically feminine values in ways that support modern womanhood. Estes’ myth-oriented approach utilises an abstractive discursive method offers women a symbolic means by which femininity can be rediscovered within its own discursive system. Estes’ dual light-and-dark feminine notions, contained in the Life/Death/Life Mother archetype, may provide a narrative means, a system of nomenclature, by which both the light and dark shades of femininity may be better integrated. This ‘dark feminine’ is likely the repository for aspects that have been split off at important stages in a woman’s life-span. However, lacking in Estes’ approach is a binary view. Her focus is solely restricted to the feminine principle. According to the deconstructive therapies and new ethnologies, a relational binary view involving the synthesis of opposites is needed if the social emancipatory feminist aim with women is to be achieved. This necessarily entails a view to how inner feminine and masculine construction complement and support one another.
3.6 Towards A New Psychology of Women

In his path-breaking *Origins of Consciousness*, Erich Neumann (1963) was the first to describe the evolution of consciousness from the matriarchal to the patriarchal level, collectively and individually. Written near forty years ago, his work concludes with the achievement of patriarchal consciousness. Neumann does not deal with the return of the feminine; he did not go on to forecast the reappearance of the goddess and her Dionysian companion who embody desire, neediness and aggression in both their destructive and consciousness expanding possibilities. In the context of the dynamic developments of the four decades of the women’s movement, the present study picks up themes where Neumann left off.

According to Whitmont (1992) and Woolger and Woolger (1990), the dreams and inner experiences of men and women in psychotherapy as well as the themes taken up by novelists, media writers, and artists tend to show that both ancient and radically new images of the feminine are pushing towards consciousness causing a profound upheaval within the consciousness of women (Lewis 1998).

It is hard to pinpoint the origins of this so-called transformation of feminine consciousness that Edmond Whitmont takes up in *Return of the Goddess* (1976). Many factors have likely contributed. Birth control for instance has freed many women from the restrictive role of continual childbearing; better health care and the opening-up of the urban marketplace to women have meant independence, real careers, and some degree of power sharing in a formerly all-male world. More liberal divorce laws have enabled women to escape from destructive marriages without extreme social stigma. Other developments such as the growing demand for women ministers in the Christian church appear to reflect unprecedented changes in psychic structures that underlie our culture. Shifting attitudes towards sexuality is yet another factor. Recent technological advances which utilise assimilated realities that explore new frontiers of thought and possibilities, have likely played a part in this thinking. The lack of ritual and means for women to express their feminine creative potential has meant that work with dreams, metaphor and symbol has taken momentum in women’s therapies.
3.7 Chapter Summary

In order to extend Estes’ exploration on feminine-instinctual repression, this chapter reviewed research on feminine splitting (intra-psychic and psycho-social dimensions) over the lifespan. Klein’s (1957) view on splitting of the feminine imagos in infancy is seen as having relevance to the topic under study. This theory takes up a view of phantasies around feminine engulfment. That the culture prompts the young adolescent woman to deflect considerable attention away from the self and establishment of internal criteria in order to meet relational needs, contributes to feminine splitting and repression. Recent trends in myth work and feminine archetypal work with women were briefly discussed. Jung’s concept of androgyny and his dual theoretical framework incorporating the relation of opposites (feminine and masculine) in the psychotherapy text, is considered a useful paradigm for work with women. This paradigm was shown to be consistent with feminist methods and recommendations. This dual analysis allows the deconstruction of inner hierarchical gendered power relations within the self. Estes’ operationalisation of Jung’s archetypal notions is thought mostly in keeping with modern-day feminist philosophy and aims. The following chapter extends its analysis with examining Freud’s theory on feminine and instinctual repression.
CHAPTER FOUR

FREUD ON INSTINCT, FEMININITY & REPRESSION

4.0 Introduction

Freud’s theory has particular relevance for the topic under study as it concerns instinct, sexuality and repression.

This chapter outlines Freud’s structural model of the mind, and critically reviews his theory on sexual and instinctual repression. The next chapter takes up a comparative view of Jung on instinct and feminine development.

4.1 Freud on Instinct

Freud was mostly concerned with the developmental pathway of instinct, this first outlined in his seminal paper of the German title *Triebe und Triebschicksal* (1915a), what the editors of the standard edition translated as ‘Instincts and their Vicissitudes’. A more literal and accurate interpretation of Freud’s paper would have been ‘Drives and their Fates’ since ‘Schicksal’ means ‘fate’. ‘Vicissitudes’ implies that actions in the external world have a major influence in determining the course and development of the drives, whereas Freud thought more in terms of a predetermined sequence.

The term ‘instinct’ is defined in the *Oxford Dictionary* as “an innate capacity to react to a particular set of stimuli in a stereotyped or constant way”. Freud’s view of instinct does not fully correspond with the instinct of animals. Freud’s ‘*Trieb*’ does not limit itself to a motor response, but rather, “the state of excitation in response to a stimulation … that when mediated by the ego permits the possible modification by experience and reflection” (1915a: 122-127). Greenberg (1990) discusses that when Freud talked of instinct he was really referring to the concept of drives, which is to say, his concept of instinct/drive maintained more a psychological meaning (i.e., psychological mechanism of the mind) rather than a physiological meaning. Freud meant instinct as an instinctual action, “a demand made by virtue of the mind for work” (1915a: 122), that is, an activator of the psychic apparatus.
4.1.1 Freud’s dual instinct hypothesis

Freud’s classification of instincts changed and developed over the course of some three decades from 1890-1920, giving rise to some confusion particularly in regard to his later more speculative works (Holden 1992).

Freud was consistently a proponent of a dual-instinct theory. He believed that all instincts could be categorised into two groups. Freud was not, however, consistent in his views as to what the two groups of instincts were. Up until the early 1920s, the two groups he identified were the ego and sexual instincts, corresponding with the self-preservation and reproductive instincts of biology. Later, in the 1920s, following his studies of sadism and masochism, Freud nominated the two principal groups of instinct as the life instinct (Eros) and the death instinct (Thanatos). He writes: “We … have been led to distinguish two kinds of instincts; those which seek to lead to what is living to death, and others, the sexual instincts, which are perpetually attempting and achieving a renewal of life” (1920: 52-53). The life instinct included the sexual and preservative drives. The aggressive drive Freud tied to the death instinct. As Freud’s theories developed, the death instinct came to occupy a central role in psychic life.

In *Beyond the Pleasure Principle* (1920), Freud first introduces the concept of death instinct into his dualistic model. Freud hypothesised that in all instinctual manifestations, whether normal or pathological, the life and death instincts were “fused” or “merged together” though not necessarily in equal amounts. Moreover, these were construed as antagonistic towards one another. Freud’s dual-instinct theory assumes the life instinct is under the constant dominant sway of the death instinct. Freud hypothesised that conflict arising between these two groups was responsible for repression and the development of the neuroses.

Later, in *Ego and the Id* (1923), Freud first introduces the perceived relationship between fear of death and castration anxiety, this theme once again reiterated in *Inhibitions, Symptoms and Anxiety* (1926) in which Freud pursues the notion of death anxiety aroused in the ego. In these latter speculative writings, Freud links the death instinct to castration anxiety, guilt, masochism and the wish to repeat sinful actions. Freud writes of this:

I am therefore inclined to adhere to the view that the fear of death should be regarded as analogous to the fear of castration and the situation to which the ego is reacting is one
of being abandoned by the protecting super-ego - the powers of destiny - so that it has no longer any safeguard against the dangers that surround it. (Freud 1926: 130)

According to Freud, the death and life instincts are in strongest opposition around the time of the phallic-genital stage of libidinal organisation, around the age of three to five years when the Oedipus complex is activated. Freud theorised that failure of the child to resolve the Oedipus complex paved for repression of the instincts.

4.1.2 Repression

Repression is defined by Rycroft as “The process (defence mechanism) by which an unacceptable impulse or idea is rendered unconscious” (Rycroft 1985: 142). In Freud’s dictum, repression presupposes a repressing agency, either the ego or super-ego, and a stimulus, which is anxiety, and it leads to a division of the personality into two parts – a conscious and unconscious (repressed) self (Rycroft 1985). In Freud’s early writings the unconscious is sometimes called ‘the repressed’.

Repression differs from inhibition in that it presupposes the opposition of two quanta of energy: that is, one invested in the repressing agency (the counter-cathexis) and the other striving to maintain the repression. Freud’s notion of repression has been likened to a dam holding back the flow of a river whereas inhibition resembles switching-off an electric light (Rycroft 1985: 142). Freud describes of repression, that the ego feels threatened by the claims of the sexual instincts and fends them off by repressions. These however do not always have the desired result, but lead to the formation of dangerous substitutes, to the repressed and to burdensome reactions on the part of the ego. From these two classes of phenomena, there emerges symptoms of neurosis (Freud 1940).

4.2 Freud’s Structural Model of the Mental Apparatus

Freud’s theory of repression is intricately tied up with his structural theory of the mind and the mental apparatus, which he sums up in his paper Outline (1940).

In his earlier formulations, Freud first conceived the mental apparatus as a structure made up of the conscious and unconscious (Freud 1915a). Dreams, he theorised, allowed for the expression of unconscious elements (Freud 1900). In the 1920s, when Freud revised and re-formulated his theories following his studies of sadism and masochism, he nominated a more complex, dynamic and structural model of the mind
composed of three separate inter-related psychic structures – the id, ego and super-ego. Within this structural model, Freud discusses the process by which instinctual forces came to be ‘tamed’ (i.e., modified into ego-consciousness) or re-repressed again. These three psychic substructures or systems he conceived as independent parts of personality that invariably oppose each other. These three centres of psychic functioning can be characterised according to their developmental level, the amount of energy invested in them, and their demarcation and inter-dependence at a given time. Functions exercised by one of these systems may temporarily be more or less influenced by others.

Freud described the id as the unconscious, largely primitive nature of humankind. He hypothesised, that it was from the id that all instinctual impulses first arise. Freud’s ‘id’ is the Latin word for ‘it’ and used to describe unorganised parts of the psychic apparatus. ‘It’ (id) is seen as the primitive, unorganised, and emotional part of the apparatus that is oblivious to contradictions of space and time. Freud wrote of the id: “the id contains everything that is present at birth, that is fixed in the constitution – above all, therefore, the instincts, which originate from the somatic organisation, find a first psychical expression here (in the id) in forms unknown to us” (Freud 1933: 105).

The ego, by contrast, was seen as the largely conscious and personal part of the person’s psychic apparatus. The ego carries the imprints of the environment and is largely responsible for conscious perception. Freud considered the id was developmentally anterior to the ego, which is to say, Freud assumed the psychic apparatus began as an undifferentiated id, part of which develops into a structured ego.

Freud also came to identify the super-ego as a sub-stratum and differentiated part of the ego. The super-ego, sometimes known as the inner-critic or inner-censor, is concerned with self-observation as well as the maintenance of moral precepts. It maintains a largely regulatory censoring function in protecting the ego from intrusion of instinctual forces and is largely associated with repression of the instincts.

4.2.1 Freud’s dynamic model of instinctual repression

In Freud’s dynamic structural model, primitive instinctual impulses forces arising from within the id seek expression and release of tension as their principal aim, in keeping with his “Pleasure Principle” theory. They achieve this aim by penetrating the conscious ego, thereby enabling them conscious expression. The ego at the same time reacts to the
threat of intrusion of instinctual forces with anxiety and enlists the super-ego’s prohibitive censoring function which blocks the id impulses from entering the ego. This in turn results in instinctual re-repression or the instinct being rendered in the ego in a distorted form bearing only a symbolic connection to the primary instinctual force. This aspect of the distorted representation of the original impulse is taken up in Freud’s view of the dream symbol, discussed later (Section 6.2). Freud (1924b) argued, the resultant tension set up in the ego and super-ego in response to the threat of intrusion of instinctual forces is responsible for the fear of death, the guilty conscience and the narcissistic disorder of melancholia.

Figure 4.1 diagrammatically represents Freud’s psychodynamic structural model of the mental apparatus.

**Figure 4.1: Freud’s structural model of the mental apparatus.**

![Freud's structural model of the mental apparatus](image)

The diagram is likened to an active volcano. The diagram shows the instincts emanating from the unconscious id as trying to penetrate the ego but are at the same time blocked by the censoring super-ego and re-repressed again or rendered in the psychic apparatus in distorted form. The volcano model conveys the great tensions set up within the id and ego attached to these instinctual elements.
4.2.2 The id, ego and super-ego

Freud took a rather negative view of the id and its instinctual contents:

> It [the id] is the dark, inaccessible part of our personality; what little we know of it we have learnt from our study of dreamwork and of the construction of neurotic symptoms, and most of that is of a negative character and can be described only as a contrast to the ego. We approach the id with analogies; we call it chaos, a cauldron full of seething excitement ... instincts fill it with energy but it has no organization, produces no productive will, but only a striving to bring about the satisfaction of instinctual needs subject to the observance of the pleasure principle. (Freud 1933: 104)

The ego, by contrast, is more positively viewed by Freud. Seen as the civilised, rational and organised part of the mental apparatus, the ego observes the Reality Principle and by that conforms to the secondary processes that are analytic and respect the principles of contradiction and the categories of space and time (1933: 105-107). Freud hypothesised that the super-ego retains the character and disciplinary functions of the father: “the super-ego retains essential features of the introjected persons-their strength, their severity, their inclination to supervise and to punish” (Freud 1924b: 167).

Similarly, for French philosopher Lacan (1977) the super-ego comes into being by introjecting the discourse of the Father. Freud equated the super-ego with the higher nature of humans since it consists of an amalgam of identifications of parents, teachers, and authority figures and standard-bearers of morality whose collective prohibitions form the basic ingredients of the conscience (1933: 108-112).

According to Freud (1933), the super-ego forms under the arches of the Oedipus complex. Freud argued, that the more powerfully the Oedipus complex sets in, the more rapidly the super-ego succumbs to a strict censoring and repressive function: “the super-ego goes down on the id: as the heir to the Oedipus complex it has after all intimate connections with the id” (1933: 107). Freud argued that since the super-ego is under the influence of authority, religious teaching, schooling and readings, then the stricter the social society, the stricter the domination the super-ego will hold over the ego in the form of a guilty and masochistic conscience (Freud 1923: 34-35).

Freud hypothesised that the failure of the child to resolve the Oedipus complex gives rise to a harsh super-ego function which leads to the repression of instincts (1923). Resolution of the Oedipus complex, Freud (1923, 1933) argued, allowed for a more modified super-ego function whereby instinctual forces could be more easily ‘tamed’ and integrated into the ego.
Freud (1915a) said that instinctual forces may undergo four vicissitudes as they progress forward on the developmental scale, namely, (i) reversal into its opposite; (ii) turning against the self (use of the self as an instinctual object); (iii) repression, a term which in 1915 included all the defence-mechanisms; and (iv) sublimation, as a result of which the instinctual energy is eventually discharged in activities bearing only a symbolic connection to the primary instinctual aim. This model of defence Freud linked in with his views on dreams. He explained how instinctual impulses may enter consciousness in distorted form via dream images and bypass the super-ego censor.

Freud’s structural model is a dynamic id-oriented model of conflict and defence. It largely concerns the mechanisms of repression. His theory assumes the life-forces as under the constant sway of the dominant death-instinct. Freud’s model contrasts with Jung’s model (discussed in the next chapter) which concerns the individual’s drive towards wholeness. Jung does not assume death as an end result but as a transitional stage and part of alchemy. As such, Freud’s model is more in keeping with the monotheistic religions discussed in Section 3.4, whereas Jung’s model assumes more the philosophies attached to polytheistic religions. A review of the two models will follow in Chapter Five.

4.2.3 The Oedipus complex and its role in repression

Freud gave the Oedipus complex a prominent position in the aetiology of the neuroses as well as repression: “The Oedipus Complex is ... the kernel of the neurosis” (1926: 283). Freud later gave the Oedipus complex a more general but no less important status. The Oedipus complex was “a fix into which each child gets into around the stages of four to six in the course of his emotional development” (1933: 104). Freud writes of the Oedipus complex:

> Every new arrival on this planet is faced with the task of mastering the Oedipus complex. Some repress it, in which case it becomes the kernel of their difficulties to haunt them for the rest of their lives. Others are able to resolve the conflict and emerge from it with modified attitudes towards their parents, and free from their dependency on them. (Freud 1933: 104)

**Definition:** The Oedipus complex relates to a set of largely unconscious ideas and feelings generated in the child connected with the parents. The stage has to do with how the child comes to psychically attach and separate from important paternal figures. It marks a time in childhood where erotic and aggressive drives are at their strongest
opposition and the task of the child is to master the death instinct. In the so-called positive Oedipus complex, these are predominantly hostile destructive feelings towards the same-sex parent and incestuous feelings towards the parent of the opposite sex.

The complex emerges during the Oedipal phase of libidinal and ego development, between the ages of three to five years, marking the entry into the phallic stage of development. Resolution of the Oedipal complex is typically achieved through identification with the same-sex parent and (partial) temporary renunciation of the parent of the opposite sex who is ‘rediscovered’ in an adult sexual object (Freud 1924b, 1933). Persons who are fixated at the Oedipal level are said to be mother-fixated or father-fixated and reveal this by choosing sexual partners with obvious resemblance to their parent(s).

The Oedipus complex gets its name from the Sophocles’ play character, Oedipus Rex, who in the story commits patricide and has sex with his mother. When the truth of his incestuous actions are revealed to him, Oedipus, propelled by guilt and shame, blinds himself (the blinding thought symbolic of the taboo surrounding the incest crime). The myth describes the gravity of the guilty conscience attached to the incest taboo. Freud’s tenet was that the Oedipus complex played a major role in instituting and maintaining instinctual repression and contained the idea of punishment and guilt.

In Freud’s (1933) dictum, the Oedipal attachment process is experienced by the boy and girl child as a psychological reality in the following way.

For the boy: The boy sexually desires his mother. He sees his father as a rival for mother’s love and he wishes to replace him. His sexual wishes give rise to death wishes (since the two instincts, sexuality and aggression, are merged). He wishes to castrate his father and take his father’s place with the mother. At the same time he fears retaliation by his father; he fears castration (castration anxiety arises where the death wish becomes inwardly directed against the self). Fear of his own castration leads him to give up his sexual attachment to his mother by repressing or denying his sexual feelings for her. The boy then gives up his sexual wish and psychically takes up his place next to his father’s side and where later on, he will have his own woman as replacement of the sexual-mother.
**For the girl:** The Oedipus complex for the girl takes place around the age of three. The female child around this age realises she does not have a penis. She blames the mother for her own ‘castration’. In retaliation and jealousy she directs a death wish towards the mother and “such hostility can, on occasion, culminate in an unconscious fear of being killed by the mother that, in conscious life, manifests itself as a death wish against her” (Freud (1924b): 237). The girl’s contempt and anger lead her to turn away from her mother and attach herself to her father who has a penis and might be able to provide her with one. She then gives up her wish for a penis and puts in place of it, a wish for a child. With that purpose in view she takes her father as a love object. When her father becomes her object choice, entry into the Oedipal phase is said to be complete. Freud writes:

Renunciation of the penis is not tolerated by the girl without some attempt at compensation – she slips – along the line of a symbolic equation, one might say, from the penis to the body. Her Oedipus complex culminates in a desire, which is long retained, to receive a baby from her father as a gift – to bear him a child. (Freud (1924b): 321)

In *Dissolution of the Oedipus Complex* (1924b) Freud discusses how activation of castration anxiety is quite different between girls and boys. For boys, castration anxiety forms the basis of resolution of the Oedipus complex. For girls, castration anxiety heralds entry into the Oedipus phase, “the turning point for the girl’s growth” (1933: 126); “Whereas for boys the Oedipus complex is destroyed by the castration complex, in girls it is made possible and leads up to the castration complex (Freud 1924b). He also believed that girls were less likely to resolve the Oedipus complex. He theorised that, in the absence of direct castration fears, the girl’s motivation for surmounting the Oedipus complex is far less pressing than the fear that motivates boys: “the fear of castration being thus excluded in the little girl, a more powerful motive also drops out for the setting up of the super-ego and for breaking off infantile genital organisation” (1924b: 321). Freud writes:

In girls the motive for the demolition of the Oedipus complex is lacking. Castration has already had its effect, which was to force the child in the solution of the Oedipus complex. Thus the Oedipus complex escapes the fate which it meets with in boys: it may be slowly abandoned or dealt with by repression, or its effects may persist far into women’s normal mental life. (1924b: 342)

In his later works, Freud (1933) concluded that resolution of the Oedipus complex was more complicated for girls because of the additional transition from one object choice to
the other, that is, from the mother as the original object choice, followed by the father and back to the mother again. Freud (1933) further argued, that this reattachment back to the mother was particularly difficult for girls since the mother was internalised as a destroyed object. This factor he saw as having manifold implications for the girl’s feminine and instinctual integration. Freud went onto conclude that women have a masochistic psychology structure and are more inclined to instinctual repression: “Since the female’s Oedipal journey is more subdued, her relative absence of aggression and predilection for masochistic behaviour is all but predictable” (1933: 116):

Having been put at such a disadvantage, girls now have three possible pathways their sexuality may follow. They may repudiate their femininity and masculine forms of sexuality in which they adopt an attitude of revulsion towards it, they may maintain the masculine orientation altogether with all the self-assertiveness that accompanies it; or they may cling to the forlorn hope that someday, they may acquire a penis of their own. (Freud 1933: 116)

Freud’s Oedipal themes are taken by Britton et al. (1989). These authors discuss how resolve of the Oedipus complex enables the child to mentally represent and sustain in phantasy the Oedipal triad without succumbing to phantasies and wishes to destroy it. This ability to mental sustain the triad is linked to the child’s ability to think creatively, to think relationally and between two or more mental constructs.

4.2.4 Aggression & women’s masochism

When Freud considered that a proportion of destructiveness may remain internalised, it could exist under only two possible conditions – either the internalised destructiveness is fused with erotic drives and transformed into masochism (achieving passive aims) which Freud equated with femininity, or it retains its aggressive manifestation and is redirected against the external world (achieving active aims) which Freud equated with masculinity. Once the death drive has shifted its ground from an internal to an external orientation, Freud then refers to it as “a destructive instinct, the instinct for mastery or the will to power” (1924a: 163). The movement of the death drive outwards to the external world thus forms the basis of wilful aggression, while the portion of the death drive directed inwards forms the basis of erotogenic and moral masochism. Freud (1924b) which constrains the egos direct expression of aggression.
4.2.5 Anthropological origins for the Oedipus complex

In *Totem and Taboo* (1912) and *Moses and Monotheism* (1939), Freud posits his views on the anthropological origins for the Oedipus complex. In these two works Freud shows quite explicitly how the psychoanalytic concept is the basis upon which social law, kinship and culture are built.

Freud traces the origins of the Oedipus complex to the ancestral crime of the primal horde. This primal horde concerns the up-rise and overthrow of the primal father by the sons who kill and eat him and in doing so, are condemned to live a life of guilt. An extrapolation of the primal horde is the myth of *Chronus*. The myth describes the Titan God eating his children to Rhea at birth, his fearing they may grow up and rise against him (see Appendix L). It was Rhea’s son, Zeus, who came to survive this fate and rose up against Chronus to eventually rule with tyrannical power.

4.3 The Controversies Surrounding Freud’s Theories

The early controversies concerning Freud relate largely to his notion of penis envy in young girls, his equating femininity with passivity and masochism, his assertions about “the comparatively lesser strength of her sadistic contribution to her sexual instinct, which we may no doubt connect with the stunted growth of her penis” (1924b: 321).

Freud’s equating masculinity with wilful aggression and purposeful action and his equating femininity with masochism, submissiveness and passivity on the premise that the little girl does not have a penis has been greatly criticised by women analysts such as Horney (1973) and Klein (1957) and characterised by Jones (1948) as an example of Freud’s phallocentric view of women. Appignanesi and Forrester (1993), among others, have criticised Freud’s assumption that the penis is the principal object of interest to the child.

Caplan (1985) believes Freud’s view on women’s masochism “is a destructive concept and one which has permeated the mental health field since Freud first articulated it” (Caplan 1985: 14). Caplan goes on to purportedly systematically debunk Freud’s myth of women’s masochism by analysing women’s traditional behaviour in terms of its social context. Caplan argues, that “what has often been mislabelled as masochistic is actually the ability to wait for rewards ... put other peoples’ needs ahead of one's own ...
the belief that what one has is about all one can expect to get … or the effort to avoid punishment, rejection or guilt” (Caplan 1985: 14).

The myth of the dead father in *Totem and Taboo* according to Juliette Mitchell (1974), is “a story of patriarchy” (Mitchell 1974: 403). She believes the myth is more applicable to men and posits the makings of patriarchy:

> Freud appears to be arguing that it is against this symbolic mark of the dead father that boys and girls find their cultural place within the instance of the Oedipus complex. The little boy learns his place as the heir to this law of the father, and the little girl learns her place within it … The Oedipus complex is certainly a patriarchal myth … and though he never said so, the importance of this fact was doubtless behind Freud’s repudiation of a myth for women, a so-called Electra complex … Freud opposed the idea of symmetry in the cultural ‘making’ of men and women, since a myth for women would have to bear most dominantly the marks of the Oedipus complex because it is a man’s world into which a woman enters. (Mitchell 1974: 403-404)

Freud’s analysis of the psychology of women, Mitchell (1974) argues, takes place within a concept which is neither socially or biologically dualistic but within an analysis of patriarchy and “describe none other than the beginnings of an explanation of the inferiorised and ‘alternative’ (second sex) psychology of women under patriarchy” (Mitchell 1974: 409). Mitchell takes up the alternative argument that both sexes repudiate the implications of femininity and that way femininity is, therefore, a repressed condition that can only be secondarily acquired in distorted form. Because it is repressed, femininity is so hard to comprehend both within and without psychoanalytic investigation and tends to return in symptoms such as hysteria and the neuroses.

Freud argued that the Oedipus complex constitutes the major crisis in an individual’s life on the way to independence and psychosexual development. However, there are many points of potential crisis in an individual’s life both before the formation of the Oedipus complex and subsequent to it. Otto Rank (1924), for example, discusses the trauma of birth as the major crisis in life and Melanie Klein’s (1957) conjectures on how the weaning of the child from the mother’s breast may develop into a major crisis. Both these crises are staged well before onset of the so-called Oedipus complex.

Feminist writers such as Friedan (1964), Horney (1933), Millett (1971) as well as Mitchell (1974), among many, have praised Freud for the accuracy of his observations on the psychological characteristics of middle-class women who were oppressed under
patriarchy. However, they condemn his analysis on the grounds of its biological determinism and lament that Freud did not see the realities of social causation.

Psychoanalyst Helen Deutsch (1944) and Karen Horney (1933) offer an alternative angle to Freud’s theory which takes up women’s psychological posture with respect to the vagina. Deutsch (1944), in a similar vein, takes up the issue of the need to recognise biological differences and the different parts played by men and women in the function of reproduction.

Freud’s death drive has been vehemently debated and disputed. Freud’s statement that “the aim of life is death” (1920: 38) and that “inanimate things existed before living ones” (1920: 38), has given rise to considerable speculation concerning Freud’s underlying motivation for postulating a death drive. These range from speculations about the influence of the First World War, his approaching terminal illness (Lowental 1986) and to his need to clarify certain neuro-physiological points (Pontalis 1977). Pontalis (1977) believes Freud transformed his own personal pre-occupations about his death into a theoretical construct. Pontalis argues, “The theme of death is as basic to Freudian psychoanalysis as the theme of sexuality. I even believe that the latter was largely accorded a more prominent role in order to conceal the former” (Pontalis 1977: 184).

Holden (1992) believes that Freud’s death drive theory has fallen into disrepute: “Those authors who have thought about the death drive have predominantly viewed it as a misguided biological claim or as a contentious psychological claim” (Holden 1992: 6). Comptom (1981) similarly argues for the dubious basis for Freud’s speculations on the death drive. Comptom believes Freud’s recognition of the compulsion to repeat (i.e., a need to perform sinful actions) operating in the clinical setting in his patients was the initial stimulus for Freud’s advancement of the death drive hypothesis. He claims: “Freud then constructed a lengthy argument, largely in terms of a speculative biology to arrive at life and death forces existing at a cellular level” (1981: 374). Some analysts have understood the death drive in purely biological terms and have rejected the theory accordingly. Laplanche (1981), for example, has espoused that no biological observation can be found to support the idea of a death instinct and that it contradicts all biological principles. Others have rejected it on psychological grounds, arguing that
there can be no unconscious representation of death (Comptom 1981). Laplanche (1981) believes the death drive should be dismissed from psychoanalytic theory.

The idea of a death instinct still has some currency and forms an essential part of Melanie Klein’s (1957) theory that conceives aggression as a projection of the individual’s own innate self-destructive drive. Holden (1992) believes one of the major difficulties with coming to terms with Freud’s death drive is the difficulty in relating Freud’s later more sophisticated theory to his earlier work. She argues that Freud does not relate his earlier theories on sexuality and the Oedipus complex to his later theory concerning the life and death drives; nor does he answer his own question as to how the death drive serve the purposes of Eros.

Whilst Freud appears to have retained a biological meaning for the death drive, evident in his later paper *Outline* (1940) where he writes, “the final aim of [the death drive] is to lead to what is living into an inorganic state” (1940: 148), his notion of death drive certainly assumed a psychological and metaphorical meaning as well (Holden 1992).

Appignanesi and Forrester (1993) in their review of Freud’s theories on women, identify that what the research and critics have often missed is that Freud acknowledged the incompleteness of his theories on the death drive and its role in women’s psychology. This is clearly evident where Freud writes:

> We are not asserting that death is the only aim of life; we are not overlooking the fact that there is life as well as death. We recognise two basic instincts and give each of them its own aim. How the two of them are mingled in the process of living, how the death instinct is made to serve the purposes of Eros, especially by being turned outwards as aggressiveness – these are tasks which are left to further investigation. (Freud 1933: 107)

Segal (1996) argues that despite their renunciation of Freud, feminists need to refer back to Freud’s theory and concepts to understand women’s psychic life. She points out that Freud’s women-patients were not passive wives and mothers for him, as was often assumed by his critics. Many of his female patients became analysts themselves or were his intellectual friends and companions. Segal (1996) points out the fit with Freud’s seduction theory and modern day clinical findings, recognising the prevalence in clinical practice of incest and child-abuse. She discusses how Freud acknowledged patient’s accounts of sexual abuse; in addition, he extrapolated from this to the importance of childhood sexual desires and identified the notion that many patients fail
to recall memories of incest abuse. She believes that the nineteenth century bequeathed to us the teachings of Freud and the wisdom that forms the basis of modern psychology and psycho-sexual medicine.

4.4 Estes versus Freud

Estes (1992), like Freud, asserts that women’s instinctual-self is largely sublimated and repressed. Estes takes up a dual-instinct hypothesis that has some parallel with the dual-instinct theory posited by Freud. This is evident where Estes describes women’s instinctual-feminine by the archetype of the ‘Life/Death/Life Mother’ or Wild-Woman archetype. The archetype, as she states it, turns in the constant shifting cycles of life, death and renewal. Estes depicts this intermingling of life and death forces in terms of a descent into the dark as characterised by the Persephone myth, but there followed constant regeneration and renewal. She emphasises the restorative outcome, the return back to life. Freud’s model, by contrast, assumes all living organisms aim towards a descent to death and he assumes death a final resting state.

4.4.1 Implications for the present study

Freud’s viewpoint is that the Oedipus complex binds repression of the instincts. In Freud’s dictum, the Oedipus complex is repressed in women. He also contends the Oedipus complex is re-activated in times of psychic growth, hence its appearance in the clinical setting. Implications are that the dreams of women following the myth workshop will likely contain Oedipal elements. It is anticipated, in line with Estes’ (1992) conjectures, that the myth interventions incorporated into the workshop will serve a developmental endeavour, and thereby, bring about developmental processing involving some resolve of the Oedipus complex.

According to Freud, Oedipal elements are often represented in dreams as tripartite images, indicative of the Oedipal child-parent-couple triad arrangement. In accord with Freud’s theory, the early stage onset of the Oedipus complex will be met with a ‘killing-off’, so to speak, of either a maternal or parent-couple symbol (symbolic representative of the parents-in-intercourse). This psychic killing-off of the feminine, the maternal imagos, in Freud’s dictum, underlies feminine repression.

Freud’s structural model of the mind (see Figure 4.1) predicts that feminine-instinctual processing will be met with a defensive posture as the ego calls upon the super-ego to
block the instincts. The resultant intra-psychic tension Freud describes as castration anxiety. Thus, a strong defensive posture may be evident in the dreams of women following the myth workshop. This can be elucidated through a structural analysis of women’s dreams, drawing on Freud’s model described in Section 4.2.1 and depicted in Figure 4.1. If Freud’s theories are valid, then evidence should be found in women’s dreams of masochistic psychology structures. In light of Estes’ tenets, it will be interesting to examine the themes of death in women’s dreams and the nature of sequential dreams. In Jung’s dictum, death is part of the process of alchemy and plays a role in integration of opposites. The next chapter reviews the theories of Jung. It is the contention of this thesis that where Freud deals with the problematic component of women’s instinctual repression under the dictates of the death instinct, Jung’s theory takes up matters of women’s development where Freud left off.
CHAPTER FIVE

JUNG ON INSTINCT, ARCHETYPES & FEMININITY

5.0 Overview

The present chapter outlines Jung’s theory on instinct, archetypes and women’s psychosexual development. His structural theory of the mind is also described. Concepts such as the shadow and anima and animus archetypes are discussed in the context of Jung’s views on feminine development. This is followed by a feminist critique of Jung’s theories on feminine development. Relevant contemporary research is described. Chapter Six takes up the discussion on Freud’s and Jung’s views on the dream and dream interpretation.

5.1 Jung’s Background

Carl Jung (1875-1961), a Swiss psychiatrist, was a follower of Freud from 1907 to 1913. Freud had a major influence on Jung’s thinking and Jung regarded Freud as his mentor. They began a close scholarly relationship when Jung began to lecture on Freudian psychoanalysis at the University of Zurich. In 1913, Jung had a traumatic fall-out with Freud and resigned from his teaching position. It was a time when Jung’s thinking about instincts, ancestral heritage and the nature of the unconscious began to differ from that of Freud’s and Jung went on to establish his own school of psychoanalytic psychology and system of psychopathology. In 1948, he founded the C.G. Jung Institute in Zurich.

5.2 Jung’s Theory of Individuation and Development

Jung’s theory of development rests on the principle of the human drive towards self-actualisation and wholeness and centres on the notion of differentiation from a multitude of unconscious self-potentials, archetypes within the ‘collective unconscious’. His theory contrasts with Freud’s id-oriented retrospective emphasis and theory of repression. Jung writes of individuation:

Individuation means becoming a single, homogenous being, and, in so far as ‘individuality’ embraces our innermost, last, and incomparable uniqueness, it also
implies becoming one’s own self. We could, therefore, translate individuation as ‘coming to selfhood’ or ‘self-realisation’. (Jung 1966c: 266)

Jung’s theory of development largely concerns the idea of alchemy (Jung 1970b). Jung saw the opus or work of the therapist as similar to that of the alchemist. Jung’s interest in alchemy, the study of the separation and synthesis of physical opposites, laid the groundwork for *Mysterium Coniunctionis* (1970b). The journey of the alchemist was the journey of the individual in the psychic process of individuation. Individuation, in Jung’s dictum, involves a process in which opposites within the self are confronted with one another with the aim of uniting them. Uniting the opposites into a whole, integrating consciousness with the unconscious and thus attaining the goal of individuation, the self, Jung believed is symbolised by the god Mercury (Jung 1967).

Jung argued, that if one embarks on the quest of individuation, what initially appears dark and inaccessible can turn numinous and clear. It is a phenomenon that manifests the change of archetypes that constellate around the end of one stage and the beginning of another. This darkness phase, Jung aligns with the integrating into the ego of various undeveloped potentials and the synthesis of opposites. Jung deduced from alchemical texts that psychological and physiological transformation is “symbolically the drama of return to the prima materia, the death that must be undergone if man is to get back to the original condition of the simple elements and attain the incorrupt nature of the pre-worldly paradise” (1970b: 99). He concluded that transformation, the wedding feast, death and rebirth symbolically are the integration of unconscious contents into consciousness, which had a healing effect (1956: 433): “Consciousness is renewed through its descent into the unconscious whereby the two are joined” (1970b: 368). Freud, by contrast, ties this descent into darkness to repression and the death drive under the throes of the Oedipus complex. Freud seems to assume death as a final resting state.

### 5.3 Jung on Instinct

Jung defines ‘instinct’ as “impulses to action without conscious motivation” (1969c: 132). Jung posited that instincts are “inherent patterns of purposeful behaviour” (1969c: 132); they are “collective phenomena” (1969c: 134) rather than learned phenomena, and compel humans into a set of prescribed actions and behaviours. An instinctive action, in Jung’s theory, is inherited unconsciously and occurs uniformly and regularly: “the way in which man inwardly pictures the world is still, despite all differences in detail, as
uniform and regular as is his instinctive actions” (1969c: 136). Just as humans are compelled towards certain broad lines of action in specific circumstances, Jung believed we also apprehend and experience life in a way which has been determined by our history. Jung writes:

Although our inheritance consists in physiological paths, it was nevertheless mental processes in our ancestors that traced these paths. If they come to consciousness again in the individual, they can do so only in the form of other mental processes; and although these processes can become conscious only through individual experience and consequently appear as individual acquisitions, they are nevertheless pre-existent traces, which are merely “filled out” by the individual experience … Probably every “impressive” experience is just such a breakthrough to the old, previously unconscious river-bed. (Jung 1969c: 100)

Jung says instincts are “previous experience … inherited patterns of psychic functioning, the ancestral and eternal laws of the human mind” (1969b: 498). They are “associated with typical situational patterns and cannot be released unless existing conditions correspond to the a priori pattern” (1966a: 92). Jung does not appear to mean that experience as such is inherited, but that the brain has been shaped and influenced by the remote experiences of mankind in history. Jung claimed that these situations or ground plans have existed over the centuries; “instincts that were performed long ago” (1961: 315). In The Structure and Dynamics of the Psyche (1969c), Jung observed that instincts are not amorphous for “every instinct bears itself a pattern of its situation, always it fulfils an image, and the image has fixed qualities” (1969c: 201). He refers to these patterns and images as ‘archetypes’ or ‘archetypal representatives’. Jung said that the uniformity and regularity of instincts are social functions that are “opposed to the interests of the single individuals, so the human psyche exhibits certain functions or tendencies which, on account of their collective nature, are opposed to individual needs” (1966c: 147).

Although modern consciousness has separated from the instincts and has lost contact with them, Jung asserts that the instincts have not disappeared but are “forced to assert themselves in an indirect way … in the case of neurosis, or, in normal cases, as incidents of various kinds, like unaccountable moods, unexpected forgetfulness, mistakes in speech, and so on” (1976: 244). Moreover, Jung claims them to be ‘collective factors’ that move the psyche forward toward individuation. Jung describes how the instinctual nature of the psyche is “put into check and balance by civilization” (1966c: 20). According to Jung’s theory, the ego struggles against being swallowed up
by the primitive instinctual-psyché. Jung describes the process of ego development as turning away from Nature and the security of instincts in preference for culture. While this brings about doubt it also makes possible divergent ways of being in the world.

Jung addressed in his notions on the splitting of consciousness from instinct the conjoint splitting of affect. Jung regarded this to be an instinctual as much as a feeling process (1971: 451). Jung theorised that the splitting of consciousness from the instinctual-unconscious results in a chronic condition of energy flowing into the affective instinctual realm producing “outbursts of affect, irritation, bad moods and sexual excitement, as a result of which consciousness gets thoroughly disoriented” (Jung 1967: 82). Jung termed these disturbances caused by affects, “phenomena of dissociation … [they] are indicative of a psychic split … which may go so far as to threaten the shattered structure of consciousness “ (1970a: 139).

Jung wrote that affect manifests itself when there is deviation from instinct. Instinct, he says, is often represented as animal symbols. Uncontrolled affect, then, is “primitive and bestial” (1970a: 360) and thus subject to repression. The decisive importance of affects, according to Jung, is that they distract or dissociate consciousness toward the more mechanical, automatic processes; these “are liberated and gradually attain to independence at the cost of consciousness” (1970a: 181).

Jung asserts that when the collective force of the instincts is united with ego interests, possibilities for solutions are offered by the resulting situation: “What would never have been possible to the personal power of the will or to courage is made possible by the force of the collective instinct; it carries a man over obstacles which his own personal energy could never overcome” (1971: 81). Jung discusses that aligning with the instincts is more complicated for the civilised human who is at the same time more unconscious. He discusses that: “drowning the quiet voice of Nature, opinions, beliefs, theories, and the collective tendencies appear in its stead and back up all the abreactions of the conscious mind” (1959: 21). Therefore, Jung advised that it is important for civilised man to pay attention to the unconscious so the process of psychic compensation can be invoked.
5.3.1 Repression of the instincts

Jung, like Freud, adhered to the view that splitting or dissociation of the psyche cannot escape the power of the instincts. He says “they will continue to operate even though they cannot be found in consciousness” (1970b: 360). In relation to the whole, Jung construed instincts are “part of the living totality; they are articulated with and subordinate to the whole. Their release as separate entities leads to chaos and nihilism because it breaks down the unity and totality of the individual and destroys him” (1970b: 349). Jung further hypothesised that instincts will assert themselves for or against the psyche’s subjective interest (1959: 26). In particular, he warned that a negative attitude toward the unconscious splits consciousness from the unconscious, which is detrimental because the dynamics of the unconscious are identical with instinctual energy – “disalliance with the unconscious is synonymous with loss of instinct and rootlessness” (Jung 1966c: 116).

He suggested this explanation for the process of repression in the unconscious:

The unconscious is best understood if we regard it as a natural organ with its own specific creative energy. If as a result of repressions its products can find no outlet in consciousness, blockage ensues, an unnatural inhibition of a purposeful function … As a result of the repression, wrong psychic outlets are found … In hysteria it is chiefly the physiological functions that are disturbed; in other neuroses such as phobias, obsessions, and compulsion neuroses, it is chiefly the psychic functions, including dreams. (Jung 1969c: 364)

In many respects Jung’s theory parallels Freud’s. However, in Jung’s dictum, there are two sides to repression – the personal and the collective. Jung theorised that repression of an instinct is a “passive sliding into the background” (1973: 262); it is an unconscious rather than a conscious process, “a passive disappearance” (1961: 93). Repression is harmful to the psyche because it does not reflect the life of the instincts and therefore splits psyche. Jung hypothesised that repressed instincts are often the source of dreams and influence the conscious mind (1969c: 126).

5.4 Jung’s Archetypes

Jung’s theory on instinctual life is intricately tied up with his notions on archetypes. The term ‘archetypal’ relates to the tendency or necessity to apprehend and experience life in a manner conditioned by the past history of mankind. Jung refers to archetypes as “a-priori inborn forms of intuition … of perception and apprehension … the necessary determinants of all psychic processes” (1969c: 133): Archetypes relate to the tendencies
in humans to organise experience in innately predetermined ways; they act as the ‘blueprint’ to instinctual behaviour: “Just as instincts compel man to conduct life that is specifically human, so the archetypes compel intuition and apprehension to form specifically human patterns” (1969a: 133).

Archetypes are innate ideas, often in image form, corresponding to discrete affects and prototype experiences that “stem[s] from the first centuries of our era” (1969a: 50); they are “inherited patterns of the human mind” (1976: 227), “pre-existent forms” (1969a: 43), the preconscious invisible ground-plan in the psyche. A synonym of archetype is prototype. Jung first referred to them as ‘primordial images’ (1966c) to stress that these impersonal forms belong “not to the domain of the personal memory but to the secrets of the mental history of mankind” (1966c: 65). Later, he appears to use the term ‘archetype’ comprehensively to cover both the conscious and unconscious aspects.

Archetypes, which might be described as the predisposition to act, are thus pre-psychological ‘blueprints’ yet to be filled-out in consciousness by experience and behaviour. Archetypes are the ‘mould’ into which humans pour specific images from life experiences; the actual manifestation to consciousness of the mould is the image. In his theory the concept of archetype is inextricably tied to the idea of the collective unconscious (1969a). According to Jung, archetypes are indefinite and therefore “can be known only approximately” (1976: 39). The “impersonal archetypes” (1976: 39) residing in the collective unconscious are “the hidden foundations of the conscious mind … the roots which the psyche has sunk not only by the earth in the narrower sense but in the world in general” (1970a: 31). He also perceived archetypes as possessing an unconscious foreknowledge, which he preferred to call “absolute knowledge” (1969b: 493). Jung writes of archetypes:

There are as many archetypes as there are typical situations in life. The endless repetition has engraved these experiences into our psychic constitution, not in the form of images, filled with content, but at first only as forms without content representing merely the possibility of a certain type of perception or action. (Jung 1969a: 48)

Jung discusses examples of archetypes corresponding with the many character potentials within the personality. The main archetypes among the many he cites are: the ‘shadow’, the ‘mother’, the ‘father’, the ‘anima’ and ‘animus’ archetypes, and the Wise Old Man. Jung views the ‘shadow’ as one of the major archetypes as it was here that Jung located the primitive animal nature of humans (Jung 1951).
According to Jung (1969a), the primordial images or archetypes formed themselves during the thousands of years when the human brain and human consciousness were emerging from an animal state. Their representations (i.e., their archetypal images) while having a primordial quality, are modified according to the era in which they appear. According to Jung, archetypes are unconscious and can only be postulated, but we become aware of them through certain typical images that recur in the human psyche and also via dream images. Jung’s notion of archetypal or instinctual development is defined within the context of a psychological and personally meaningful process. Moreover, Jung theorised that archetypes actively seek their actualisation within the personality and in the behaviour of the individual as the life cycle unfolds and within the context of one’s environment (Jung 1969a).

In Jung’s view, archetypes may present themselves in various forms, as human or semi-human forms (e.g., gods and goddesses, dwarfs and giants), or they may appear as real or fantastic animals and plants with countless examples found in mythology. Some archetypes, especially those indicative of an important change in psychic economy, can appear in an abstracted form either by themselves or combined as a typical and particularly important symbol. As separate structures in the collective unconscious, archetypes can also form combinations capable of interacting with each other in various combinations. For example, the hero archetype may combine with the demon archetype resulting in a ruthless leader personality type. Archetypes can be experienced as emotions as well as images (Jung 1969a). Their effect, according to Jung, is particularly noticeable in significant stages of life such as birth and death, triumph over natural obstacles, transitional stages of life like adolescence, extreme danger, or awe-inspiring experience.

5.5 Jung’s Structural Model of the Mental Apparatus

Jung’s structural model distinguishes the personal unconscious from the collective unconscious. In Jung’s model, the personal unconscious is seen as belonging to the individual and formed of repressed infantile impulses and wishes, subliminal perceptions and countless forgotten experiences that belong to the individual. To this point, much of Jung’s model corresponds with that of Freud’s. Jung, however, went on to identify a further deeper stratum of the unconscious, the collective unconscious, a point on which Freud disagreed. The ‘collective unconscious’ was a term introduced by
Jung to designate the phylogenetic psyche, those aspects of the psyche that are inherited and common to all humanity. Jung laid considerable emphasis upon the universal character of the collective unconscious:

It [the collective unconscious] has contents that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes common psychic substrata of a supra-personal nature which is present in every one of us. (Jung 1969a: 287)

This all-embracing ‘collective’ or ‘racial unconscious’, Jung says, contains the collective beliefs and myths of the race to which an individual belongs. The deepest levels of collective unconscious, Jung saw as common to all humanity and links are found with human’s primal ancestry.

A diagrammatic representation of Jung’s structural model of the psyche is presented in Figure 5.1.

**Figure 5.1: Diagrammatic representation of Jung’s model of the mind**

The conscious ego is depicted in the top uppermost layers of the diagram. Jung believed the personal conscious “is of a thoroughly personal nature and … [is] the only empirical
psyche” (1969a: 43); it is acquired through total life experiences, being the manifested development of a person. Jung also conceived of a collective conscious, the objective spirit or the stock of human’s cultural, intellectual and religious possessions (1969a: 209). Jung described that Freud’s term ‘super-ego’ is on a par with his concept of a collective conscious (1969a: 3). He described Freud’s ‘super-ego’ or ‘ego-ideal’ as a concept of “centuries of public opinion” (1961: 330). The super-ego or collective conscious, Jung argued, is “the sum of all the collective beliefs and values consciously handed down by tradition” (1966c: 119).

The middle and lower part of the model identifies the unconscious realms of the psyche which Jung believed consisted of both the personal and collective unconscious (Jung 1976: 38). Jung indicated that the unconscious is everything that is not represented in consciousness (1970c: 95) such that the unconscious is marked by a lack of consciousness (1969c: 133). The collective unconscious consists of factors that are “external and objective social forces” (Jung 1966a: 117) pushing against subjective personal consciousness. It represents the deepest bottom-most layers of the psyche, the collective psyche, and shared by all humans. Jung hypothesised that instinctual elements, archetypes, first emanate from the collective unconscious and under pressure to develop, enter the personal sphere by forming complexes within the personal unconscious. These complexes are usually linked to the mother and father complexes. By forming complexes, archetypes may make their potentials known to consciousness.

Jung proposed that because the collective unconscious is a natural phenomenon like nature, it is neutral and “contains all aspects of human nature – light and dark, beautiful and ugly, good and evil, profound and silly” (1976: 351), that is, it contains all opposites. According to Jung’s theory, compensation of these opposites is possible because the symbol that ignites them is collective (archetypal) and has a mythical and religious character (1976: 351). The collective unconscious in Jung’s theory is immensely old, it is the “historical psyche” (1969a) and is capable of growing into an equally remote future: “It moulds the human species and is just as much a part of the human body” (1969a: 287). Jung hypothesised that the contents of the collective unconscious exist in the personal unconscious as “complexes (1969a: 42). He posited the complexes to be “characteristic expressions of the psyche … the living contents of

According to Jung, the inter-relationship between the collective unconscious and personal unconscious can be understood partly by investigating the complexes. The term ‘complex’, relates to a group of interconnected ideas and feelings which exert a dynamic effort on the conscious experience and on behaviour. According to Stevens (1995): “Complexes are to the personal unconscious (the ontogenetic psyche) as archetypes are to the Collective Unconscious (the phylogenetic psyche). Both components are inextricably linked to the sense that complexes are ‘personifications’ of archetypes” (Stevens 1995: 363). Jung argued that the primacy of the complex cannot be other than the parental complex because the parents are the first reality which the child comes into conflict (1976: 529).

An alternative diagrammatic model of Jung’s model of the mind has been offered by Stevens (1995), featured below in Figure 5.2, and might be helpful for conveying more clearly Jung’s model of the mental apparatus and the role of complexes as mediators for archetypes.

**Figure 5.2: Steven’s (1995) representation of Jung’s model of the mind.**
Stevens (1995) discusses that the model should be visualised as a globe or sphere and much like a three-layered onion. At the centre, and permeating the entire system with its influence, is the Self. This Self comprises a multitude of selves (i.e., undeveloped potentials/archetypal blueprints). Within the inner of the three concentric circles is the collective unconscious composed of archetypes. The outer circle represents consciousness with its focal ego orbiting the system. Intermediate between the conscious and the collective unconscious is the personal unconscious which is made up of complexes and each of which is linked to an archetype. Because complexes are personifications of archetypes, they are the means through which archetypes manifest themselves in the personal psyche. According to Jung, complexes are:

... psychic fragments which have been split-off owing to their traumatic influences or certain incompatible tendencies ... complexes interfere with the intentions of the will and disturb the conscious performance, they produce disturbances of memory and blockages in the flow of association (the linking of ideas, perceptions, etc., according to similarities), they appear and disappear according to their own laws; they can temporarily obsess consciousness, or influence speech and action in an unconscious way. In a word, complexes behave like independent beings. (Jung 1969a: 121)

Jung gave the following reasons for believing in the collective unconscious and archetypes:

- The unanimity of theme in the mythologies of different cultures;
- His observation that, in protracted analyses, any particular symbol might recur with disconcerting persistency but would become divested of all associated relation with any of the patient’s personal experiences and would approximate more to those primitive and universal symbols such as those found in myth and legend;
- His observation that the content of the phantasies of psychotic (particularly schizophrenic) patients abounded in ideas similar to those found in mythology.

5.6 Jung’s Basic Assumptions

Jung’s theory of archetypes and instinctual development, involves the following important assumptions (Jacobi 1962):

1. Self regulation;
2. Complementary and compensatory nature of the psyche;
3. The shadow archetype.
5.6.1 Self-regulation

Jung viewed the psyche as a self-regulating system which strives perpetually to maintain balance between opposite propensities while at the same time seeking growth and development. Jung writes:

> The psyche is a self-regulating system that maintains its equilibrium just as the body does. Every move that goes too far immediately and inevitably calls forth compensations, and without these there would be neither a normal metabolism nor a normal psyche. In this sense, we can take the theory of compensation as a basic law of psychic behaviour. Too little on one side results in too much on the other. Similarly, the relation between conscious and unconscious is compensatory. (Jung 1966a: 153)

5.6.2 Complementary & compensatory relationship

By complementary relationship, Jung means that whatever is not held in consciousness is contained in the unconscious. In Jung’s framework, that which is contained in the unconscious is all that is opposite to conscious adaptation (1970c). Jung writes:

> “Content can only be integrated when its double aspect has become conscious and when it is grasped not merely intellectually but understood for its feeling content” (Jung 1959: 30) and corresponds with Jung’s basic rule on the compensatory nature of the psyche:

> The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate. That is to say, when the individual remains undivided and does not become conscious of his inner contradictions, the world must act out the conflict and be torn into opposite halves. (Jung 1966a: 71)

In Jungian theory on psychological types, adaptation to the external world requires a direct conscious function and since consciousness must be directed towards this function, everything incompatible must be excluded to maintain the integrity of the conscious direction. When this occurs, the directed function of consciousness exercises an inhibition of all incompatible material.

Jung’s theory on the compensatory nature of the psyche hence postulates the bipolar nature of functions. When consciousness is too one-sided, the unconscious uses its autonomy to compensate by pushing some of its contents upward in order to re-establish organismic balance. For example, a selfish man (conscious posture) suddenly indulges in an impulsive act of generosity (unconscious counter position). The compensation is intelligent (if instinctive) rather than mechanical.
Jung further discusses that when conscious contents are repressed or their value lowered, this creates energy in the psyche. The greater the repression of material into the unconscious, the greater the intensity of energy this material attracts to itself. When both functions are developed the individual is no longer undifferentiated and, therefore, is less at the mercy of the shadow.

Jolande Jacobi (1962) provides an example of Jung’s notions on compensation where a seemingly able man may be driven so far into the world that he can no longer ‘find the way home’. He writes of this example:

His own innermost being has become so alien to him. He keeps running away from it until one day, he can not go on. Or else he has leaned too heavily on his reason, constantly exercising his thinking function and it alone, until one day he becomes aware that he has alienated himself from his own living core: his feeling has become inadequate for communication even with those closet to him … It is now or never that his psyche must be rounded out; to face life’s evening, otherwise it will be left unfinished and incomplete. (Jacobi 1962: 23)

5.6.3 The Shadow

Jung discusses that the process of civilising the human being led to a compromise between the individual and human society as to how one should appear and to the formation of a mask behind which most people live. This mask Jung calls the ‘persona’ and the other side of ourselves Jung calls the ‘shadow’. Jung discusses: “The persona … is a compromise between individual and society as to what a man should be” (1966c: 156). The shadow is “the negative side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and the contents of the personal unconscious” (1966c: 66). Jung describes the shadow as that part of us we fail to see or know; has an energy potential nearly as great as the ego and can erupt within consciousness in an overpowering way. Jung argues that the narrower and more restrictive the society in which we live or the values we have inherited from past generations, the larger will be the shadow.

Jung describes how in the shadow archetype lies all the uncivilised desires and emotions that are incompatible with social standards and one’s ideal personality: “The shadow personifies everything the subject refuses to acknowledge about himself and yet is always thrusting itself upon him, directly or indirectly – for instance inferior traits of character and other incompatible tendencies” (Jung 1969a: 284). The shadow is a “personification of the personal unconscious” (1956: 259), that is, to the extent it “is
unconscious it corresponds to the concept of the personal unconscious” (1956: 183). In another reference Jung put forth that the personal unconscious “is the shadow and inferior function” (1970b: 199).

5.7 The Shadow as Containing the Instinctive Animal Nature

Jung describes the shadow as the inferior personality; it contains “the lowest levels of which are indistinguishable from the instinctuality of an animal” (1959: 233). Jung claims the shadow archetype contains more of a human’s basic animal nature than any other archetype. Because of its extremely deep roots in evolutionary history, the shadow, as the natural, instinctive part of humans, is considered to be the most powerful and potentially most dangerous of the archetypes to come to terms with. Jung moreover believed that in the shadow, there are to be found many potential positives of the personality which have been neglected; and because of their neglect, these can take on similar characterisations. Jung says that “Nature not only contains a process of transformation – it is itself transformation, the wedding feast followed by death and rebirth” (1967: 161). Jung argues that too much of the animal distorts the civilised man; too much civilisation makes sick animals.

Jung proposed that passing from an animated nature into a de-animated nature led to ridiculing and defiling animism as superstition. Jung writes: “When Christianity drove away the old gods, it replaced them by one God. But when science de-psychised Nature, it gave her no other soul, merely subordinating her to human reason” (1976: 595). Jung argues that humankind has swallowed the very demons over which Nature had apparently triumphed, thus becoming the devil’s marionette.

According to Jung, we have passions in common with the animals “and, what is more unfortunate, they often drive us into leading a bestial life” (1970b: 144). In this regard, the snake holds particular significance as a symbol:

[The snake] corresponds to what is totally unconscious and incapable of becoming conscious, but which, as the collective unconscious and as instinct, seems to possess a peculiar wisdom of its own and a knowledge that is often felt to be supernatural. This is the treasure that the snake or treasure guards, and also the reason why the snake signifies evil and darkness on the one hand and wisdom on the other. Its unrelatedness, coldness, and dangerousness express the instinctuality that with ruthless cruelty rides roughshod over all moral and any other human wishes and considerations and is therefore just as terrifying and fascinating in its effects as the sudden glance of a poisonous snake. (Jung 1951c: 234)
Jung believes that while some repression of the shadow is a necessity of social life, the danger of repressing the shadow is that when relegated to the unconscious, it acquires a strength, growing in vigour to the moment when it appears more dangerous and more likely to overwhelm the ego-personality. Jung illustrates his point when referring to collective aspects of the shadow displayed in mob rioting or where apparently harmless people behave in an appallingly savage and destructive manner, something the film director Francis Coppola illustrated in his film *Apocalypse Now*.

Jung recognised only too well the difficulties in coming to grips with the shadow side of our personalities and accepting them and integrating them into ego-consciousness. Jung had this to say about the process:

> If you imagine someone who is brave enough to withdraw all these projections, then you can get an individual who is conscious of a considerable shadow. Such a man has saddled himself with new problems and complexes. He has become a serious threat to himself as he is now unable to say they do this or that, they are wrong, and they must be fought against. Such a man knows that whatever is wrong in the world is wrong in himself. (Jung 1951c: 83)

Jung considered the shadow a moral problem that challenges the whole ego personality and whilst some good and bad elements of the personality can go into the shadow, there is no place in the levelling process that is akin to culture.

### 5.7.1 The shadow in dreams

Jung believed that the shadow manifests itself in the psyche and dreams as an inferior or very primitive being, someone with unpleasant qualities or someone disliked by the dreamer which denotes its rejected and judged status. Jung further discusses how shadow manifestations are usually of one’s own gender and as an outward projection, the shadow can manifest as conflicted same-sex relationships. This contrasts with the contra-sexual archetypes (animus and anima archetypes) which can manifest outwardly as conflicted sex relations. Jung believed that in undeveloped state, the shadow and contra-sexual archetypes can be merged and combined.

Jungian analyst Anthony Stevens (1999, 1995) observes that in dreams the shadow can present as a literal shadow figure. Stevens describes how the shadow in dreams can commonly be experienced as a disturbing dangerous image because the shadow contains rejected parts of the self that are felt to be hostile. He provides this example of a typical shadow dream as they relate to women:
It is quite common for a patient to bring a dream in which, she finds herself in a house, outside which there is some potentially dangerous or sinister figure who wants to get in. Alarmed, the dreamer goes around the house bolting and barricading all the doors and windows but, as she does so, an uneasy feeling grows that these actions are futile and that, whatever she does, the intruder will succeed in intruding. (Stevens 1995: 209)

Stevens discusses that when people are threatened by shadow dreams, it is because they do not wish to face up to their implications and prefer to keep unacceptable aspects of themselves hidden for fear of losing status or suffering rejection. Stevens writes:

Thus, the hostile figure lurks outside the house, but it is characteristic of the individuation process that the shadow should inevitably wish to abandon its outside status and intrude ... to gain entrance to the conscious personality in order to promote wholeness. (Stevens 1995: 209)

5.8 Jung on Psychosexual Development

Jung refers to the masculine and the feminine principles as two great archetypal principles coexisting as equal and complementary parts of a balanced cosmos system. Men and women’s psycho-sexual development, in Jung’s dictum, involves a collaborative effort of harmonising both the masculine and feminine principles as part of the individual’s drive to become whole.

Jung recognised the importance of sexuality and the striving for power. He believed there are many cases in which the disorders can be traced to one of these factors (Jacobi 1962): “but while for Freud sexuality, and for Adler the will to power is the main explanatory principle, Jung believed other psychic motivations to be equally essential and rejects the notion that any one factor is the source of all psychic disorders. For Jung, it is the spiritual and religious need that is innate in the psyche” (Jacobi 1962: 58).

5.8.1 The mother and father archetypes

Jung argued that alongside development of the mother-archetype complex arises the encounter with the father archetype or masculine complex. Jung asserts that the archetype of the mother is the most immediate for the child. But with the development of consciousness, the father also enters the field of vision, and activates an archetype whose nature is in so many respects opposed to that of the mother. (Jung 1969a: 65)

Jung’s theory of development is that as the parent-child relationship matures within the family, there is a growing awareness on the part of the child that father-love differs from mother-love; the father’s love is contingent love (i.e., conditional upon the adoption of certain values, standards and modes of conduct) while the mother’s love is largely
unconditional (i.e., it is usually sufficient for her that the child exists). In mythology, the drawing of consciousness within the psyche is symbolised by the separation of the world parents, Father Heaven from Mother Earth and the creation of light out of darkness. The distinction Jung accords with the phenomenological differences between the father and mother archetypes as represented in myth, religions and fairytales.

The mother archetype finds universal expression as Mother Nature, Goddess of Fertility, Womb of Life and Dispenser of Nourishment. The father archetype is personified as Ruler, Elder, King, and Lawgiver. Where the mother is abundantly endowed with Eros, the principle of love, intimacy and relatedness, the father is the living embodiment of Logos, the principle of reason, judgement and discrimination. His word is Law. Jung envisaged the form of the archetype as the mother into which all experience is poured. The father archetype, on the other hand, “represents the dynamism of the archetype, for the archetype consists of both form and energy” (1969a: 102). Such entities are expressed as the interplay of Yin and Yang in the Taoist philosophy. According to Jung, these archetypal principles provide the foundations for masculine and feminine development and human’s awareness of gender. Just as the mother archetype corresponds to the Chinese Yin, so the father archetype corresponds to the Yang and determines our relation to man, to the law and the state, to reason and the spirit and dynamics of nature (Jung 1969a).

Initially, the mother functions as carrier of the self in the sense that the child’s self is unconsciously projected onto the mother in a ‘participation mystique’ (a term which Jung borrowed from the anthropologist Levy-Bruhl to denote a relationship in which both partners are so intensely identified with one another as to be unaware of their separate existence). Jung believed that this was true of both boys and girls and that gender awareness comes to be superimposed on this original sense of one-ness with the mother. Jung believed that for the girl, this presents little problem as her gender consciousness is based on shared identity with the mother. But for the boy, a transformation has to be achieved to an awareness of an identity based on difference from the mother. At this point, the presence of a father figure can prove crucial, enabling the boy to move from a self-concept based on mother-identity to one based on identification with the father. For the girl, the father’s identity is no less important since it heightens her sense of being female in contrast to the essential ‘otherness’ of the male,
and so profoundly influences how she experiences her femininity in relation to men. According to Jung, development of the father masculine identity is essential for individuation, particularly for women, since it involves integration of the Logos separation principle into consciousness. This point is taken up in the section to follow.

Jung claimed that although our culture no longer provides rites of initiation, there persists in all of us, regardless of gender, an archetypal need to be initiated. Jung maintained that attainment of a new stage of life demands that symbols of initiation be experienced and if society fails to provide them, then the self compensates for this deficiency by producing them in dreams. Jung deduced this from the dreams of his patients in analysis that were rich in initiation symbolism at critical periods in their lives.

5.8.2 Anima and animus archetypes

Jung believed that for most women and most men the contra-sexual side of the personality is repressed (Jung 1959). Jung called the repressed feminine side of man the ‘anima’, and the repressed masculine side of women the ‘animus’. According to Jung (1951a), the anima and animus function as a pair of opposites (the ‘syzygy’) in the unconscious of both men and women and profoundly influence the relations of men and women. Jung argued that normally both aspects are present to a certain degree but find little space in the person’s outwardly directed functioning because very often they disturb outer adaptation or one’s ideal image of oneself. Jung writes:

> Every man carries within him the eternal image of woman, not the image of this or that woman, but a definite feminine image. This image is fundamentally unconscious, an hereditary factor of primordial origin ... Woman is compensated by a masculine element and therefore her unconscious has, so to speak, a masculine imprint ... and accordingly I have called the projection-making factor in women the animus. The animus corresponds to the fraternal Logos just as the anima corresponds to the maternal Eros. (Jung 1959: 14)

Jung describes anima and animus as two archetypal figures which belong on the one hand to the personal unconscious and on the other hand to the collective unconscious, thus forming a connection between the personal and impersonal, the conscious and the unconscious. He said that the personal unconscious of a woman has a masculine imprint, the animus, that “a woman’s consciousness is characterised more by the connective quality of Eros than by the discrimination and cognition associated with
Logos” (1959: 14). For that reason, the animus can be a difficult and problematic archetype for women to integrate.

Jung describes the anima and animus archetypes as inner-personalities exhibiting the characteristics lacking in the outer manifest conscious personality:

… the character of the anima and animus can be deduced from that of the persona because everything that should normally be in the outer attitude, but is conspicuously absent, will invariably be found in the inner attitude. This is a fundamental rule. (Jung 1959: 469)

Jung understands these figures to be functional complexes behaving in ways compensatory to the outer personality, that is, behaving as if they were inner personalities and exhibiting the characteristic stances which are lacking in the outer and manifest conscious personality. In *Aion* (1959), Jung makes it clear that the purpose of understanding the opposite elements within the individual psyche is to develop a conscious attitude and so recognise and integrate the projections within the personality. Jung advises:

The autonomy of the collective unconscious expresses itself in the figures of the anima and animus. They personify those of its contents which, when withdrawn from projection, can be integrated into consciousness … both figures represent *functions* which filter the contents of the collective unconscious through to the conscious mind … should any tension arise, these functions, harmless until then, confront the conscious mind in personified form and behave rather like systems split off from the personality or like part souls. (Jung 1959: 20)

According to Jung, the character of these anima/animus archetypal entities is not only determined by the latent sexual characteristics they represent, but they are also conditioned by the experience each person has in the course of his or her life with the other sex, as well as the collective image of woman carried in the psyche of the individual man and the collective image of man carried by the woman. Jung discusses how these three factors “coalesce to form a quality which is neither solely an image, nor solely an experience, but an entity that is not organically co-ordinated in its activity with the other psychic functions. They are psychic entities which are incommensurable with concrete realities, but no less effective” (Jung 1954: 338).

In *Two Essays on the Anima and Animus* (Emma Jung 1957/1981), Emma Jung, wife of Carl, has done much in the way of articulating and further expanding Jung’s views of anima and animus. She argues that the anima and animus are “absolute immutable entities with a spiritual process” (Emma Jung 1957/1981: 5); and that to learn to know
these factors and to co-ordinate them in a meaningful way in the psyche is essential to personality development (Emma Jung 1957/1981: 12).

Carl Jung believed that the more unconscious the anima or animus, the more likely it is to be projected and for this reason Jung called the contra-sexual complex the ‘projection-making factor’. Jung examines how this process of integrating the ‘distant object’ can have a devastating impact on the personality. Jung moreover describes this integration of the opposite-sex archetype as particularly problematical for women where the function of the animus is to give meaning; that is, it requires integration of the Logos factor. Where the governing principle of the anima is Eros, the governing principle of the animus is Logos. That is to say, the power of meaning is derived from the outside world and establishes meaning and competence through the outside world, whereas the anima for men has traditionally been to do with establishing a relationship with the inner world.

According to Jung, the animus image differs in accordance with the woman’s particular stage of development or her natural gifts. Jung noted how for some women the aspect of masculinity (animus) is already harmoniously co-ordinated within the feminine principle and is able to lend the feminine effective aid and support. Women who have integrated their animus are described as “active, the energetic, brave and forceful women” (Emma Jung 1957/1981: 4). It is a description that closely parallels Estes’ (1992) depiction of an ‘instinct-strong’ woman. Emma Jung writes about the impact on women with a poorly developed masculine animus:

The tendency for the woman [is] to give too little attention to her own masculine-intellectual Logos tendency, she has either developed and applied it insufficiently or not in the right way. Perhaps this sounds paradoxical because, seen from the outside, it appears as if it were the feminine principle which is not taken sufficiently into account, since the behaviour of such a woman seems to be too masculine and suggests a lack of femininity … in the masculinity brought to view I see more a symptom, a sign that something masculine in the woman requires attention. (Emma Jung 1957/1981: 12)

The animus and anima constantly influence each other, that is, the animus manifestation calls forth the anima and vice versa. This, according to Jungian theory can thus form one of the worst complications in the relations between men and women. Emma Jung writes of this conflicted and problematic process of women’s integrating the animus and animus-possession:
It [the animus in women] behaves as if it were a law unto itself, interfering with the life of the individual as if it were an alien element; sometimes the interference is helpful, sometimes disturbing, if not actually destructive … and there remains nothing for her to do but to carry through to completion the process of discriminating between the image within, and the man outside. (Emma Jung 1957/1981: 2)

Jung claims that when the animus or anima is activated in the psyche it does so by being first crystallised into a personalised outside figure or a dream image. The process required is the integrating of the distant object into the ego: “The first stage on the right road is, therefore, the withdrawal of the projection by recognising it as such, and thus freeing it from the object” (Emma Jung 1957/1981: 13); “When this discrimination between the image and the person sets in we become aware, to our great confusion and disappointment, that the man who seemed to embody our image does not correspond to it in the least, but continually behaves quite differently from the way we think he should” (Emma Jung 1957/1981: 11). Emma Jung further argues:

Through the withdrawal of the (animus) projection we recognize we are dealing with an entity outside ourselves but a quality within; and we see before us the task is of learning to know the nature and effect of this factor, “the man within”, in order to distinguish him from ourselves and if this is not done, we are identical with the animus or possessed by it, a state that creates the most unwholesome effects. For when the feminine side is so overwhelmed and pushed into the background by the animus, there easily gives rise to depression, general dissatisfaction, and loss of interest in life – all are intelligible symptoms pointing to the fact that one half of the personality is partly robbed of life by the encroachment of the animus. (Emma Jung 1957/1981: 13)

However Jung acknowledges that his descriptions of man’s consciousness can not be used to describe the animus of a woman’s personal unconscious, just as the adjective describing women’s consciousness cannot be applied to describe the anima in a man’s personal unconscious. Jung writes:

The projected fragment of personality can only be feminine component of the man, i.e., the anima. Similarly in the woman’s case, only the masculine component can be projected. There is thus a curious counter-crossing of the sexes: that man … is represented by the queen, and the woman … by the king. (Jung 1966c: 220)

Within the Jungian framework, the animus in women (as with the anima in men) is considered to have four clearly defined stages of development from the most primitive to the most spiritual depending on the woman’s inner development of those parts of herself. These four stages of development of the animus are:

1. **Physical.** Here the emphasis in the animus is on physical power, such as those displayed by modern day sporting heroes;
2. **Man of Deeds.** Here the emphasis is on the hunter, the adventurer type, such as the character of Edmund Hilary;

3. **Man of Word.** Here one tends to find political and intellectual figures, where the power is derived from the power of the word;

4. **Man of Meaning.** Here the emphasis is derived from the spiritual quality of the man and the spiritual guiding quality; an example would be Mahatma Gandhi and Christ.

Emma Jung makes this point:

> Just as there are men of outstanding physical power, men of deeds, men of words, and men of wisdom, so, too, does the animus differ in accordance with the woman’s particular stage of development or her natural gifts … For the primitive woman, or the young woman, or the primitive in every woman, a man distinguished by his physical prowess becomes an animus figure … This four-sidedness characterizing the Logos principle pre-supposes, as we see, an element of consciousness because without consciousness, neither will, word, deed nor meaning is conceivable. (Emma Jung 1957/1981: 3).

In Jung’s dictum, the process of integrating the animus involves a forward movement from the physical to the intellectual and spiritual and realm. The animus in women can be projected onto outside life male figures and Jung thought was the basis for relationship difficulties. The vicissitudes of the animus can be played out within the context of relationships. If a woman’s animus is in the throes of development, her relationships with men are often problematic.

**5.8.3 Animus possession and integration**

Jung believed that the repressed animus can exert the paradoxical effect of dominating the feminine element and placing the feminine principle under ‘siege’, thereby preventing femininity finding its inward expression. Jung refers to this state as ‘animus possession’. Emma Jung writes of the tendencies displayed by women who are in ‘animus possession’:

> … it is a sign that something of the masculine in the woman claims attention ... what is primarily feminine is overrun and repressed by the autocratic entrance upon the scene of this masculinity, but the feminine element can only get into its right place by a detour that includes coming to terms with the masculine factor, the animus. (Emma Jung 1957/1981: 2)

Emma Jung further writes of a solution to the animus problem:

> What is really necessary is that the feminine intellectuality, Logos in the woman, should be so fitted into the nature and life of the woman that a harmonious cooperation
between the feminine and masculine factors ensues and no part is condemned to a shadowy existence. (Emma Jung 1957: 13)

Jung argues that one of the most important ways the animus expresses itself, is in making judgements and as it happens with judgements so it is with thoughts in general. Jung identifies how the animus is prone to argument: “As the animus is partial to argument he can best be seen at work in disputes where both parties know they are right … No matter how friendly and obliging her animus may be, no logic can shake her if she is ridden by the animus” (Jung 1959b: 15). Since the most characteristic manifestation of the animus for the woman is not in a configured image (Gestalt) but rather, in words (Logos), it may come by way of a voice commenting on every situation or imparting general applicable rules of behaviour. Emma Jung writes:

As far as I have observed, the voice expresses itself in chiefly two ways. First, we hear from it a critical, usually negative comment on every movement, an exact examination of all motives and intentions, which naturally always causes feelings of inferiority, and tends to nip in the bud all initiative and every wish for self-expression. (Emma Jung 1957/1981: 20)

Emma Jung argues that “it is far too easy for the woman to obey the authority of the animus – or the man – in slavish servility. Even though she may think otherwise, consciously, the idea that what is masculine is in itself more valuable than what is feminine is born in her blood” (1957/1981: 23). She further writes of the negative and demonic clutch of the animus attached to ‘animus possession’:

It is almost impossible to ever free oneself from the demonic clutch of the animus. In a state of identification with the animus, we think, say, or do something in full conviction that it is we who are doing it, while in reality, without our having been aware of it, the animus is speaking through us. Often it is very difficult to realise that a thought or opinion has been dictated by the animus and is not one’s own most particular conviction, because the animus has at its command a sort of aggressive authority and power of suggestion. (Emma Jung 1957/1981: 14)

According to Emma Jung, the animus derives its authority from its connection with the universal mind and the force of suggestion it exercises is due to woman’s own passivity in thinking and her own corresponding lack of critical ability. When her animus is developed, her masculine ceases it dominant hold over her psyche and serve a positive function is lending her feminine principle effective aid and support:

… when women succeed in maintaining themselves against the animus, instead of allowing themselves to be devoured by it, then it ceases to be only a danger and becomes a creative power … strange at it seems, only when this masculine entity becomes an integrated part of the soul and carries on its function, there it is possible for
a woman to be truly woman in the higher sense, and, at the same time, also being herself, to fulfil her individual human destiny. (Emma Jung 1957/1981: 42)

5.8.4 Animus dream images

Jung believed that both the anima and animus act in dreams and in the imagination as mediators of the unconscious to the ego and so provide the means for inner as well as outer adaptation. Jung described the anima and animus images in dreams as soul-images or the ‘not-I’ images for they are experienced as something mysterious, numinous and possessing great power. Jung says that in the dreams and phantasies of women, the animus archetype can appear as a multiplicity of forms and usually in a masculine form (e.g., a plurality of men, as a group of fathers, a council, a court, or some gathering of wise men, a representative or master of any sort of knowledge and ability). In many women, the animus has a predilection for appearing in a plural form as a council passing judgement on everything that is happening, (i.e., issues precepts or prohibitions, or announces generally accepted ideas). Whether the animus appears as one person or a group of persons or deviant depends on the woman’s natural gifts, her stage of development at the time, and her level of animus integration. Emma Jung notes:

In a positive sense, he can be a sage, a benevolent father, a superior guide, or, on the other hand, as a sorceress guide, a violent and ruthless tyrant, a cruel taskmaster, a moralist or censor, a seducer, an exploiter, a pseudo-hero who fascinates by a mixture of intellectual brilliance and moral irresponsibility. (Emma Jung 1957/1981: 20)

According to the Jungian view, if a woman’s own masculine identity has begun to develop, the animus can sometimes be represented in dreams or fantasy as a singular differentiated image, such as a boy, a son or a young male friend. Corresponding to the factual orientation of man and characteristic of the Logos principle, the animus figure can appear in the dream scene in a purely objective, unrelated way, as sage, judge, artist, aviator, mechanic, and often it appears as a stranger. Emma Jung enlarges on this point: “Perhaps this [stranger image] form in particular is the most characteristic because to the purely feminine mind, the image stands for what is strange and unknown. It has the ability to assume different forms” (Emma Jung 1957: 28). The animus can also appear in the dream in the figure of a real man; as a father, lover, brother, teacher, judge, sage,
sorcerer, artist, philosopher, scholar, trader monk, builder, or as any man figure distinguished in some way by mental capacities or other masculine qualities.

5.9 Integration of Shadow and Animus Archetypes

Jung discusses how the shadow is among the first to be integrated into the psyche, followed by the anima and animus figures. The latter he says are more distant and much more difficult to integrate. Jung writes:

… the source of projections is no longer the shadow – which is always of the same sex of the subject – but a contra-sexual figure … Although the shadow is a motif as well known to mythology as anima and animus, it represents first and foremost the personal unconscious, and its contents can be made conscious without too much difficulty. In this it differs from the anima and animus, for whereas the shadow can be seen through and recognized fairly easily, the anima and animus are much further away from consciousness and in normal circumstances are seldom if ever recognized. (Jung 1959: 10)

Jung describes how the shadow usually has a decidedly negative feeling value, while the anima, like the animus, has more of a positive one (1959: 28). Jung, believed that integration of the shadow is a necessary forerunner for realisation of the animus and anima: “Integration of the shadow, or the realisation of the unconscious, marks the first stage in the analytic process, and that without it a recognition of the anima and animus is impossible” (Jung 1959: 22). Jung further states:

The first of these is the shadow, that hidden, repressed, for the most part inferior guilt-laden personality whose ultimate ramifications reach back into the realm of our animal ancestors and so compromise the whole historical aspect of the unconscious. Through analysis of the shadow and of the processes contained in it we uncover the anima/animus syzygy. Looked at superficially, the shadow is cast in by the conscious mind … as the physical shadow that follows the body. On closer inspection, however, it proves to be a darkness that hides influential and autonomous factors which can be distinguished in their own right, namely anima and animus. (Jung 1959: 266)

5.10 Jung’s Use of Myths

Jung investigated the “outline of phenomenology and its presentation in terms of comparative history” (1969a: 161) by studying mythology, primitive psychology and comparative religions. He reports that these gave him “an understanding of the deepest layers of the psyche” (1976: 354). His study of fairy tales led to the investigation of motifs (i.e., the repetition of certain figures) that he followed back into history, and even into prehistory, and which may be described as ‘archetypes” (1966a: 124). Jung spent much time studying myths, claiming they were important expressions about human nature on a collective level. Jung believed that when humans lose touch with their
mythmaking, they lose touch with the creative forces of their being. He frequently used literary works to illustrate and to amplify his dream analyses, and he used dreams and archetypal imagery to amplify literary motifs (Barnaby 1991).

Archetypes Jung said had a “mythological character” (1976: 351). According to Jung, compensation of opposites within the self is possible in the psyche because the symbol that connects them is archetypal and has a mythological or religious character (1976: 351). He viewed myths as “first and foremost psychic phenomena that reveal the nature of the soul” (Jung 1969a: 6). Jung claimed that archetypes are “common to all men and for that reason they are to be found in the myths and legends of all peoples of all times, as well as the individuals who have not the slightest knowledge of mythology” (1969c: 211). Jung noted that mythology in general “express the quintessence of inner experience and thus formulates the operative principles of the objective psyche, i.e., the collective unconscious” (1959: 174). He designated mythological motifs and mythogems (i.e., mythological archetypes) to be collective psychological facts that manifest as images on an individual level in dreams, visions, phantasies and delusional states (1969c: 291), while mythological images and teachings in myths and fairytales (1970b: 199) express collective psychological facts at a collective level. Myths, he says, are derived from the highly differentiated brain structure and create a story out of the natural psychological history of mankind; they are “the unending myth of death and rebirth, and of the multitudinous figures who weave in and out of this mystery” (1970a: 10).

Jung believed that archetypes unfold in the psyche by way of patterns described in myths. He claimed that a person “actually lives the myth and the symbol without knowing it” (1971: 22). Myths, Jung believed, mobilise and elucidate the repressed archetypes and set into motion their patterns. He asserts that archetypal developmental patterning follows the same story lines as myths. While myths deal with the objective impersonal and universal aspects of archetypes and thereby activating them, dreams deal with the individual conflict of opposites aroused by them and also attempt their resolve. Jung’s views fit those of many anthropologists and archaeologists. These scientists argue that as the human species evolved, mythological thinking, or the ability to symbolically address large questions, replaced genetic mutation as the primary vehicle through which individual consciousness and human society innovations are
carried forward. Similarly for Jungian psychotherapist Feinstein, “myth-making at both the individual and the collective level is the primary though often unperceived psychological mechanism by which human beings order reality and navigate their way through life” (Feinstein 1991: 86).

In *Return of the Goddess*, Edmond Whitmont argues that myths are the collective dramas which the archetypal patterns set in motion and whereby dreams steer the means by which the individual person attempts to resolve the dramas set up by the archetypes. He writes:

> Myths could be considered the ever-recurring, collective dreams of mankind. To our rational outlook they are as unreal as dreams and yet as uncannily effective when carefully considered as indicators and directors of psychic development … [Myths] are spontaneous fantasies … that are secondarily explained, rationalised and interpreted by the conscious mind. (Whitmont 1992: 29)

Jung contends that myths set in motion these archetypal patterns/complexes vying for conscious expression within the psyche. Jung believed that for the male, for example, the archetypal tasks of childhood and adolescence are symbolised in hero myths which are found in all parts of the world. These myths tell how the hero leaves home and undergoes a number of tests and trials culminating in the supreme ordeal, a fight with a dragon or a sea monster where the hero’s triumph is rewarded with a treasure hard to attain (e.g., the throne of the kingdom and the beautiful bride). To achieve all this in real life, claims Jung, he must overcome the power of the mother complex which is still operative in his unconscious and exemplified by a fight with the dragon. Jung discusses that the victory over the mother-dragon often involves the hero being swallowed into the belly of the monster from which he cuts his way out as a kind of auto-Caesarean section. As a result, he ‘dies’ as his mother’s son and is ‘reborn’ as a man worthy of the princess and kingdom. As is often found in Jung’s notions on development which involve alchemy, the developmental process almost invariably involves death of one form and resurrection (transformation) into another higher (spiritual) form. Jung believed that failure to overcome the monster signifies failure to get free of the mother complex. In those situations the principle of anima is never liberated from the monster’s clutches but remains trapped and inert in the unconscious in the custody of the mother complex.
5.11 Feminist Criticism of Jung

In Jung’s dictum, women’s unconscious element is associated with the animus. Jung speculates on the basis of a male psychology where he assumes the animus to be ordered much like the anima in man. This is shown when Jung writes: “If the anima is an archetype found in men, it is reasonable to suppose that an equivalent archetype is found in woman. For just as the archetype is compensated for by woman so is the woman compensated for by man” (Jung 1959b: 15). Furthermore, just as the unconscious possession by either animus or anima is undesirable, both appear to be attributed to negative aspects of the feminine. For example, animus-possession in women produces the uncooperative mate of the man. Jung writes of women who unconsciously identify with the masculine element in the psyche: “no matter how friendly and obliging a women’s Eros may be, no logic on earth can shake her if she is ridden by the animus. Often the man has the feeling ... that only seduction or a beating or rape would have the necessary power of persuasion” (Jung 1959b: 15). It is also the feminine which is denigrated in men when Jung writes, “men can argue in a very womanish way too, when they are animus possessed and have thus been transformed into an animus of their own anima” (Jung 1959b: 15). In cultural terms, here we have the traditional justification for violence by men towards women; the woman is blamed (Schaverien 1998: 181). Although Jung takes up the notion of women’s psychology, Schaverien (1998) argues, “he is less eloquent, even perhaps a bit reluctant when discussing it” (Schaverien 1998: 181). Schaverien (1998) believes that in order to find the richness in Jung’s theory it is necessary to first confront the androcentrism in Jung’s writings with regard to the feminine psyche. She writes:

This is the problem. There are so many significant insights in Jung’s writing that, if we dismiss him for his misogyny, there is a danger of ejecting the alchemist’s gold with the murky waters in which it is disguised. (Schaverien 1998: 181)

Wehr (1987) similarly presents a feminist response to Jung along the lines of Schaverien. Wehr argues that one of the problems is that Jung often confuses men’s anima projections with female psychology. Wehr believes that in Jung’s theory a distinction must be made between the psychological feminine and the psychology of women. She writes “had he [Jung] located both discussions within the context of patriarchy’s influence on men’s and women’s sense of self, both would be improved”
(Wehr 1987: 104). Wehr comes to a similar conclusion to Schaverien (1998) when she writes, “Even though in some ways he was unable to see through his own projections he did come up with a remarkable model for understanding men’s feelings about women” (Wehr 1987: 117); however Wehr is less accommodating than Schaverien where she attests to a “… real difficulty in resolving a critical attitude to his (Jung’s) sexism whilst maintaining a regard for his very real contributions to self understanding” (Wehr 1987: 124).

5.12 Jung versus Freud

Jung charged that Freud’s personalistic outlook coloured his perception of myth in psyche and psychology. He claimed Freud was so gripped by the numinosity of the Oedipus archetype he did not see the ‘normal’ or typical patterns in the collective unconscious (archetypes or mythological motifs) (1976: 535) and consequently tried to reduce motifs to the personal psyche by explaining them personalistically (1967: 347). Jung criticised Freud for advocating that the personal unconscious consists primarily of morally incompatible wishes or sex phantasy fulfilment. He criticised Freud for viewing the personal unconscious as “an appendix of consciousness … a dustbin which collects all the refuge of the conscious mind” (1976: 206). He espoused instead that the personal unconscious is a rich source of information (1956: 367) for it contains “all those psychic components that have fallen below the threshold, as well as subliminal sense perceptions” (1966c: 270) as well as lost memories and painful ideas (1966c: 66) and “all psychic contents that are incompatible with the conscious attitude … morally, aesthetically, or intellectually” (1969c: 310). Included in this personal unconscious are sense perceptions “not strong enough to reach consciousness, and … contents that are not yet ripe for consciousness” (1966c: 66), that is, “unconscious combinations of ideas that are still too feeble and too indistinct to cross over the threshold” (1969c: 310).

Jung, in contrast to Freud, referred to a vast array of myths when describing instinctual development. Among the many myths Jung refers to is Parsifal’s search for the Holy Grail in the Fisher King Myth (story of man’s search for anima-completion) and the myth of Eros and Psyche (story of woman’s search for animus-completion). Jung’s reference to myth went well beyond the Oedipus myth used by Freud to explain women’s repressions. Jung, however, gave considerable credence to the fact that when archetypes enter consciousness, they characteristically attach themselves to mother and
father complexes within the personal unconscious. This notion appears compatible with Freud’s concept of the Oedipus complex. As Colman (1996) points out, Jung was less eloquent in describing the developmental patterns attached to the archetype complexes, and his theory did not delve into notions of repression, where Freud does investigate these aspects. Colman believes the animus and anima archetypes provide a useful bridge for working out some of the Oedipal repressions that bind instinctual repression.

5.13 Jung & Estes

Estes (1992) identifies a feminine-instinctual-self not examined by Jung. Estes thereby appears to extend Jung’s theory. However, as noted in Chapter One, Estes fails to locate where in Jung’s model of the psychic apparatus the repressed instinctual aspect and corresponding archetype reside. Jung located the instinctual-animal-self in the archetype of the shadow. Estes does not include a view of the masculine-animus for feminine-instinctual development. The implications of the review of Jung so far would suggest that both the shadow and animus archetypes are intricately involved in feminine instinctual repression, and thus inextricably involved in their development. Contextualising Estes’ theory in a wider Jungian framework that involves a developmental view could have significant clinical implications for Estes’ work, as well as making her views more accessible.

Interestingly, Estes’ depiction of an instinct-strong woman has much in common with the Jungian depiction of the woman who has integrated her animus. Emma Jung (1957/1981) describes them as “the active, the energetic, brave and forceful women”. Estes’ instinct-strong woman is described as “robust, chock-full, strong life force, life giving, and territorially aware, inventive, loyal, roving” (1992: 12). Jung identifies how the Logos animus, when it serves a largely intellectual component, can manifest as the wise teacher and protector, a depiction not unlike the “listener who guides, suggests, and urges” and “internal watcher, a knower, a visionary, an oracle” that Estes (1992: 8) describes of the instinct-strong woman. Estes aligns this instinct-strong woman with the woman who has integrated her feminine, not masculine aspects. Similarly, Jung’s depiction of women in whom integration of the animus has failed closely parallels the depiction Estes gives of the woman who is ‘instinct-injured’. Estes describes these women as “feeling powerless, chronically doubtful, shaky, blocked, unable to follow
through, giving one’s creative life to others, life-sapping choices in mates, work or friendships, suffering to live outside one’s own cycles, overprotective of self, inert, uncertain, faltering, inability to pace oneself or set limits” (1992: 11).

By way of extending Estes’ tenets, the present study attempts to investigate the role of the masculine and feminine animus in women’s instinctual development.

5.14 Jung: Related Research

The research to date in support of Jung’s theories is rather scant outside personality measures. New trends in multiple personality disorder research add some clinical support and weight for Jung’s theories, whilst they also address some of the unanswered questions attached to Freud’s theories on the death instinct.

Canadian psychiatrist Ross (1989) who is interested in multiple personality disorders, has identified a number of typical archetypal figures, ‘alter personalities’, that pervasively appeared in 85% of his clinical subjects whose dreams he analysed. The ‘alter personalities’ he identified were: (i) a child, (ii) a contra-sexual part-personality, (iii) a dark persecutory figure, and (iv) a wise protector guardian figure. Ross particularly noted of the protector personalities that “they are usually older, more objective, with superior insight … They are also skilled with switching back and forth from one alter to the other” (Ross 1989: 19). Ross identifies these protector personalities as capable of embracing discrete affects that owing to their traumatic origins, cannot be integrated by the ego of the ‘host personality’. Ross observes how the protector personality, in the guise of persecutory figures, may actually attack all human linking in the psyche to prevent affects and their associated images from integrating. Ross construes this as the ‘protector/persecutor split’. According to Ross, these protector/persecutory images may become enacted in such a way that they try to prevent the patient from changing. Extreme examples are given with borderline personality behaviour, symptoms often involving self-sabotage or self-mutilation, symptoms which often develop at the point where a crucial change in therapy is about to occur.

Kalsched (1992) has taken up the work of Ross (1989). Kalsched has similarly identified a protector alter-personality in clients whose dreams he analysed. He aligns them with Jung’s ‘number 2’ or spirit-guide ‘Philemon’ and they corresponded with Ross’ protector personalities. Kalsched similarly observed the “extraordinary
intelligence of the protector personality” (1992: 91). Kalsched describes that the protector personality might resort to persecution of the host-personality in order to “keep it in, so to speak, to prevent it from being traumatised again in the outer or inner world” (1992: 91). Kalsched discusses that the psyche personifies its own dissociative activities by appointing an intra-psychic figure to carry out necessary primitive defensive processes such as splitting, denial, compartmentalisation, anaesthesia of affect, and so forth. Kalsched writes of this:

This [intra-psychic] figure then represents the patients’ resistance to healing ... Here resistance is a defence of the whole psyche against re-experience of affects which previously have been experienced as unbearable. These are defences of the Self in its daemonic aspect. An archetypal forerunner of this inner murderer would be God’s favourite angel, Lucifer, originally a part of Divine wholeness, who fell to Hades and set himself up there as the captor and persecutor of souls. (Kalsched 1992: 93)

Kalsched (1992) argues that in the archetypal protector/persecutor split, there is a ‘revisioned inner agency’ in which the psyche contends with the dark forces that Freud aligned with Thanatos, the death instinct. Jung tended to turn these dark realities over to the ‘negative side of the Great Mother’, or the Devouring Father or the ‘negative animus’ or even to Job’s experience of the dark side of God (Jung 1969b). Kalsched believes that in the archetypal protector/persecutor split is “a revisioned inner agency in the psyche which provides a more grounded understanding of the most difficult wounds that come for mending in depth psychology” (Kalsched 1992: 93). Kalsched goes on to argue that if further research corroborates the existence of such figures (i.e., a protector/persecutor personality), Jungian theory could reclaim a symbolic approach to those dark and perverse aspects of psychological life such as repetition, compulsion, negative therapeutic reactions, and the self-destructive impulses (Thanatos) that Freud tied to sexualised theory and turned over to Destiny.

Scott (1987) discusses the creative expression of Jungian archetypes as a means of individuation within the collective unconscious. Her particular focus is the image of the animus in women subjects. She describes some samples of dreams which show expressions of the animus archetype in both valuing and devaluing roles. She found that subjects with devaluing animus archetypes were more likely to be repressed in creativity. She makes some therapeutic recommendations for enhancing the female animus.
5.14.1 Developments within the Jungian school: Colman’s hypothesis

A number of Jungians from the London School of Psychology, which began with the work of Frieda Fordham, have tried to incorporate aspects of the Freudian psychoanalytic tradition into their works. As suggested by Slater (2001), “since Fordham, several Jungians (not just in London) have worked hard at bringing these two sides of depth psychology into dialogue” (see Kirsch 2000 for an overview). These ‘developmental’ Jungian theorists argue the need for specific address of infantile material. The matter of adding developmental approaches to the existing traditional Jungian focus on symbol and image (Hillman 1978) is actually one of hot debate in Jungian training institutes around the world (Slater 2001; Kirsch 2000). Classical archetypal theorists argue that psychic material should not be conceived of in purely developmental infantile terms. Both perspectives rely on the capacity of symbol and images to heal the instinctual end of the psychic continuum, as with Estes.

Adams (1990) is among the Jungian developmental theorists who attempt to combine the traditional Jungian and Freudian approaches for purposes of engaging infantile material. Adams relays the myth of Athena and Arachne, as told in Ovid’s *The Metamorphoses*, as a means for working out Oedipal residues with the specific content of creative challenge. The myth, she claims, is a useful metaphor for women for working-through some Oedipal and pre-Oedipal conflicts between mother and daughter. Athena’s personality, she claims, parallels the child’s image of the dangerous mother with castrating power and is consistent with the polymorphous perverse nature of the pre-Oedipal stage of development. The author takes up the argument that just as myth can elucidate psychoanalysis, so psychoanalysis can elucidate myth.

London-based Jungian psychotherapist, Warren Colman (1996), provides a useful point of reference for bringing a combined classical Freudian and Jungian developmental view to explorations of the archetypal feminine within a patriarchal context. Colman, like Adams (1990), inserts the contra-sexual archetype into the dynamic narrative of Freud’s Oedipus complex. He discusses that while Jung used the terms ‘anima’ and ‘animus’ to classify observed phenomena, “[Jung] did not explore the developmental origins of these phenomena in terms of personal history and experience” (Colman 1996: 37). Colman goes on to describe typical manifestations of the anima and animus which he shows to be rooted in the vicissitudes of Oedipal development. He discusses:
The contra-sexual archetype is initially mediated by the Oedipally loved parent and subsequent manifestations bear the imprint of not only of the parent himself or herself but of the entire complex of object relationships in which Oedipal love is embedded. Successful resolution of the Oedipus complex depends on freeing the anima/animus archetypes from its Oedipal bonds so that its function as a bridge to the unconscious can be realised. This function is connected with the emergence of a symbolic capacity through which anima and animus can be recognised and valued as imaginal rather than external realities. (Colman 1996: 37)

Colman asserts that while the opposite-sex parent embodies the contra-sexual archetype, he or she is also distinct from it. This capacity to make this distinction he considers is vital to individuation. Colman hypothesises that at the height of the Oedipus complex, parental and contra-sexual images are fused and, in a way, create the complex since the longing for union with the Oedipal parent is due to the fascinating power of the contra-sexual archetype with which they are identified. Colman examines how the dawn of adolescence is often heralded by a ‘teenage crush’, a manifestation of anima or animus projections still bearing signs of earlier Oedipal conflicts. Feelings belonging to the Oedipal experience with parental figures will be projected onto them and also the contra-sexual archetype they embody and form the basis for what is delineated as contra-sexual in oneself (e.g., ‘feminine’ weakness/sensitivity, ‘masculine’ aggression/power). Colman asserts that the vicissitudes of Oedipal development remain imprinted on the character of anima and animus (contained in the shadow) and colour the subjects’ attitude towards them, ranging from idealisation to denigration, fear and contempt.

Colman, along the lines of Adams (1990), describes this distinction between the contra-sexual archetype and the Oedipally-loved parent as “Ariadne’s thread that leads out of the Oedipal labyrinth” (Colman 1996: 41). This carries an important and clinically relevant issue. In Colman’s theory, the anima (for the man) and animus (for the woman) thus offer a vital compensation for the failure of the Oedipal longings, and therefore enable their renunciation. Colman’s contra-sexual viewpoint on the Oedipus complex emphasises that the quest which began with the Oedipal crucible, continues throughout life aiming at the integration of the contra-sexual into one’s own personality as a creative function which forms a bridge to the unconscious. The ability to make this distinction in lived experience is thought tantamount to a capacity for symbolic thought whereas the failure to make such a distinction amounts to a symbolic equation (Segal 1957).
5.15 The Present Research

The present study takes up this question of the involvement of the animus (masculine principle) for feminine-instinctual development and its role in feminine repression. The study also attempts to incorporate a view of the shadow archetype where Jung located the animal-instinctual-self. A suggested hypothesis for the study is that feminine archetypal development involves engagement of both the animus and shadow archetypes (as discussed by Jung). It is also suggested that feminine repression is intricately tied in the Oedipal residues. According to Colman (1996), the animus (for women) and anima (for men) serve a useful bridge for working out Oedipal residues. This study draws together the classical Jungian focus on symbol and image (Hillman 1978), as well as classical Freudian Oedipal developmental theory delineated in terms of Colman’s hypothesis. Colman’s hypothesis provides a good point of reference for incorporating a ‘developmental’ view taken up by Jungian theorists who argue the need for specific engagement in infantile material. The study attempts to investigate feminine archetypal development in terms of these theories via the structural analysis of women’s dreams following a workshop incorporating myth. According to Jung, myth allows for the lifting of repression, and dreams allow the expression of those psychic contents. The chapter to follow examines Freud’s and Jung’s view on the dream and their dream interpretation methods. The dream analysis method taken up in this study will be restricted to a structural analysis in terms of these respective theories.
CHAPTER SIX

FREUD AND JUNG’S VIEW ON THE DREAM

6.0 Freud’s View on Dreams and Dream Interpretation

From the beginning of his psychoanalytic explorations, dreams had a central position in Freud’s clinical and theoretical pursuits. Freud considered Interpretation of Dreams (Freud 1900), to be his most important and valuable work. Freud believed dreams reveal hidden truths, give expression to conflicts, unacceptable wishes and impulses that are generally inaccessible in normal waking state. He believed them to be: “the royal road to the knowledge of the unconscious activities of the mind” (1900: 769). The dream symbol, he said, provided the distortion whereby forbidden unacceptable wishes could be expressed and bypass the censor. Freud believed that dreams reveal psychic structure, psychopathology and unconscious mental processes; and the analysis of dreams enables us to gain insight into those instinctual elements that have been psychically split-off

Freud (1900) maintained that dreams fashion their ‘manifest content’ out of memory residues from the previous day’s ‘Tagesreste’ (the day residues). From analysing his own and his patients’ dreams, Freud determined that dreams represent the “fulfilment of wish” (1900: 331) that was forbidden, usually infantile in origin and sexual in nature and tied to the Oedipus complex carried over from childhood: “a wish which is represented in a dream must be an infantile one” (Freud 1900: 705)

Freud’s dream theory primarily rests on his notion of the disguised function of the dream. Freud wrote, “the kernel of my theory of dreams lies in my derivation of dream-distortion from the censorship” (1900: 418). But more fundamental to the process of transforming memories and wishes into acceptable images is the manner of their distortion: “Part of the attention that operates during the day continues to be directed towards dreams during the state of sleep” (Freud 1990: 648). Freud believed that in
order to disguise the ‘latent content’, the censor, the super-ego, makes use of a number of defensive techniques such as displacement, condensation, symbolisation and pictorialisation. These defensive transformations, Freud argued, account for the often bizarre or irrational nature of the manifest recalled dream. Freud believed that each of the elements of the dream’s content turns out to have been over-determined (1900: 388-389); that is to say, to be represented in the dream-thoughts many times over.

Freud further conjectured that dreams allow that dreamer to go on dreaming; that during sleep forbidden wishes liberated from daytime inhibition gain admission to consciousness. This is since the ‘forbidden’ nature of underlying wishes were experienced by the person’s ego as disturbing and, therefore, are capable of waking the person. Freud thus claimed that dreams protect the ego by transforming the unacceptable wish into an acceptable set of images, enabling the dreamer to go on sleeping. According to Freud, it is the function of dreams to preserve sleep, to allow the person to go on dreaming of wish-fulfilment. Freud wrote, “All dreams are in a sense, dreams of convenience. They serve the purpose of prolonging sleep instead of waking up. Dreams are GUARDIANS of sleep and not its disturbers” (Freud 1900: 330; Freud’s emphasis).

Freud considered dreams were not static but contain some specific action that informs about emotional integration and what is happening to the dreamer’s psychic equilibrium. In his patients’ dreams he was able to determine the mental equilibrium and defensive posture of the mental apparatus. From the dreams he was able to delineate the three agencies of the mind – the id, ego and super-ego – and from them he determined the defensive posture of the ego as it maintained itself against the intrusion of (repressed) instinctual elements.

Dreams of houses or the interiors of houses were the most typical of dreams revealing psychic structure and defensive posture of the dreamer. The arrangement of rooms, the various floors, ceiling attic and basement, were thought to refer to different levels and segments of the psychic apparatus. The basement, Freud considered, represents the unconscious, the id, from where primitive instinctual and often sexual impulses first emanate and press on consciousness. The upper parts of the house such as the attic or ceiling depict the ego and/or super ego. The various rooms refer to ego sub-systems, for example, the kitchen or dining room may allude to the nurturing modality or maternal
introjection, or sibling rivalry; the library may relate to the preconscious system; the various books may represent memory traces. Oedipal elements were also readily identified. Forbidden sexualised instinctual aspects split-off from childhood were identified in primitive or youthful images in dreams. Freud wrote: “Children in dreams often stand for the genitals; and, indeed, both men and women affectionately refer to their genitals as their little ones” (1900: 474). The deviant and/or dangerous representation of dream character images were interpreted by Freud as disguised representatives of the repressed Oedipal wish underpinning instinctual repression.

6.1 Freudian Method of Dream Interpretation

Dream interpretation played a significant role in his clinical work with his patients. Freud viewed the dream as a code to be decoded, a scrambled line to be unscrambled whereby images can be reduced to their basic meanings. Freud thus states that “the restoration of the connections which the dreamwork has destroyed is a task which has to be performed by the interpretative process” (1900: 422). As a substitute formation, the symbol effectively disguises the true meaning of the idea it represents.

The goal of Freudian dream interpretation was to undo the work of the super-ego censor. Freud’s method of dream interpretation was the technique of free-association and the interpretation of defences. In the method of free-association, the patient starts with a dream image and allows his/her thoughts to associate with it in complete form.

In Freud’s dictum, a dream symbol was a figurative representation of an unconscious idea, wish, or conflict, usually sexual in nature, attached to the Oedipal wish. For example, a sword was considered a symbol for the penis, its sheath, a symbol of the vagina, and pushing the sword into the sheath, a symbol of sexual intercourse (Stevens 1995).

In Uses of Enchantment, Bruno Bettelheim (1976), a Freudian child psychotherapist, provides many examples of classical Freudian dream interpretations when applying the same principles to myth. Bettelheim (1976) discusses that myth, as with dreams, not only details childhood phantasies but serves a useful clinical function in enabling the child to pictorially represent and symbolically express Oedipal phantasies with displacing them onto dream characters/images. According to Bettelheim, the myth Little Red Riding Hood embellishes for the little girl the difficult affects associated with the
Oedipal wish when it becomes activated in childhood. According to Bettelheim’s analysis, the wolf, in guise of the grandmother, is the repressed sexual wish and enables the girl-child the symbolic expression of Oedipal rage without feeling herself destroyed. Here the wolf, dressed as the grandmother, allows for the expression of the Oedipal wish to kill the mother. The *Three Bears* myth is described along the lines of it representing the Oedipal triad, that is, the child and parent-couple, and Bettelheim (1976) believes it enables the child to symbolically express the experiences of being displaced by the exclusive sexual relationship of the parent-couple and the resultant Oedipal rage of the child.

### 6.2 Jung’s versus Freud’s Views on the Dream

Freud, it has been noted, believed that dreams fashion their manifest content out of memory residues of two sources; from events of the previous day and from childhood. Jung accepted this but went further and maintained that the dream draws on a third much deeper source belonging to the evolutionary history of our species, the collective unconscious.

Freud believed that forbidden wishes responsible for the production of dreams were predominantly sexual in origin and linked to the Oedipus complex. Jung vehemently disagreed with this notion, insisting that dreams had their origins in much wider concerns. Jung argued that dreams tap into the undeveloped potentials and archetypes of the collective unconscious. Jung denounced Freud’s claims that dreams and dream images were nothing more than disguised expressions of repressed sexual wishes with their primary function to preserve sleep. Jung argued: “They [dreams] do not deceive, they do not lie, they do not distort or disguise ... They are invariably seeking to express something that the ego does not know and does not understand” (1956: 189).

Freud believed the purpose of the dream was one of deception, that is, to outwit the censor and enable the repressed to enter consciousness in disguised form. Jung by contrast argued that the dream’s purpose was to serve individuation by making valuable unconscious potentials available to the whole personality. Central to Jung’s homeostasis theory was his proposal that dreams were both propositive and compensatory; that is, they serve to promote the balance and individuation of the personality. Jung maintained that dreams perform a homeostatic or self-regulatory function, they obey the biological imperative of adaptation in the interests of personal adjustment, growth and survival. He
considered them natural spontaneous events which proceeded independently of conscious will and intention. Jung argued that “The dream is its own interpretation” (1969a: 509) and needed to be interpreted not because they were disguises, but because their meanings were formulated in a pictorial manner, a pictorial language, and could be rendered comprehensible to the ego when put into words. Jung tells us: “The whole dreamwork is subjective, and the dream is a theatre in which the dreamer is himself the scene, the player, the prompter, the producer, the author, the public, the critic” (1969a: 509). Jung considered dream characters are sub-personalities and potentials (archetypes) that are seeking conscious expression and attempting integration in the ego-psyche. According to Jung, the dream was “a spontaneous self-portrayal, in symbolic form, of the actual situation of the unconscious” (1969a: 505).

In contrast to Freud’s causal reductive approach which traces dream contents back to their instinctual origins, Jung advocated a constructive teleological approach. Jung sought to discover where the dream contents might be leading. In Jung’s (1969a, 1971) view, the prospective implications of the dream were more significant for personality development and for positive therapeutic outcome. Accordingly, Jung believed the dream serves the teleological imperative of the self which works unceasingly towards its own realisation in life. Jung argued that to plough a symbol back into its past was to deprive the dreamer of its meaning and its contribution to the present and future:

No psychological fact can ever be explained in terms of causality alone; as a living phenomena, it is always indissolubly bound up with the continuity of the vital process, so that it is not only something evolved but also continually evolving and creative. (Jung 1971: 717)

To adopt an essentially reductionist standpoint was, according to Jung (1971), to negate the positive goal-seeking powers of the psychic system.

6.2.1 The dream symbol

No area of disagreement between Freud and Jung shows the temperamental differences between them more clearly than their respective attitudes towards symbols (Stevens 1995). The thrust of Jung’s understanding of symbols differed from Freud’s emphasis on their sexual and infantile meaning. According to Jung, symbols were: “living entities striving to express something previously unknown” (1966a: 105) and dream symbols “mean more than they say and remain a perpetual challenge to our thoughts and feelings” (1956: 119).
Central to his theory of psyche and myth is Jung’s hypothesis that there is a preconscious tendency towards symbol-formation in the individual psyche (1969b) that transforms energy (1969c) from a lower to higher form (1956). When consciousness and the unconscious collide, they form a ‘uniting symbol’ image participating in the “creative union of opposites” (1969a: 174). Jung argued that the symbols of dreams were true symbols, not signs, or disguised wishes, and that they possess a transcendent function facilitating all transitions from one psychological state to another. Jung believed dream images were a response of the unconscious mind to the state of the ego, and therefore the dream image may be a commentary on the activated complexes. According to Jung, the most useful and important information about dreams is how the mind is already attempting to heal divisions caused by these complexes.

Jung maintained that dreams allow the resolution of conflict, the transitions of polar oppositions, and thus make possible the development of the personality. Jung examines how this transcendence of opposites is secured by the dream symbol:

Opposites are the eradicable and indispensable preconditions of all psychic life … All opposites are intrinsically irreconcilable but conflict between pairs of opposites generates tension which motivates the psyche to seek a third possibility that transcends them both. That is, if one can bear the tension that opposites invariably bring, then the problem is raised to a higher plane; good is reconciled with evil, love with hate, doubt with uncertainty, and a new synthesis will follow between conscious and unconscious, persona and shadow, ego and Self. (Jung 1970b: 206)

Jung believed this reconciliation is attained neither rationally nor intellectually but symbolically through the transcendent function of dream symbols. Jung maintained, therefore, that creative work with symbols is the key to successful personal development and therapeutic practice.

Jung’s belief was that there is an archetypal foundation to dreams and that nearly all dream images can be attached to archetypes and archetypal complexes:

The evolutionary stratification of the psyche is more clearly discernible in the dream than in the conscious mind. In the dream the psyche speaks in images, and gives expression to instincts, which derive from the most primitive levels of nature. Therefore, through the assimilation of unconscious elements, the momentary life of consciousness can once more be brought into harmony with the law of nature from which it all too easily departs, and the patient can be led back to the natural law of his own being. (Jung 1966a: 351)

This notion came from his own early realisation that his childhood dreams contained transpersonal elements which could not have been derived from his own childhood.
Jung believed that childhood fears such as fears of the dark, of strangers, of rapidly approaching objects were all archaic remnants, early warning devices put there by evolution because of the constant dangers in the ancestral environment. Thus, the predator archetype is evident in many childhood fears and nightmares. On that basis, Jung built his understanding of human psychopathology and devised a treatment for its cure. In Jung’s view, human’s conflicts and major difficulties, whether neurotic, psychotic, psychopathic or political, come from losing contact with the age-old forgotten wisdom stored up in their psyche and expressed in dreams. According to Jung, if one wishes to re-establish contact with this great reservoir of human potential then the only way open is via mythology and dreams.

Like Freud, Jung believed that dreams spring from a certain spontaneous action of the unconscious which creates a situation so different from the conscious situation of the moment that conflict arises between the two. When the conscious is at first the stronger factor from which the energetic potential flows toward the unconscious, there is balance between the consciousness and the unconscious (compensatory rule). But when the unconscious is stronger, the gradient runs from the unconscious to the consciousness. It is then that we have significant dreams which, according to analyst Jacobi, can “sometimes utterly change and even reverse the orientation of consciousness” (Jacobi 1962: 89). Jacobi describes how in Jung’s dictum, the dream “aims to show, in a purely objective way, how something that the dreamer in his conscious mind has seen only from one side looks from the other side, or to reveal something that has not yet been observed” (1962: 89). Jacobi provides an example:

A man’s father, whom he had always regarded as noble and kindly, appears to him in a dream as dominating, cruel, selfish, and violent. Interpreted on the subject level, this would mean the dreamer harbours such qualities in his own psyche but is unaware of them or puts an unrealistic construction on them. Interpreted on the object level, the dream would represent the man’s real father, revealing his true character that had hitherto been unknown to or unrecognised by the dreamer. (Jacobi 1962: 89)

Jung believed that on the basis of a single dream we can seldom bear the general psychic situation but at most can infer a momentary acute problem or aspect of a problem. Thus, it is only by observing and interpreting a relatively long series of dreams that one can obtain a complete picture of the cause and nature of the problem (Jacobi 1962: 76).
6.2.2 Jungian dream interpretation

Jung focused more on the form and content of the dream, rather than the free-association method used by Freud (Hall 1983). Jung believed that “free-association will bring out complexes, but hardly ever the meaning to the dream. To understand the dream’s meaning, I must stick as close as possible to the dream images” (Jung 1966a: 351). Jung said that the therapeutic power of dreams is better served by the techniques of amplification and active imagination than by Freud’s interpretation based on free-association.

In working on a dream, the starting point for Jung was not interpretation but amplification – that is, to enter the atmosphere of the dream, to establish its mood as well as the detail of the symbols and images in such a way as to amplify the experience of the dream itself. Jung believed that its impact on consciousness is thereby enhanced. Jung divided the dream into four stages: (1) the exposition, which sets the place and often the time and action, as well as the personal drama involved; (2) the development of the plot in which the situation becomes complicated and a definite tension develops because one does not know what will happen; (3) the culmination or peripeteia when “something decisive happens or something changes completely”; and (4) the lysis, the conclusion, the solution, or result of the dreamwork (1969a: 361-4). The first stage attempts to establish the context of the dream in the life of the dreamer, so as to understand something of its personal significance. Next, the cultural context of the dream has to be defined since it is invariably related to the milieu and time in which it was dreamt. Finally, the archetypal content is explored so as to set the dream in the context of human life as a whole; since at the most profound level, dreams link humans with the age-old experience of our species. Stevens (1995) notes that “in practice, it is seldom possible to keep these stages separate because inevitably, the personal, cultural, and archetypal components of experience as well as interpretations of their meaning, constantly interact” (Stevens 1995: 89).

Though most remembered dreams are little more than fragments or a few brief episodes, Jung suggests that many have a story to tell and take the form of a private drama. Jung discovered through his patients that themes which are of great importance in an individual’s life tend to repeat, and he verified this by studying a series of dreams from the same dreamer. In regard to Jung’s notion of compensatory function, which he
extended to dreams, Jung refused to set up ‘standard symbols’. Jung believed that the unconscious contents, were always polyvariant; that is, their meaning depends on the context in which they occur and the specific external situation of the individual dreamer. Some dreams, Jung noted, even go beyond the personal concerns of the individual dreamer and express problems which recur over and over again in the history of mankind and concern the whole human collectively (Jacobi 1962: 69). Jung believed the dream keeps going on ‘reproducing’; that is to say, the content of the trauma, now becomes autonomous and goes on working and will continue to do so until the traumatic stimulus has exhausted itself (Jung 1936d). Here a certain conscious action is followed by a dream which is a reaction of the unconscious, and Jung, like Freud, says this reaction points to impressions of the day.

Jungian analyst James Hall (1991, 1983) points out that since the function of dreams is to serve the conscious integration of contents of the shadow; they have the dual effect of enlarging the sphere of activity of the ego and releasing the energy previously needed to maintain the dissociation and repression of the shadow qualities. He points out that many natural attributes of the psyche that are dissociated from childhood are actually necessary for adult functioning. Aggressive and sexual impulses for example, he claims are often dissociated since their expression in childhood would be inappropriate or culturally unacceptable and troublesome to parents “but these are qualities essential to the normal adult personality, where they can be modulated and integrated in a fashion not available to the immature ego structure of the child” (Hall 1983: 15). According to Hall, other qualities, “even the easy expression of innate intelligence, may be similarly dissociated into the shadow” (Hall 1983: 15).

6.3 Dream Research

Despite various disagreements on the specific foci or the overall goal of psychotherapeutic treatment, there remains general agreement today that through dreamwork, the therapist can understand the workings of the patient’s unconscious and give voice to conflicts as yet unspoken or dynamics not fully understood (Freeman & Boyll 1992; Freeman 1990). Dreams are an expected part of the psychoanalytic/psychotherapeutic process and the production and recollection of dreams are an important part of therapeutic process (Freeman & Boyll 1992). In fact, patients who do not report their dreams or claim that they do not dream are seen as resisting the analytic work (Freeman
& Boyll 1992). Freeman (1990) argues that Freud’s method of dream interpretation serves a useful vehicle for bridging the gap between science and hermeneutics and for adequately conceptualising the process of interpretation in general.

Jocobi (1962) discusses the need and importance of dreams in the modern culture. According to Jocobi:

> In the psyche of the modern man the conscious side has been overemphasised; consequentially the repressed, dammed-up unconscious side threatens to burst forth and inundate the conscious mind. That is why the need to integrate the unconscious into the psyche as a whole has become a specifically Western and modern problem, crucial not only for the individual but for whole peoples as well. In eastern man, and probably in the African, we seem to find a very different relation between consciousness and the unconscious. (Jocobi 1962: 79)

According to Jungian analyst James Hall (1983), there is developing interest in use of dreams compared to three decades ago. Hall argues along the lines of Jung, that dreams as utterances of the unconscious are important for interpreting archetypal meaning and for experiencing paranormal phenomena, creativity and even self-actualisation. Dreaming is thought important for understanding the necessary connection between our collective conscious and our individuality. According to Hall, “at its core, dreaming is best seen as the process of individuation” (1983: 19). Hall questions the utility of dream and sleep studies of laboratories. Although they add a deal to understanding sleep disorders, he claims their contributions to clinical understandings of dreams have been disappointingly small. He argues, that if properly understood, the compensatory function of dreams, which consist of many “momentous adjustments” (Hall 1983: 147) may reveal the process of individuation, which is “always to some degree opposed to collective norms of the person … not simply opposed to the collective norms … it remains always individual” (Hall 1983: 147).

Hall points out how “the psychology of Jung, which starts from the transpersonal archetypal factors leads to greater emphasis on the personal individuation process than does that of the theory of Freud” (Hall 1983: 147).

The value of Freudian free-association has been doubted (Lesourne 1990). The inability on the part of the analysand to comply completely with the rule of free-association is thought to disclose resistances (Kaplan 1989). Reimann (1990) argues that findings of dream research do not validate Freud’s theory that every dream represents a disguised wish fulfilment. Lansky (1992) who conducted a survey of dreams from a wide variety
of historical and theoretical perspectives, discusses the unfolding process and direction of psychoanalytic thinking about dreams in the context of the great issues and controversies that surround Freud’s notions – being the centrality of wish-fulfilment and the nature and significance of the manifest dream content. Lansky identifies how, in dream research today, there has developed a gradual move away from Freud’s drive theory and interpretation of defences to a more adaptive and synthetic view of the dream such as that adopted by Jung. Colombo (1990) similarly discusses that while still considering dreams to be the ‘royal road’ to the unconscious, today’s psychoanalysts have made more drastic changes in Freud’s interpretation of dreams and have dropped three concepts: (i) symbolic interpretation, (ii) detailed dream analysis and (iii) the search for meaning through the unveiling of unconscious infantile sexual desires which the dream fulfils. At the same time, Colombo (1990) as well as Goldberger (1989) question whether this change in perspective is good for psychoanalysis.

Lesourne (1990) reviews contemporary trends in Freudian psychoanalytic approaches to dreams and notes the tendency to use them for the working out of psychic conflicts. Fox (1989) argues that Freud’s core model of dream interpretation which emphasises interpretative aspects of the process, namely the interpretation of defences, to the neglect of the experiential dimension of the work. Goldberger (1989), on the other hand, argues for the value of Freud’s defence-oriented dream interpretation. Goldberger claims that interpretation of a defence in a dream often evokes additional dream material that is of heightened significance for the very reason it was previously hidden by the defence. Since people are most cautious or fearful about those aspects of themselves that are warded-off by defence, Goldberger argues that the analysis and interpretation of dream defences provides the patient with a safe place in which to know more about the unacceptable (Goldberger 1989).

Mancia (1988) defines dreams as ‘a religion of the mind’ in the sense they can ‘religare’ (unite a complex relationship) between the components of the mind involved in the construction of the mind and its representation. He examines how the components of splitting and projective identification that are manifest in dreams are essential for transformation of emotional experiences, acquisition of knowledge, and mental growth. He conceives an internal world dominated by good and bad parental figures and suggests a theological function for dreams connected with a state of necessity.
The long-term study of dreams can reveal patterns that reflect changes in the dreamer’s waking concerns and life circumstances (Stevens 1998, 1995; Hall 1991). Research studies generally support examining dreams over time rather than interpreting single dreams (Brush 1993; Hall 1991). Jung noted that many people dream repeatedly of the same figures, landscapes or situations, and that “if one follows these through a whole series, one will see that they change ... one can observe a certain hidden regulating or directing tendency at work, creating a slow imperceptible process of psychic growth” (Jung 1964: 64). Glucksman (1987) found that successive dreams reflect changes in ego integration and self-representation, defence operations, inter-personal relationships and the resolution of specific conflicts and transference responses. He demonstrated how the successive dreams of his patients were valuable in contributing to an understanding of psychological function. He demonstrates how they facilitate clinical change in connection to self-concept by defining core conflicts and affective communications.

Manduro (1987) has emphasised the importance of the initial dream in therapy. He claims that the initial dream brought to therapy provided clinical facts on which conclusions about the analysand’s central conflicts can be drawn. Dombeck (1987), in his group-therapy work, found that group dreams reflect stages of group development. She found a consistency in the group mythology and group development in dream-sharing groups. In the three groups studied, dream tellers told certain dreams that expressed not only their own stories and feelings, but also the prevailing shared feelings of the group. She further noted how the ‘group dream’ became a way to express, understand, learn, and react to the group process, and in the particular, the social context of the group. The group and individual dreams reflected at the same time stages of group development, as well as membership roles, status, tasks and values in each group.

Generally, studies on the use of dreams in psychotherapy have been limited to descriptive and case-study approaches (Freeman 1990; Weiss 1986). Whilst many dream classification systems exist, there does not appear to be a system for classifying long-term patterns in the dreams of one person (Freeman 1990). Furthermore, dream research to date tends to focus on classification systems developed to support a particular theory or method of dream analysis, or else the categories developed are derived by analysis of a large number of dreamers and their dreams. The majority of
research related to dream taxonomies has additionally tended to focus on the specific attributes of dreams such as anomalies (Hunt 1989).

6.3.1 REM dream research

Research has identified a relationship between rapid eye movement (REM) sleep and dreaming (Goodenough et al. 1965; Aserinsky & Kleitman 1953). Laboratory studies conducted by researchers Goodenough et al. (1965), found REM sleep to be more closely associated with dreaming in non-dreamers than regular dreamers who tended to report dreaming whenever they woke. Non-dreamers tended to spend less time in REM sleep than dreamers do. Whilst everybody does dream during REM sleep, most dreams are forgotten, but some people forget more than others (Goodenough et al. 1965). Subjects report more vivid dreams when woken up following bursts of REM sleep than when woken following non-REM sleep and people who claim to remember dreams every morning only recall their most recent dream. Dreams during the two or three REM periods earlier in the night, or even during non-REM sleep, were usually forgotten (Goodenough et al. 1965).

REM sleep is quite different from any other psychological state (Goodenough et al. 1965). Typically associated with a low-voltage de-synchronised pattern of electrical activity from the cerebral cortex, REM sleep is characterised by rapid conjugate movement of the eyes, sporadic activity in certain groups of small muscles together with an absence of tone in the large anti-gravity muscles of the legs, back and neck. Cardiovascular pressure, heartbeat and respiration are all lowered. When subjects are awakened from this state, their dreams are reliably reported in 70-90 per cent of occasions (Goodenough et al. 1965). Periods of REM sleep regularly occur about every ninety minutes throughout the night with each episode persisting for a larger period of time ranging from approximately five to forty minutes (Goodenough et al. 1965). This cyclic regularity would suggest that dreaming is not dependent upon outside influences and this has been confirmed by the failure to induce REM periods experimentally by application of external stimuli (Goodenough et al. 1965).

Animal REM studies

The presence in REM sleep in so many species of mammals, and its persistence through so many millions of years, suggest dreams perform a crucial survival function in all
mammals. Studies carried out on animals reveal hippocampal theta rhythm during REM sleep. Winson (1990) focused his research on the relationship between REM sleep of animals and memory and found a relationship between survival predatory behaviour in a wide number of animals and the presence of theta signals in the ancient structures of the brain responsible for memory storage (i.e., hippocampus) situated in the temporal lobes of both sides of the brain. What Winson found was that when the brain centres responsible for inhibiting movement in sleep are incapacitated, animals and similarly humans actually get up and act out their dreams. He also found that theta rhythms are involved in dreaming, memory storage, and performance of crucial survival behaviours. Winson concluded that dreams serve a memory processing device, in that “theta rhythm reflected a neural process whereby information essential to the survival of a species and gathered during the day, is reprocessed during REM sleep” (Winson 1990: 44).

6.4 **Theories on Why We Dream: Theory of Cerebral Efficiency**

Crick and Mitchinson (1983) believe the function of REM sleep is to make advanced brains more efficient and, in particular, to allow these brains to have a smaller size than they would otherwise have. These researchers propose a “reverse learning theory” to the dream. They argue, that dreaming is merely a means of dumping redundant information, of removing parasitic modes that arise after the cortical system has been disturbed either by growth of the brain (when new connections are being made) or by the modifications produced by experience. What is happening during REM sleep, they say, is an active process which is the opposite of learning, that is, an unlearning, which is to say, we dream to forget. In their view, dreams serve a synthetic process of reverse learning whereby the process of reverse learning makes the storage in an associative net more efficient.

Hobson and McCarley (1977) similarly propose an entirely neuro-physiological theory of dreaming which they call the ‘activation-synthesis hypothesis’. Dreams, in their view, are merely senseless random pontine activity evoked by a dream state generator which is ‘switched on’ in the brain stem during REM sleep and bombards the forebrain with randomly synthesised misinformation. Their theory is that dreams are the result of the cerebral cortex making whatever sense it can out of the nonsense with which it is presented. In other words, the forebrain may be making the best of a bad job in producing even partially coherent imagery from the relatively noisy signals set up by
the brain stem. Thus, in the dreaming state the brain is likened to a computer searching its addresses for key words. This notion that dreams are an attempt to remove unnecessary and disturbing behaviour from the brain (parasitic modes) that may cause maladaptive behaviour, has consistency with Freud’s theory. These parasitic modes are similar to Freud’s postulated repressed drives in that they both have an unsettling effect on the human psyche and must be expressed to restore balance.

Some support for Crick and Mitchinson’s (1983) and Hobson and McCarley’s (1977) theories on cerebral efficiency comes from studies of animal sleep patterns. These studies have shown that two species of bottlenose dolphin and porpoise show non-REM sleep but no REM sleep. As well known, these cetaceans have very large neo-cortex brains in relation to their size and hence, as Crick and Mitchinson (1983) argue, REM sleep did not need to develop in dolphins and porpoises because there was no evolutionary pressure for them to have smaller heads because they live in environments where their large heads can be constantly supported by water. Contrary to popular belief that dolphins have great potential intelligence, these authors assert that dolphins and porpoises are not particularly intelligent. Seals on the other hand, while also sea mammals, do have to support their heads out of water and they have been found to have normal REM sleep.

Stevens (1995) argues against Crick and Mitchinson’s (1983) claim that dreams are merely an expression of an accumulation of nonsense and serve merely the function of processing memory traces that are parasitic, a view he sees as reducing dreams to the lowly status of scavengers of the mind to serve merely a somatic process of excretion. If Crick and Mitchinson’s reverse learning model is correct, argues Stevens (1995), then remembering dreams would be counter-productive, that is, we shouldn’t be remembering what dreams are designed to make us forget. Stevens also points out that people who make it a practice to remember their dreams do not appear to suffer the mental impairment that such a theory predicts. A question that remains unanswered, however, is the paradox that if dreams are so psychologically important to us, then why do most people have trouble remembering them? Stevens (1995) argues a case for dreams serving an adaptive function. Stephens argues that if an animal remembered its dreams and behaved as if they were real, then it would defeat the whole purpose of
dreaming for its behaviour would become not more adaptive but less adaptive. Hence his argument that “animals would be dreaming and not eating” (Stevens 1995: 99).

According to Stevens (1999, 1995), dreams perform the same adaptive functions in humans as in all other mammals and, on that premise, it would not be surprising if we forgot our dreams for similar reasons. Moreover, Stevens (1995) argues against Freud’s view on repression and the disguise function of the dream. Stevens asserts dreams are not an attempt to disguise but serve a synthetic purpose. Stevens suggests that dreaming is an ancient adaptive mechanism with a very long evolutionary history and dream amnesia is built into the system. Stevens believes dreams have a functional role in some aspect of the learning and evolutionary process where information from sensory-motor systems and information about affective states of the organisms are all linked together and compared to information about the organism’s experiences of its past, and its memories (1995: 125).

Cartwright et al. (2001) examined dreams over time and identified a nightly pattern to dreams that reflect changes in the dreamer’s waking concerns and life circumstances. They found that initial dreams tend to review unresolved material from the day, what Freud referred to as ‘residual psychical elements’; next came dreams that consider events of the past in which analogous problems have been previously encountered; then came wish-oriented dreams in which there is a sense the conflict has been resolved. They argue that dreams attempt to integrate the various elements of a dream sequence into a viable resolution of the conflict. First there would be dreams that attempt to fit the experience into an old mythic structure and if this fails, other dreams will develop a wish-oriented counter-myth. The authors argue, in line with Jung’s tenets, that dreams are not an attempt to disguise as Freud posits, but rather, dreams serve a direct expression of a synthetic effort.

Cartwright et al.’s (2001) notions on the synthetic effort and adaptive function of the dream are supported by the work of Piaget (1962) whose theories on early development employ the terms ‘assimilation’ to describe the filtering or modification of input, and ‘accommodation’ to describe the filtering or modification of internal schema to fit new experiences. Piaget’s theory involves notions that when experiences are incongruent with existing mythology, such experiences may be catalysts for revising the existing mythology so it can accommodate the new input. Such a notion has also has parallels
with Hobson’s (1988) proposal that dreams are the product of a genetically determined, functionally dynamic blueprint in the brain whose function is to construct and to test the brain circuits that underlie human behaviour including cognition and meaning attribution.

6.4.1 MacLean’s evolutionary brain theory

American neuroscientist MacLean (1976, 1973) claims that the synthetic effect of the dream plays a role in the evolution of the brain. MacLean conceives the brain not as a unity but as three brains in one, each with its own special intelligence, its own special memory, its own sense of time and space and its own motor functions. MacLean’s model of the brain, what he called ‘the triune brain’ is reproduced in Figure 6.1. The figure diagrammatically represents the three layers of the brain in terms of how the brain evolved.

Figure 6.1: MacLean’s three-brain model as cited in Stevens (1995: 100)
The reptilian brain

The reptilian brain, the brain stem, an upward growth of the spinal cord, MacLean identifies as the most primitive and ancient part of the brain that humans share with all other vertebrates and that has for the most part remained unchanged by the march of evolution. It contains nuclei, which are vital to the maintenance of life such as those controlling the cardiovascular and respiratory systems. Identified of REM dream research, is that this area of the brain is activated during REM sleep alongside active dreaming. It contains the reticular activating systems responsible for alertness and the maintenance of consciousness, and is also found to be responsible for REM sleep. Neuronal projections radiate from here to the forebrain as well as the hippocampal and amygdala structures known to be involved in memory consolidation and dreaming. Moreover the reticular activating system mediates the orientation response displayed by vertebrate animals when they fix their attention on novel stimuli in the environment and cease all physical movement as they do. Behavioural responses at this level are largely governed by instinct and appear as relatively automatic. The typically reptilian behaviours of territorial acquisition and defence as well as dominant striving and agonistic threat displays are manifested at this stage of development. Emotions have not emerged, notes MacLean, and nor have cognitive appreciation of further or past events. Bailey (1987) comments:

Our drives, inner subjective feelings, fantasies and thoughts are thoroughly conditioned by emanations from the R-complex (i.e., the reptilian brain). The reptilian carry-overs provide the automatic compulsive urgency to much of human behaviour, where free will steps aside and persona act as they have to act, often despising themselves in the process for their hatreds, prejudices, compulsions, conformity, deceptiveness and guile. (Bailey 1987:63)

The paleomammalian brain

The paleomammalian brain, according to MacLean, is made up of those sub-cortical structures collectively known as the mid-brain. An important component of this structure is the limbic system including the hippocampus, the hypothalamus and the thalamus, and the pituitary gland which controls the activities of all the endocrine glands in the body. The limbic system is a homeostatic mechanism par excellence; it not only maintains a sensitive control of hormone levels but also balances hunger against satiation, sexual desire against gratification, thirst against fluid retention, sleep against wakefulness. It also plays an indispensable role in memory storage. By this stage, the
raw emotions of fear and anger have emerged, as well as those of love and attachment
together with their associated behavioural patterns of fight or flight, bonding and
mating. Conscious awareness is more in evidence and behaviour is less rigidly
determined by instincts although these are still apparent. The limbic system which is
deply implicated in these emotions and behaviours, includes the oldest and most
primitive part of the evolving cerebral cortex – the so-called paleocortex.

In all mammals, including humans, the mid-brain is a structure of the utmost
complexity, controlling basic psychophysical responses and attitudes to the
environment. MacLean (1976) demonstrated that such fundamental behaviours as
maternal attachment, courting and erotic behaviour, together with emotions that
accompany them, are dependent on the activation of neuronal systems in the mid-brain,
especially in the limbic system. That the mid-brain should be so intimately implicated in
all the basic behavioural patterns which serve survival and adaptation points to this
region points to being the locus of those neuronal complexes so critically involved in
archetypal functioning.

The neomammalian brain: The human brain

The neo-mammalian brain is the neocortex responsible for cognition and sophisticated
perceptual processes as opposed to instinctive and affective behaviour. By this stage
lateral function between two hemispheres has occurred, with development of the left
dominant hemisphere responsible for rational empirical thinking as well as the use of
language. Another American neuroscientist, Flor-Henry (1976), has argued that the left
hemisphere represents a fourth and phylogenetically most recent system peculiar to
human species.

6.4.2 Support for MacLean’s evolutionary brain theory

Although MacLean’s conclusions about the way the brain evolved were derived largely
from animal studies, the work of Flor-Henry (1976) and Schwartz et al. (1975) indicate
they are no less applicable to humans. These researchers have demonstrated that human
emotional responses are dependent on neuronal pathways that link the limbic system
with the more recently evolved parietal and frontal lobes of the right cerebral cortex.
That this whole complicated right hemispheric/limbic affect system is under the control
of the left hemisphere, the left frontal cortex, suggests the dominant left hemisphere has
a role in repressing or inhibiting the emotionally toned activities of the paleomammalian brain (Stevens 1995).

That phylogenetically ancient structures must play an important role in human dreams is further supported by Hall and Van De Castle (1966) who found in large numbers of college student dreams themes of falling, being pursued or attacked, repeated attempts at performing a task, experiences connected with academic work and sex. All these types of dreams, with the exception of those concerned with academic work, appeared to have evident phylogenetic links. These authors found a universal occurrence of typical dreams involving aggression, being pursued, sex, and so on. It should then come as no surprise that a creature which in earlier stages spent its life in trees, would experience anxiety dreams of falling. Similarly, nightmares of being pursued or attacked are to be expected in species whose primordial conflicts have further involved hunting, fighting and striving for dominance. Furthermore, the vital need to master changes in the environment, to acquire physical skills, to perform religious and social rituals, requires repeated attempts to learn and perform such tasks. Finally, the contribution of sexual behaviour to the survival of the species is obvious.

Greenberg (1990) takes up research-based considerations of the psychoanalytic theory of dreaming. Their hypothesis was that REM sleep and dreaming serve the function of adaptation by integrating information. They found evidence for a relation between the solution of problems in dreams and the fate of those problems the next day.

6. 5 Jung and Freud Revisited in Light of the Dream Research

To summarise their respective views – Jung believed that at night, we enter into an archetypal world where we participate in the phylogenetic program of our species and share with it our day’s experiences. Jung maintained that dreams serve a synthetic and adaptive function. He believed dreams help us to reconnect with our archaic past and bring meaning to our everyday experiences. Freud, by contrast, believed dreams express repressed, forbidden wishes which are usually sexual and infantile in origin and tied to the unresolved Oedipus complex carried over from childhood. Because of the deeply embedded and taboo roots of the Oedipus complex, these elements usually appear in dreams in disguised form.
Some though not all of Freud’s hypotheses about dreams have proved untenable in the light of dream research while Jung’s proposals appear to hold up (Reimann 1990). The research indicates that ancient brain structures with an extremely long evolutionary pedigree are involved in dreaming. The research lends support for two hypotheses: (a) that neuronal complexes crucial to the human ethogram (the Jungian archetype) are located in these regions, and (b) that a phylogenetic continuity exists for essential archetypal patterns which extend from reptilian through mammalian to human forms of behaviour and experience.

In comparison with Freud’s theories, Jung’s are less vulnerable to attack for they are more in line with the modern view of the brain as a self-energising system programmed to seek specific biosocial goals. Jung’s view of the dream as contributing to the well-being of the whole psychic economy by performing an essentially compensatory function (i.e., to balance a one-sided unduly restricted conscious attitude) finds echoes in biological theories of REM sleep. Theories that REM sleep appeared on the evolutionary scene when mammals began to reproduce viviparously (i.e., reproduce their offspring from the womb and not hatched from eggs), further lend support for Jung’s notion that the evolutionary stratification of the psyche is more clearly discernible in the dream than in the conscious mind, and that in the dream the psyche speaks in images and gives expression to instincts which derive from the most primitive levels of nature. Jung’s notions have some plausibility when he proposed that the archetypal systems of the collective unconscious, if they could be given a local habituation and name, must have their neuronal substrate in phylogenetically old parts of the brain.

According to Steven’s (1995), Freud was more concerned with an analysis based on animal-instinctual repression, that is, from caged animals kept in a laboratory with relatively less weight given to healthy forms of instinctual development. He believes that the reason why Freud stuck so rigidly to his sexual theory was because for him it was the link between body and mind and he believed, faithful to his training in Brucke’s laboratory, that neurotic dreams would ultimately prove to have a physical basis. Ethnology, the branch of biology that studies animal behaviour in natural habitats, he points out, was a science yet to be born for Freud who knew nothing of the rich
diversity of instinctive patterns of behaviour occurring in nature. Stevens furthermore points out that:

The zoology of his [Freud’s] time confined itself to observations of animals in captivity, where opportunities for actualising instinctive behaviour were sadly lacking. When territorial and dominance conflicts are ruled out by lack of space and competition, there is little else for bored well-nourished animals to do than pass their time in what used to be called self-abuse. (Stevens 1995: 65)

Whilst REM dream research does not altogether discredit Freud’s views on the dream nor for that matter his view of the disguise function of the dream symbol and the nature of the repressed Oedipal wish, the research does suggest that the study of dreams can reveal archetypal meaningful patterns that are otherwise unavailable to consciousness and not, as posited by some, the expression of random senseless material attached to a large brain. Zaoui (1990) points out that when reviewing the successive revisions of and additions to his work, Freud focused on symbols in dreams and traced their origins of symbols in a hypothesised ancient, universal language now forgotten by humankind, similar to Jung, but not in the collective unconscious as a way of distancing himself to Jung after their traumatic fallout. Where Jung’s theory is lacking in developmental detail (Colman 1996), Freud’s theory offers a theory which examines the mechanism underlying repression and therefore, would be a useful inclusion in view of the subject under study.

6.6 Dreams as Evolving Mythology

Feinstein (1991) has delineated a relationship between the individual’s dreams and the individual’s evolving mythology. Feinstein came to evaluate myths as the products of four interacting sources: (i) biology, that is, the capacity for symbolism and narrative rooted in the structure of the brain, information and attitudes that are neurochemically coded (i.e., temperament, physique and hormones which influence belief systems); (ii) culture, where the individual’s mythology is to an extent the culture’s mythology in microcosm; (iii) personal history, where every emotionally significant event leaves a mark on the individual’s developing mythology; and (iv) transcendent experiences, that is, altered states that challenge the established ways of construing reality. Feinstein sees personal myth as an inner model that is deeply embedded in the psyche and organised around core themes of primary concerns to cultural myths. Personal myths, Feinstein argues, do for an individual what cultural myths do for a community. For Feinstein, personal and cultural myths converge to govern every important sphere of human
activity. Feinstein (1991) offers a dream-interpretative framework that incorporates Jung’s ideas about the synthetic effort of the dream and he places his model in the context of the patient’s personal evolving mythology and the model parallels the natural stages by which myths evolve.

In an extensive amount of research over a dozen years with the mythologies of several thousand individuals, Feinstein has identified three characteristic functions of dreams akin to the individual’s evolving mythology: (i) the re-informing of an old myth, (ii) the advancing of a counter-myth, and (iii) the promoting of a synthesis between the two. Feinstein discusses of this:

Myths, as guiding principles ordering reality, are constantly being challenged in dreamwork as new experiences are being encountered. When conflict emerges between what the individual experiences and the personal mythology the person holds, the dreamwork will bring this unresolved conflict into focus. (Feinstein 1991: 6)

Beck (1971) similarly regarded dreams as a kind of biopsy of the patient’s psychological processes. Beck moreover thought dreams were somewhat idiosyncratic in that they dramatised a cognitive triad: (i) the patient’s view of the self, (ii) the patient’s view of the world, and (iii) the patient’s repertoire of experience, what Beck considered were the underlying three elements of depression. Beck further argues that dreams embody the patient’s cognitive distortions relative to these three areas.

6.7 The Present Study

This chapter has shown that much can be learnt about the nature of conflicts and repressions through the study of dreams. In this study, women’s dreams recalled during and immediately following a workshop entailing myth, are analysed from the archetypal perspectives of Jung and, where possible, from the perspective of Freud. An attempt is made to identify which perspective makes most sense of the data. Dreams are analysed from a structural viewpoint only. Since the study aims mainly at a structural study to test Estes’ ideas, it does not include the amplification or free-association methods of dream interpretation or referencing to personal material commonly taken up in the clinical setting.

An assumption made in the study is that women’s sequential dreams following on from the workshop can be reviewed linearly for their developmental archetypal patterns and structural changes. As this chapter has shown, dreams serve a synthetic effect in the
individual’s drive to become whole and integrated. It has been shown that REM research also supports Jung’s claims that dreams are a direct expression of our archaic and archetypal heritage and serve the integrative function of bringing these archetypal functions to light prior to integration within the ego.

In order to advance a structural and developmental view of archetypal development, and to explore the hypothesis that archetypal elements are repressed by Oedipal elements (Freud), dreams for the case-study analyses will be further analysed from their Freudian structural elements where this is possible. In doing so, dreams will be analysed from the structures – id, ego and super-ego components (Section 4.2.2) and studied for evidence of Oedipal components (Section 4.2.3). Such an analysis, it is proposed, will be useful for elaborating on the structural changes and patterns in dreams brought about by the myth intervention. It will also be helpful for testing the clinical utility of myth (the workshop intervention) for bringing about structural change and archetypal patterning, as proposed by Estes (1992). As discussed in Chapter Two, such a comparative analysis between Freud’s and Jung’s views of the dream is in keeping with feminist research methodology. It is hoped that incorporating a Freudian view will enable an analysis of the mechanisms underlying instinctual repression.
CHAPTER SEVEN

METHODOLOGY AND PROCEDURE

7.0 Overview of This Chapter

In this chapter, the hypotheses to be tested in the study and the proposed method of data analyses are outlined. Methodological problems posed by this study and limitations to the methodology are discussed before the details of the method and procedure are presented. Myths used in the workshop intervention are described in order to highlight how they may elicit repressed instinctual elements.

7.1 Hypotheses Tested in This Study

7.1.1 Review of study’s aims

The study’s aim, as discussed in Chapter One, was to test the validity of Estes’ (1992) tenets and principally concern the following:

1. Estes’ hypothesis of women having a repressed feminine-instinctual-self (or ‘wild-self’) pressing on consciousness for development;
2. Estes’ hypothesis of the clinical utility of myth as a medium for feminine-instinctual development for the lifting of instinctual repression;
3. Women’s inherent receptivity and responsiveness to the notion of ‘wild-self’ and ‘Wild-Woman archetype’;
4. The responsiveness of women to work with myths and feminine archetypes;
5. The notion that women’s feminine archetypal patterning follows the same storyline of myth.

It has been previously noted that there is limited research supporting Estes’ (1992) claims yet her tenets, contained in her book Women Who Run with the Wolves, have been popularly received by women readers.
7.1.2 The hypotheses tested

The study set out to test the following hypotheses:

**Hypothesis 1: that empirical support can be found for Estes’ (1992) tenets, specifically that:**

1a Women perceive themselves as severed in their connection with the feminine-instinctual-self;
1b Women commonly describe the instinctual-self (or wild-self) by images and attributes which are consistent with Estes’ depictions;
1c Women attach value and personal gain to work with myths in a workshop setting;
1d Women are responsive to Estes’ notions of wild-self and Wild-Woman archetype;
1e Myth, administered by way of storytelling, serves to strengthen women’s perceived connection with the feminine-instinctual-self.

**Hypothesis 2: that empirical support can be found for Estes’ claim, that women’s feminine-instinctual-self is deeply repressed and split-off from consciousness, and specifically that:**

2a Content analysis of women’s dreams feature feminine and instinctually related (e.g., animal) images as split-off from other elements and staged as pressing on consciousness for development.

**Hypothesis 3: that empirical support can be found for Estes’ claim that myths serve to elicit psychical structural changes in the psychology of women and thereby serve feminine-archetypal processing. This means specifically that:**

3a Women report increased dream recall and more vivid dream imagery following a myth workshop;
   (Note: This follows assumptions and theories of Jung and Freud. They propose that increase in dream recall is indicative of increase in psychic processing attached to the lifting of repression around instinctual elements)
3b Study of women’s dreams following myth interventions reveal psychic developmental processing and elucidation of repressed material;
Structural analysis of women’s dream sequences following a workshop reveal archetypal processing patterns in keeping with the developmental theories of Jung and Freud.

**Hypothesis 4:** that women’s dreams following myth intervention reveal the animus and shadow archetypes as implicated in feminine archetypal development, in keeping with the theories of Jung. This means specifically that:

4a The content of women’s dreams feature shadow and/or masculine images as intricately connected with feminine-instinctual elements poised for development.

**Hypothesis 5:** that empirical support can be found in women’s dreams for Colman’s (1996) hypothesis that both Oedipal (Freudian) and archetypal (Jungian) elements are implicated in feminine-instinctual development, specifically that:

5a Content analysis of women’s dreams reveals Oedipal elements, as well as archetypal elements implicated in feminine-instinctual repression and/or development;

5b Analysis of women’s sequential dreams following a workshop shows evidence of re-structuring attached to archetypal processing.

These hypotheses (5a, 5b) follow assumptions supported by Freud that the Oedipus complex plays a fundamental role in instituting repression. Freud argued that resolve of the Oedipus complex serves to lift repression of instinctual elements. Colman (1996) contests that archetypal development involves freeing the respective archetype from its repressive ties attached to the Oedipus complex (Section 5.14.1).

**7.2 Overview of Methodology**

To test the above hypotheses, a time-limited two-day women’s self-development workshop incorporating work with myths and the feminine-instinctual archetype was conducted. Myths cited and selected from Estes’ book *Women Who Run with the Wolves* (1992) constituted the major intervention. These were presented to subjects throughout the workshop by way of the storytelling approach advocated by Estes.
Following the workshop, women’s dreams recalled during and following the workshop were examined. These were recorded by subjects in dream diaries. Study was made of women’s single and sequential dreams. Dreams were explored for their content, namely, for psychic structural changes and archetypal patterns set in motion by the workshop. This follows Jung’s and Freud’s tenets, namely, their proposal that dreams describe repressed elements pressing on consciousness for development.

To evaluate the operational utility of Estes’ archetypal notions, an analysis of the women’s written responses and feedback relayed in a self-completed questionnaire was made. The questionnaire entailed open-ended questions asking subjects for their responses to the term ‘wild-self’ and ‘Wild-Woman archetype’. It involved open-ended questions asking women to describe their ‘wild-self’ by way of images, affects and characteristics and identify their sense of connection with the ‘wild-self’. The questionnaire also entailed questions asking about women’s response to work with myth and feminine archetypes.

It was also proposed that women subjects be administered pre-group and post-group questionnaires and comparisons made for purposes of establishing the effectiveness of the workshop. The post-group questionnaire was a repeat of the pre-group questionnaires to test whether women benefited from and reported favourably on the myth intervention used in the workshop. It could also establish whether the workshop served to strengthen women’s perceived connection with the ‘wild-self’. Responses were examined for their fit with Estes’ tenets.

Information was also sought on whether women attending the workshop had read Estes’ book prior to the group meeting as well as their views about the book and its contents. This helped determine subject acquiescence as well as women’s receptivity and responsiveness to Estes’ writings. Demographic information on the women attending the workshop was also ascertained via the questionnaires for purposes of establishing a profile of subjects who volunteer to attend such a workshop on myth and archetypes. This helped identify a clinical target group responsive to such notions. It might also help inform on clinical aims and methods attached to work in this area.
7.3 Method of Data Collection

It was proposed that the data analysis be conducted in three stages.

Stage One: Stage One data analysis concerned partial testing of Estes’ notions. It involved the collection and comparative study of the pre-group and post-group self-complete questionnaires detailing women’s written responses. The data analysis of stage one, concerned itself with a qualitative non-reductionist examination of women’s authentic written responses, as recommended by the recent feminist research methodologies (discussed in Section 2.3.2). This study does not attempt a large amount of quantitative study and data analysis involving the breakdown of data.

Stage Two: To evaluate the ability of myth to elucidate the repressed and thereby increase dream recall rates, it was proposed that study be made of women’s reported dream increase following the workshop, this was detailed by subjects in their post-group dream questionnaire. An assumption is made here that increase in women’s dream recall during and following the workshop is indicative of increase in psychic processing around repressed elements, and this is consistent with the dream theories of both Freud and Jung discussed in Chapter Six. This was the focus of Stage Two data analysis. In addition, it was proposed that women participants’ dreams, recorded as dream transcripts, be studied collectively for common images, themes and character images. This served to direct the more detailed case-study dream analyses attached to Stage Three data analysis.

Stage Three: Stage three data analysis, it was proposed, concerned a more detailed case-study of women’s dream content (dreams recorded by subjects in their dream-dairies during and immediately following the workshop). This involved single and sequential dream studies for evaluating Estes’ (1992) central tenet that women have a repressed instinctual animal-self or wild-self. Subjects selected for case-study were those whose dreams were exemplary of dream themes commonly recalled by women (identified in stage two data analysis) and whose dreams inform on the questions asked and hypotheses taken up with this study.

It was proposed that in stage three data analysis, women’s dreams be examined primarily from the theoretical perspective of Jung and where possible, from the additional theoretical perspective of Freud. In addition, the dreams were analysed for
their patterning for purposes of extending a developmental view of feminine-instinctual development seen as lacking in Estes’ (1992) work. In the dream studies an attempt was made to identify clinical implications attached to work in this area (this discussed further in Chapter Ten).

7.4 Assumptions in This Study

Assumptions made in this study are that:

1. Dreams inform on repressed psychic elements, structural aspects and defensive structures (Freud and Jung, Chapters Four and Five);
2. Dreams can be analysed for their psychic structural content (Freud and Jung, Chapter Six)
3. Sequential study of dreams can inform on developmental structural psychic patterns;
4. Dream characters and images can correspond with sub-personalities and corresponding archetypes (Jung – animus, anima, shadow) and also psychic structures (Freud - id, ego, super-ego);
5. Dreams carry residuals of the day, and therefore, dreams recalled immediately following the workshop have relevance for the workshop and also the myth intervention.

An assumption made in the study is that the linear study of sequential dreams can reveal developmental processes. Such a view is in keeping with the research (discussed in Chapter Six) and findings on the synthetic function of the dream. It also accords with Jung’s views on the dream.

7.5 Predicted/Expected Findings

The tenets of Estes’ (1992) predict that the myth intervention used in the workshop would serve a clinical therapeutic function, namely, of lifting repression and facilitating feminine-instinctual archetypal development. They further predict that women dreams (dreams recalled by women subjects during and following the workshop) would contain images/dreams characters corresponding with feminine-instinctual elements that are dissociated from other (integrated) elements, thereby denoting the repressed state of the instinctual-self.
Also, Estes’ (1992) conjectures on the elucidatory power of myth predict that women would incur an increase in dream activity during and following the workshop as a result of the myth intervention. This follows assumptions of a correlation between dream activity and psychic activity.

Finally, it is anticipated that the sequential study of dreams (i.e., dreams recalled during and following the workshop) will reveal developmental patterns consistent with the developmental theories of Freud and/or Jung and with that, will inform on clinical matters attached to work in this area of feminine archetypes.

7.6 Myths Used in This Study

Four of the sixteen myths cited by Estes (1992) in her book *Women Who Run With The Wolves* were used in the workshop (see Appendix B). The myths selected for the workshop intervention were among those thought to best describe one or more important functions that Estes aligns with the feminine-instinctual-self: (i) a protective function; (ii) a healing, restorative or resurrective function as the Life/Death/Life Mother or Wild-Woman archetype; and (iii) an intuitive, guiding or teaching principle as in her characterisation of the feminine archetype as the Wise Old Woman Crone. The myths chosen for the workshop further identify various stages of raising repressed unconscious elements to the level of ego-consciousness. These myths are now briefly described in order to highlight how they may be thought elucidatory of repressed instinctual elements attached to securing integration and development.

7.6.1 The Myth of *La Loba*

The *La Loba* myth, cited in Estes’ (1992) book, depicts an old woman crone, La Loba, who lives in the desert and who sings hymns over the carcasses and bones of dead animals and brings them back to life. The storyline involves graphic detail of the animals being ‘fleshed out’ whereupon they turn into a woman running towards the horizon as a ‘forever laughing woman’. The storyline as such, embellishes the notion of resurrection, that is, of bringing back to life something which is dead or has been killed-off, as with women’s instinctual-self. According to Estes, La Loba is “the feeder root to the entire instinctual system” (1992: 15) and the myth personifies the Wild-Woman archetype as the Life/Death/Life Mother in its retrieval and resurrective function. The storyline furthermore portrays the imagery of an old crone woman who is ‘ageless
beyond time’ which Estes argues is a matriarchal and matrilineal symbol which provides women a metaphorical link with the matriarchal lineage necessary for strengthening the feminine-instinctual connection.

7.6.2 The Myth of Skeleton Woman

The storyline of the myth *Skeleton Woman* describes an entangled decomposed skeleton-woman buried at the bottom of the sea (unconscious) and one day hooked by a fisherman’s fishing line and raised to the surface. The fisherman initially flees in fright at the ugly sight but he eventually returns to untangle the skeleton carcass, whereupon the carcass fleshes out to take up the form of a full-bodied restored woman. The embrace of the fisherman and the woman at the end of the story signals the coming together and unification of feminine and masculine principles which in Jungian terms, depicts the human drive towards integration and wholeness. The storyline embraces the notion of a repressed skeleton feminine-self being raised to the surface of consciousness, of being capable of being restored into full-bodied form (i.e., ego integration) despite her many years of neglect and repression. The storyline conveys the notion of resurrection of the repressed. Estes writes, “The story is an apt metaphor for the story of modern love, the fear of the Life/Death/Life Mother nature, the Death aspect in particular” (1992: 135). Estes argues, “Stories like *Skeleton Woman* show the mystical power of relationship and how deadened feeling can return to life and deep loving once again” (1992: 20). The myth epitomises Estes’ tenet that the feminine-instinctual-self is indestructible and with depth work, can be restored again in healthy intact form. The myth describes the resurrection process, that is, the resurrection into the ego of lost, split-off repressed elements.

7.6.3 The Myth of Bluebeard

The *Bluebeard* myth is a popular well-known myth. It describes a dark predatory force, Bluebeard, a blue-bearded character who seduces and charms young women and marries them and then murders them. The myth describes two scenarios: firstly, the forces of darkness that rule the unconscious, and the take-over and predatory assault on the feminine element by the dominant masculine element, akin to Jung’s depiction of animus possession (discussed in Section 5.7.3). Secondly, the myth depicts Jung’s notion concerning the masculine-animus coming to the aid and support of the feminine self, conveyed in the story as the brothers of his newly-wedded wife coming to her aid.
to fight Bluebeard as he stalks and plots to kill her. The myth implicates the animus as having a crucial function in supporting and developing the feminine-self, although this is not elaborated on by Estes. The myth further identifies the newly-wedded wife, the naïve woman, as being able to secure insights when, in the story, she is able to find the chamber containing the skeletons of Bluebeard’s former wives. It was thought that this myth would serve a useful psychic function by isolating dark predatory forces as well as supportive functions aligned with instinctual and feminine development. In keeping with Estes’ tenets, feminine archetypal development involves retrieving light as well as dark elements. Estes writes, “Stories like Bluebeard bring us news of just what to do about a woman’s wound that will not cease its bleeding” (1992: 20).

7.6.4 The Myth of Vasilisa

The myth *Vasilisa* was chosen as an intervention since it posits the symbol of an inner guiding voice and in the myth, it is depicted in the imagery of a talking doll who guides the central character, Vasilisa, through a forest on her perilous journey of transformation to the house of Baba Yaga. Estes writes, “The gifts of Old Mother Death are to be found in the character of Old Baba Yaga, the old Wild Hag. The little doll who shows the way when all seems lost raises one of the lost womanly and instinctual arts to the surface again” (Estes 1992: 20). This inner guiding voice or inner guide has parallels with the intuitive guiding voice Estes attaches to the ‘instinct-strong woman’ who is guided by her own intuition through the perils in life that await her.

The myth is thought by Estes to have a facilitative effect by positing notions of separation and grieving (Vasilisa’s journey begins when her mother dies) and by providing images that can contain the projections of the dark mother (depicted by Baba Yaga). That Vasilisa returns from her journey with Baba Yaga’s fire on the end of the stick, puts into symbol the retrieval of the lost instinctual drive. That the myth describes how Vasilisa turns the light against her evil sisters and burns them to cinders. Such provocative images might provide a container for rage that Freud attached to activation of the Oedipal wish. After confronting and dealing with the mother complex (contained in the encounter with Baba Yaga), Vasilisa is able to take up her own power as well as integrate her own anger. She is then able to deal with boundary demarcations with the other women (rival mother) who envy and oppose her. The story hence might help women to deal with the mother complex which, Jung argues, typically gets activated.
alongside feminine archetypal development. In addition, the imagery might help women deal with Oedipal elements which, according to Colman (1996), restrain archetypal development.

7.6.5 The Myth of The Handless Maiden

The myth *The Handless Maiden* was thought useful for inclusion in the workshop since it posits cyclic notions and describes the process of loss and recovery. In the myth, the maiden has her hands cut-off by her father who is under the instruction of the devil, and thereby describes processes attached to repression. The maiden endures a seven-year process of grieving and loss. Her tears allow for wounds to be cleansed and for her hands to be restored. She goes on to wed the prince who finds her in the forest and comes to her rescue. The myth thereby describes a process of loss and retrieval of the lost feminine-instinctual drive; it relays a process of grieving and recovery and fits with Estes’ depiction of the Life/Death/Life Mother function attached to the Wild-Woman archetype and. The myth seems to have many parallels with the storyline taken up in the acclaimed award-winning film, *The Piano*, which describes a mute woman (voiceless feminine) pianist whose fingers are similarly cut-off by a jealous husband (negative animus figure) but are restored (via a prosthesis). Her creative playing returns with the help of a kindly supportive new husband (positive animus figure).

7.7 The Use of Projective Tests

A number of projective exercises (drawings for colouring-in) were additionally used in the workshop alongside administering the myths described above, for purposes of assisting women’s psychic processing attached to the myth exercises. Jung encouraged the use of projective tests. He commonly used drawings and worked with images and similar projective tests with his clients alongside dreamwork. According to Jung, projective tests serve to facilitate psychic processing since they assist the process of putting into pictorial form, affects and thoughts that are pre-conscious and have not yet materialised in conscious form.

The projective exercises used in the workshop (Appendix E) were pictures of mythic images depicting various goddesses (feminine archetypes) depicted in the book *The Mythic Tarot Workbook* (Sharman-Burke 1989) which presents images of the popular myths surrounding feminine archetypes. The mythic images thought useful for inclusion
in the workshop. post-myth exercises were: Demeter, the Mother archetype; Persephone, the archetype of descent and ascent to the underground world; Hecate, the three-faced goddess archetype depicting the stages and menstrual ages of womanhood (the maiden, mother, and grandmother) as the Life/Death/Life Mother (discussed in Section 1.2) and Androgyny, an androgynous figure who is half-male and half-female. All were thought as having relevance to the themes occupying the myths administered to women subjects in the workshop. It was thought that the projective exercises would serve a transition from the myth exercise, and more particularly, would serve to enable the participants’ thoughts and affects attached to the myth intervention to materialise before proceeding with the group discussion.

7.8 Methodology & Procedure

This section details the method and procedure used for the women’s workshop including the method of sample selection, the format of the workshop, the procedural method for administration of myth storytelling intervention, as well as additional interventions, and the procedure for distributing and administering the pre-group and post-group questionnaires.

7.8.1 Method of sample selection

The study’s sample comprised women who elected to attend a two-day (weekend) women’s workshop titled “Women Who Run With the Wolves - Exploring the Wild-Woman archetype through Myth and Story” advertised in the Saturday edition of the major Queensland newspaper, The Courier Mail. The course was listed in the TAFE Adult Courses lift-out section and under a variety of courses listed as “Self-Development and Personal Growth Courses”. The venues for the workshops were South Brisbane, Caboolture and Yeronga TAFE (Technical and Further Education) campuses. The course was advertised alongside other courses in the self-development section, some titled as “Growth and Personal Awareness”, “Self-Esteem for Women” and “Conflict Resolution”.

Enrolment for the courses entailed participants’ registering their attendance with TAFE and paying the institution prior to attending the course. The cost of the course was advertised as $85 for employed and $45 for unemployed people. These fees were standard for weekend TAFE Adult Education courses.
7.8.2 Materials used

The materials used in the workshop consisted of the following and are provided in Appendix 5.

Questionnaires used

Pre-group Questionnaires:  Wild-Woman questionnaire A (Appendix C1)
                          Dream recall rate questionnaire A (Appendix C3)
Post-group Questionnaires: Wild-woman questionnaire B (Appendix C2).
                          Dream recall rate questionnaire B (Appendix C4)
                          Dream Diary

Interventions used

2. Projective Drawings
3. Goddess Wheel Exercise

The pre-group questionnaires used

Wild-Woman questionnaire A (Appendix C1)

This self-complete questionnaire included open-ended questions asking women to write and describe their ‘wild-self’, namely, images and affects they attach to the wild-self, their perceived relationship and sense of connection with the wild-self. They were also asked to identify whether they had read Estes’ (1992) book Women Who Run With The Wolves as a way of establishing their familiarity with Estes’ notions and the concept of archetypes. They were asked about their responses to the book and its contents including the myths described by Estes.

Questions in the questionnaire concerned the following:

- How would you describe your wild-self?
- How connected do you feel to the wild-self?
- What do you understand of the term ‘Wild-Woman archetype’?
- What images and characteristics do you associate with the archetype?
- Have you read Estes’ book prior to coming to the course?
Dream recall questionnaire A (Appendix C3)

This self-complete questionnaire incorporated open-ended questions asking about the subject’s average weekly dream rate, dream vividness and common or recurring themes to their dreams.

The post-group questionnaires used

Wild-Woman questionnaire B (Appendix C2)

This was a repeat of questionnaire A with additional open-ended questions asking for the subject’s feedback evaluation on the workshop and their responses to the myth exercise. Subjects were asked if they experienced personal growth with the workshop and whether their notions on the wild-self or sense of connection with the wild-self had changed since the workshop.

Dream recall questionnaire B (Appendix C4)

This was a repeat of the dream recall questionnaire described above. It incorporated open-ended questions asking about the subject’s dream rate, dream vividness and common or recurring themes to their dreams. In addition, subjects were asked if they had experienced an increase in dream recall from usual rates since the workshop. They were asked to comment whether there was anything unusual about their dreams recalled during and following the workshop.

Dream diary

This was a standard A4 size notebook given to subjects during the workshop for purposes of subjects’ recording their dreams during and following (5 days) the workshop.

7.8.3 Method & procedure for the workshop

Distribution of the pre-group questionnaires

Participants who had registered to attend the workshop through TAFE were sent a letter with attachments prior to the workshop. The package included the following:

1. Cover letter describing the workshop;
2. Ethics form requiring signature of consent for partaking in a psychological research project, in keeping with standards and ethics of professional practice;
3. Pre-group Wild-Woman questionnaire A (Appendix C1).

In the cover letter, participants were advised of the research study attached to the workshop. They were told the research aimed to explore women participants’ response to the concept of ‘wild-self’ and was interested in their responses to work with myth, dreams and feminine archetypes. Care was taken not to describe the research project aims in detail or identify expected outcomes so as to avoid problems of subject acquiescence. Subjects were asked, as part of preparation for the workshop, to complete the questionnaires prior to the workshop and to bring these along to the first day of the workshop for discussion.

The group facilitator

The researcher, a qualified and registered clinical psychologist, facilitated the group. This involved the facilitation and drawing-out of group discussion, the administering of the myth intervention, as well as additional exercises (projective colouring-in tests) and the distribution of the post-group questionnaires at the end of the workshop. The group facilitator was at the time under supervision by a psychoanalytically trained psychologist (male) in an academic position of university professor in accordance with supervisory recommendations advanced by the relevant professional bodies attached to psycho-dynamic clinical work and research.

The workshop format

Table 7.1a describes the precise format of the workshop and Table 7.1b describes the sequence of myth interventions and the pre and post-test questionnaire measures used.

On arrival at the workshop, women participants were invited to sit in a circle and prompted by the facilitator to discuss their responses detailed in their pre-group questionnaires. Participants were given a brief description of the term ‘archetype’ and Estes’ concept of the ‘wild-self’ and ‘Wild-Woman archetype’. Participants were, in the plenary session and throughout the workshop, encouraged to offer feedback. Subjects were asked to nominate, by show of hands, whether they were familiar with or had read Estes’ book prior to coming to the workshop and individually whether this influenced their coming to the workshop.
Table 7.1a: Workshop format used in the study

<table>
<thead>
<tr>
<th>DAY ONE</th>
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<tbody>
<tr>
<td>9.00-10.00</td>
<td>Opening welcome</td>
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</tr>
<tr>
<td>Introductions.</td>
<td>Participants discuss questionnaire responses. Participants identify if they have read Estes’ book and discuss whether they found it easy or difficult to read</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Participants discuss ease of Estes’ notions</td>
<td></td>
<td></td>
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<tr>
<td>10-30-11.00</td>
<td>Relaxation exercise (standard) followed by reading of</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>(1) <em>La Loba myth</em></td>
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<tr>
<td>11.00-12.00</td>
<td>Colouring-in exercise (Androgyny)</td>
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<td></td>
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<tr>
<td>12.00-12.30</td>
<td>Group discussion of exercise response and personal significance of myth</td>
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<tr>
<td>13.30-14.15</td>
<td>Relaxation exercise, followed by reading of</td>
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<td></td>
<td>(2) <em>Bluebeard myth</em></td>
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<tr>
<td>14.15-14.30</td>
<td>Colouring-in exercise (Athena, Aphrodite, Hera and man)</td>
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<tr>
<td>14.30-15.15</td>
<td>Group discussion of exercise response and personal significance of the myth</td>
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<tr>
<td>15.30-16.00</td>
<td>Relaxation exercise followed by the reading of</td>
<td></td>
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<tr>
<td></td>
<td>(3) <em>Skeleton Woman myth</em></td>
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<td></td>
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<tr>
<td>16.00-16.15</td>
<td>Colouring-in exercise (Persephone)</td>
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<tr>
<td>16.15-16.45</td>
<td>Group discussion of exercise experience</td>
<td></td>
<td></td>
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<tr>
<td>16.45-17.00</td>
<td>Instruction on dream recording</td>
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</table>

<table>
<thead>
<tr>
<th>DAY TWO</th>
<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td>9.00.10.30</td>
<td>Subjects asked to report dreams and dream content discussed</td>
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<td></td>
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<tr>
<td>11.00-12.00</td>
<td>Relaxation exercise followed by</td>
<td></td>
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<tr>
<td></td>
<td>(4) <em>Handless Maiden myth</em></td>
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<tr>
<td>12.00-12.30</td>
<td>Colouring-in exercise (three-faced Hecate)</td>
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</tr>
<tr>
<td>12.30-13.00</td>
<td>Group discussion of exercise response and personal significance of the myth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.00-15.00</td>
<td>Relaxation exercise followed by reading of</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(5) <em>Vasilisa myth</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.00-15.15</td>
<td>Colouring-in exercise</td>
<td></td>
<td></td>
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<tr>
<td>15.15- 16.15</td>
<td>Group discussion</td>
<td></td>
<td></td>
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<tr>
<td>16.15-17.00</td>
<td>General discussion of use of myths, Greek goddess myths (Artemis, Persephone) and relating this to the wild-woman archetype</td>
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<tr>
<td>17.00-17.45</td>
<td>Instruction on questionnaire completion, these to be completed and returned after 5 days by return pre-paid mail. Feedback &amp; evaluation of the workshop.</td>
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</tbody>
</table>
Table 7.1b: Questionnaire measures administered before and after the two-day workshop, as well as the myth interventions used on each day of the workshop.

<table>
<thead>
<tr>
<th>Pre-Group Measures</th>
<th>Day One Workshop Myths Administered</th>
<th>Day Two Workshop Myths Administered</th>
<th>Post-Group Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wild-Woman Questionnaire A</td>
<td>LaLoba Myth Projective Test</td>
<td>Vasilisa Myth Projective Test</td>
<td>Wild-Woman Questionnaire B</td>
</tr>
<tr>
<td>Dream Rate Questionnaire A</td>
<td>Skeleton Woman Myth Projective Test</td>
<td>Handless Maiden Myth Projective Test</td>
<td>Dream Rate Questionnaire B</td>
</tr>
<tr>
<td></td>
<td>Bluebeard Myth Projective test</td>
<td>Goddess Wheel Closure of Workshop</td>
<td>Dream Diary</td>
</tr>
</tbody>
</table>

Participants were next asked to monitor their dreams during the workshop and were asked to bring these to the workshop for discussion. They were told that their dreams may help their self-understanding with matters or issues arising from the workshop. Care was taken not to elaborate too extensively on the dreams and their utility, for purposes of minimising the problem of subject acquiescence, that is, of subjects fashioning their responses to meet with perceived and hoped for study outcomes. Participants were handed their dream diaries, which consisted of a note pad marked ‘Dream Diary’ with blank (unlined) pages for purposes of recording their dreams.

**The procedure for administering the myth intervention**

The myth exercises occupied the main intervention for the workshop. Myths were administered by way of storytelling and following a relaxation exercise. Prior to commencing the myth reading, participants were asked to engage in the Jungian projective technique of active imagination, that is, to employ creative visual imagery and to be open to any spontaneous thoughts and/or feelings forthcoming while the myths were being read to them. Participants were told that following the myth exercise, they would be given some minutes to collect their thoughts and would be given a colouring-in exercise for purposes of consolidating thoughts, feelings and images taken up with the myth exercise. They were told that after the exercise the group would gather to discuss their responses to the myth.
A relaxation exercise was administered prior to the myth intervention for purposes of maximising participants’ receptivity and responsiveness to the myth interventions. Immediately following the relaxation exercise and whilst participants remained in their lying position, the myths for the workshop were read to participants by the researcher verbatim directly from Estes’ (1992) book and in the order described in Table 7.1b above. One myth was read at a time and music was played alongside the reading of the myth by the facilitator for purposes of evoking imagery and in keeping with recommendations of Estes (1992). Care was taken not to interrupt the flow of the relaxation exercise and the myth intervention was administered as a continuation of the relaxation exercise.

At the conclusion of the myth exercise, participants were given a projective colouring-in exercise (Appendix E), a sketched outlined drawing of a mythic figure, and were asked to colour-in the drawings as they reflected on the myth. They were asked to colour-in the pictures with colours of their choice (subjects had been asked to bring colour pencils for this purpose). Subjects were asked to colour their pictures in accord with and as they reflected on their thoughts, feelings and images attached to the myth exercise. This exercise was optional. The rationale for the use of the projective colouring-in tests was that, as non-verbal projective tests, they might further assist processing of material raised by the myth intervention and thereby help subjects to more clearly verbalise their responses to the myth in the group discussion to follow. Participants were given fifteen minutes for the colouring-in exercise. Subjects were also supplied pen and paper and encouraged to write down their thoughts and associations to the myth intervention.

On completion of the projective colouring-in exercises, participants were asked to sit in a circle and working around the circle, participants were facilitated in discussing their responses to the myth intervention and were asked to describe their personal images, feeling responses and meanings they derived from the myth exercise. They were also prompted to describe their drawings and asked to discuss why they chose particular colours and detail what meaning or relevance their drawings had for them with regards to the myth exercise. This feedback session lasted approximately one hour. After the feedback, participants took a 30-minute tea break. On return from the break the procedure was repeated again using the same format and a different myth.
The procedure, described above, was repeated throughout the two-day workshop. A total of four myth exercises were conducted during the two-day workshop. The order of the myth administrations is described above in Table 7.1.

**Additional intervention: The Goddess Wheel**

Towards the conclusion of day two, an additional intervention, the Goddess Wheel exercise, was incorporated for purposes of securing closure to the workshop. The exercise, adapted from Woolger and Woolger’s book *Goddesses Within* (1990: 332), was thought useful for providing participants a broader context for viewing the range of feminine goddess archetypes. Participants were given a Goddess Wheel (see Figure 7.1 below) and attributes and myths attached to the separate goddess types were each briefly described by the facilitator.

Participants were next asked to rate, on a scale of 1-10 (1 = not at all like me; 10 = very much like me), to what extent they felt the goddess archetypes were like them and they were asked to record their scores on the Goddess Wheel. The rationale for the Goddess Wheel was that it describes an integrated holistic view of self as made up of various sub-parts or sub-personalities personified as various goddess archetypes. The Goddess Wheel provides a context and construct by which the Wild-Woman archetype, as described by Estes (1992), might be viewed and assimilated by participants. The exercise was intended as a conjunct to the myth exercises. One suggestion put forward by the facilitator and discussed in the workshop was that Artemis, the goddess of wildlife and nature, seemed most like the Wild-Woman archetype. This goddess was described alongside the other goddess archetypes.

After participants ranked themselves on each of the feminine goddess archetypes, they were asked to take up positions in the group circle (similar to the Goddess Wheel) corresponding with the goddess they felt best describes them. The facilitator went around the circle and discussed with individual participants alongside the group which goddesses each had ranked as most like them and which as least like them. A relational view to the various goddesses was further discussed and explored (Woolger & Woolger 1990: 332). For example, a participant who scored highly on the Athena scale and lowly on the Artemis scale was encouraged to look at how she might be using her intellect and rational mind to dominate and over-ride her natural intuitive sense. It was thought this exercise would be useful for participants’ differentiating their wild-self from other
feminine archetypal potential, and would provide a holistic-based closure for the workshop.

Figure 7.1: The Goddess Wheel used in the workshop (Woolger & Woolger Goddesses Within 1990: 332)

![Goddess Wheel Diagram]

**Administration of the post-group questionnaires**

In the final half-hour session and prior to closure of the two-day workshop, subjects were given their post-group questionnaires comprising the following:

- Wild-woman questionnaire B (Appendix D2)
- Dream rate recall questionnaire B (Appendix D4)

In addition, subjects had been supplied with a dream diary from the first day of the workshop and they were asked to continue with completing their dream diaries for later collection.
On closure of the workshop, participants were asked to take home and complete the two questionnaires supplied them (Wild-Woman questionnaire B and dream rate recall questionnaire B) after a precise period of five days following the workshop, which fell on a Friday. Participants were also asked to record their dreams in their dream diaries supplied them the day prior, and they were asked to record their dreams as they arose or awoke from the dream for the period of five further days. Participants were each supplied with a stamped addressed envelope for the purpose of returning their questionnaires and dream diaries. The rationale for the five days response time was that it would allow time for subjects to consolidate their thoughts and reflections on the workshop. It would also allow time for subjects to record dream sequences following on from the workshop so as that developmental patterns to dreaming could be studied.

7.9 Problems Posed for This Study

7.9.1 The exploratory nature of this study

Research in this area of feminine-instinctual archetypal work proposed by Estes (1992) is currently uncharted. The study, therefore, necessarily stands as an exploratory piece of work. The study does not derive its strength from a tight experimental design with control studies and a large amount of quantitative data analysis to support findings. Rather, the study is intended to be a qualitative and explorative piece of work which is concerned with viewing the data (i.e., dream data and women’s feedback) through the lens of the psychological theories of Freud and Jung and the more recent tenets of Estes (1992). It is hoped that new insights into feminine archetypal development might be derived from these perspectives. The small amount of quantitative data is intended as additional empirical support for the qualitatively derived findings.

The study draws its qualitative value from women’s reports and feedback about their experiences of the workshop, their responses to Estes’ tenets, as well as the case-study dream analyses taken up Chapter Nine. In testing the utility of Estes’ notions, much reliance is given to women’s written and oral responses and feedback which cannot be easily reduced to quantitative units. This qualitative non-reductionist emphasis in methodology is consistent with recommendations of recent feminist research method approaches to work with women (discussed in Section 2.3.2) and is in keeping with Estes’ (1992) recommendations.
7.9.2 The problem of method of dream analysis

A particular problem posed for this study is that a definitive method of dream interpretation does not exist. Chapter Six pointed out that to date, most dream research adopts a particular theoretical perspective on dream interpretation which tends to operate independently from other theories (Colman 1996). Furthermore, studies on dreams have generally been limited to descriptive and case-study approaches. A further problem is that the initial two major proponents of dream analysis, Freud and Jung, differ in their theory on the function of dreams and also their method of dream analysis used in the clinical setting (Chapters Six). Colman (1996) argues that the two seemingly separate and different discourses of Freud and Jung can be usefully combined in a course of study for purposes of offering a more holistic understanding of archetypal development.

To add to the breadth of the case-study research, it was proposed that where possible, women’s dreams would be analysed from the combined perspectives of Jung and Freud and restricted to a structural case-study analysis. As discussed in Chapter Two, this multiple theoretical perspective view is in keeping with the new ethnologies and recommendations advanced by recent feminists (see Section 2.3.1). This combined theoretical approach to the study of dreams further enables the testing of Colman’s (1996) hypothesis that archetypal development involves the archetypes freeing itself from the confines of its repressive Oedipal ties and bonds (as proposed in Freud’s psychosexual theory). Given Jung’s lack of descriptive developmental emphasis (Colman 1996), and Freud’s detailed structural theory of instinctual repression, it was anticipated that the combined theoretical approach would assist the study’s aim of advancing clinical work in this area and further inform on mechanisms binding instinctual repression.

Assumptions and predicted findings attached to Colman’s hypothesis are that archetypal development also implicates activation of the Oedipus complex, and dreams will reveal additional Oedipal elements. The presence of Oedipal elements also suggests that structural psychic patterning is secured in dreamwork, thus lending support for the hypothesis that myths serve as an effective clinical tool to elucidate instinctual repression and development (Estes 1992). Traditionally, the didactic interactive approach between analyst and analysand has been thought the mainstay of therapeutic
success in the clinical setting. Whether myths might be useful for achieving the same therapeutic goals; that is, to effect psychic structural change in a clinical setting by way of the storytelling ‘mythopoeic’ approach has not to date been firmly tested.

7.10 The Present Study’s Method of Dream Analysis

7.10.1 The dream content analyses: Stage Two data analysis

The method used for the dream content analyses for Stage Two data analysis was a simplified adaptation of the system of content analysis developed by psychologists Hall and Van de Castle and their coding categories published as *The Content Analysis of Dreams* (1966). The Hall and Van de Castle system in effect treats a dream report as a story or play in which there are the following categories:

1. A cast of **characters** (animals, men and women, friends, strangers);
2. A series of social interactions (**aggression**, **friendliness**, **sexuality**);
3. **Activities** (thinking, talking, running);
4. **Successes and failures**;
5. **Misfortunes and good fortunes**;
6. **Emotions** (happy, sad, embarrassed);
7. One or more **settings** (indoors vs. outdoors, familiar vs. unfamiliar);
8. **Objects** (chairs, cars, streets, body parts);
9. **Descriptive modifiers** (tall, fast, crooked);
10. **Temporal references**;
11. Elements from the past;
12. Food and eating references.

The Hall and Van De Castle system was used since it has been found to encompass most categories present in other empirical systems of dream content analysis (Hall & Nordby 1972). This system is considered reliable because it produces the same results by more than one investigator or by the same investigator a month or two after the first coding (Hall & Van de Castle 1966). Since its publication, many different investigators in the United States, Canada, Europe, India, and Japan have used the Hall and Van De
Castle system of dream content analysis. Hall (1966) himself applied it to dream reports in four Latin American countries and the findings were consistent with the normative findings from dreams collected from Case Western Reserve students in the 1940s, and replicated three different times with dreams from the University of Richmond, the University of California, Berkeley and Salem College (Hall & Van De Castle 1977, 1983).

7. 10.2 The dream content analyses: Stage Three data analysis (case-studies)

Stage Three data analysis entailed the structural analysis of women’s dreams by the case-study method. The case-study dream analyses were restricted to a structural-analytic archetypal study from the theoretical position of Jung (Section 5.5) and where possible, from Freud’s structural perspective (Section 4.2) where the structures of the id, ego and super-ego were identified. The above categories of Hall and Van de Castle (1966) were also taken into account.

The dream analyses in this study did not involve personalised data or study of personal material or events pertaining to the dream subject as typically practised and prescribed of the dream interpretative methods of Jung and Freud. In this study, dream interpretation was restricted to dream content only and analysed from an essentially structural position. A reason for this is that Jung and Freud intended their dream analysis methods for individually-based psychotherapy settings as opposed to the group therapy settings popularly utilised today. The structural approach it is argued, while limited, serves the study’s aim of testing for structural and developmental patterns in women’s dreams and at the same time avoids to some extent problems and controversies involved in the subjective nature of dream interpretation attached to personal material. At the same time, it is acknowledged that richness in data may be lost when not referring to personal material.

The study was restricted to dream structure primarily from the theoretical perspective of Jung and Jung’s structural model described in Section 5.8. From this perspective, dream images/characters corresponding with structural archetypal elements including the shadow and animus/anima archetypes were examined. Where possible, dreams were additionally analysed from the theoretical position of Freud, namely, his structural model outlined in Section 4.2 comprising the structures of the id, ego and super-ego, as well as Oedipal elements as they relate to these structures. In addition, the
developmental shaping and modification of these structures/entities were studied for purposes of establishing sequential patterns in feminine archetypal processing. The studies findings and clinical implications will be discussed in Chapter Ten.

### 7.11 An Argument for the Case-Study Approach

Knowledge of prevalence and probability, as well as understanding stages in processes, both contribute to psychological practice knowledge. These types of research can provide powerful hypotheses that illuminate practice (Gilgun 1984). Nomothetic research, the dominant form of research today (Gilgun 1984), seeks to generalise to a larger population. The search is for general laws (Silverstein 1988, Runyan 1982). Nomothetic studies value large probability samples because they can use powerful statistics and can claim a probable generalisability. The case-study method, by contrast to the nomothetic approach, involves an intensive investigation of a single unit (Handel 1991; Yin 1989; Runyan 1982). Case-studies are idiographic meaning that a single unit is studied, multiple variables and/or theoretical perspectives are investigated and generalising is analytic rather than statistical and probabilistic (Silverstein 1988; Runyan 1982). Although case-studies are not useful for estimating prevalence rates or for generalisation, they are useful for studying problems in depth, for understanding the stages in processes and for understanding situations in context (Yin 1989; Greene & David 1984). Case-studies have provided the base for psychotherapy (Kazdin 1981), for the science of cognitive development pioneered by Piaget (1954) and for the science of human behaviour (Garmezy 1982). Both Freud and Jung made extensive use of case-study approaches to advance their theories. The foundation work for family therapy and family sociology was based on case-studies (Gilgun, Daly & Handel 1992; Handel 1991). Professionals outside the social sciences research field in disciplines such as medicine, law, and business have long used the case-study approach for their research and for teaching purposes.

According to Gilgun (1994) idiographic findings fit well with practice studies. They are particularly useful where they can provide detail on practice issues and the environments on which practice is embedded (Gilgun 1994). Case-studies are particularly useful for making analytic generalisations where findings extracted from a single case-study are tested for their fit with other cases and with patterns predicted by theory (Gilgun 1994, 1992; Yin 1989; Campbell 1979). Researchers can argue for the
generality of findings when findings are based on a wide range of cases, and are congruent with related research and theory (Gilgun 1994, 1992; Kazdin 1991; Green & David 1984). Gilgun (1994) argues that the fit between practice situations and case-study research is not so much an argument for excluding nomothetic research from social sciences but rather, provide a basis for including both idiographic and nomothetic research. Strongly identified with nomothetic and anti-case-study bias, Cook and Campbell (1979) on the other hand, provide arguments that may persuade nomothetically trained researchers to consider the sizeable contributions case-studies can make to knowledge development. Cook and Campbell (1979) identify case-studies as useful for studies other than causative ones. As examples, they list research on treatment implementation, research on the nature of treatment and studies whose purpose is the generation of new hypotheses.

In keeping with the research discussed above, the clinical context of the current study was an important consideration for choosing the qualitative and case-study approach largely adopted in the present study and taken up in Stages One and Three of the present study’s data analysis. Whilst the present study sought to utilise this method as the principal means of study, some attempt was made to test the findings with quantitative data in the Stage Two data analysis.
CHAPTER EIGHT

ANALYSIS OF DATA: STAGES ONE AND TWO

8.0 Overview of This Chapter

This chapter concerns the analysis of data of Stages One and Two. Stage Three data analysis, detailed in the next chapter, concerns the qualitative dream case-studies.

Stage One data analysis: Stage One data analysis concerns qualitative study of the responses of women workshop participants to Estes’ (1992) archetype and myth notions. It involves qualitative study of the participants’ written responses on pre-group and post-group questionnaires regarding their perceived connection with the wild-instinctual-self; images and attributes they commonly attach to the wild-self; and their responses to the myth workshop intervention. The demographic details of the women attending the workshop were also studied for purposes of identifying a target group responsive to this line of myth and archetype work.

Stage Two data analysis: Stage Two data analysis concerns quantitative content study of women’s dreams recalled during and following the workshop in a dream diary. Dream transcripts were studied for theme, characters and images and those most commonly recalled were identified. The study of those dreams involves a simplified adaptation of the Hall and Van de Castle (1996) categorisation method (see Section 7.10). Dream rates and dream vividness are also studied on the assumption that an increase in dream activity following the myth workshop denotes an increase in psychic processing around repressed elements.

Stage Three data analysis: Stage Three data analysis expands on findings of Stage Two data analyses and dreams recalled by women during and following the workshop are studied in greater detail from a qualitative case-study perspective (see Chapter Nine).
8.1 Stage One Data Analysis

8.1.1 About the subject sample

Participant numbers: the group workshop sizes

A total of 92 women participated in the seven workshops conducted as part of this study. Workshop group sizes ranged from nine to eighteen participants. Whilst a smaller size of workshop participants would have been preferable (the recommended number for optimum therapeutic effectiveness, according to group psychotherapists, being between seven to ten participants), economic requirements of the TAFE institution through which the workshops were conducted necessitated larger-scale groups. This particular TAFE workshop proved to be very popular and required a scheduling of a larger number of groups than was initially expected resulting in larger group sizes. The implications of this are discussed further in the closing chapter.

Questionnaire response rate

Questionnaire response rates for each of the workshop groups conducted in the present study are tabled below in Table 8.1.

Table 8.1: The pre-group and post-group questionnaire response rates for the workshop groups (7) conducted for the present research project.

<table>
<thead>
<tr>
<th>Group</th>
<th>No. Participants</th>
<th>Pre-Group Questionnaire</th>
<th>Post-Group Questionnaire</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>14</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>18</td>
<td>17</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>11</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>16</td>
<td>16</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Totals</td>
<td>N=92</td>
<td>80</td>
<td>57</td>
</tr>
</tbody>
</table>
Of the 92 subjects, a total of 80 (87%) returned their pre-group questionnaires sent to them prior to the workshop (age range 19 to 56 years, mean age 41.7 years). These 80 subjects thus formed the subject pool for the Stage One data analysis and provided the subject pool for study of women’s responses to Estes’ archetypal notions and myth responses.

A total of 57 subjects (71%) returned their post-group questionnaires (mean age 43.2 years). These 57 subjects formed the subject-pool for women’s feedback on the workshop (Stage One analysis) and also provided for the pre-group and post-group questionnaire comparisons (Stage One data analysis). They also provided the subject pool for the post-group quantitative dream content studies (Stage Two data analysis), and also the qualitative dream case-studies (Stage Three data analysis). These questionnaire response rates, described above, compare favourably with response rates typically found in psychological research.

8.1.2 Demographic details of women attending this workshop

Vocational backgrounds of women

The occupations and vocational backgrounds of women who attended the workshops varied. They included artists, community workers, teachers, nurses, journalists, office clerks, lab technicians, social workers, psychologists, office managers, sales assistants, students, pastoral care workers, travel consultants and corporate managers. Teachers (12%), psychologists/counsellors (11%) and artists (10%) were the main occupational groups attending the workshop. The vocational backgrounds, marital status and formal educational backgrounds of women who elected to attend the workshop (n=80) are tallied in Table 8.2.

A total of 65 (81%) of the 80 subjects were in gainful employment (casual, part-time and full-time). Only 8 (10%) were unemployed and of these, 4 (5%) described themselves as ‘housewives’ or listed their occupation as ‘home duties’.

Marital status

Of the participants studied (pre-group questionnaire respondents: n=80), 39 subjects (49%) were married, 17 (21%) identified themselves as divorced or separated and 20
(25%) described themselves as ‘single’. Four women subjects (5%) failed to supply a response on the question of marital status.

**Table 8.2: Occupations, marital status, and formal education levels for workshop participants (n=80).**

<table>
<thead>
<tr>
<th>Occupation</th>
<th>No. (%)</th>
<th>Marital Status</th>
<th>Education Level Reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unemployed</td>
<td>8 (10%)</td>
<td>Separated 17 (21%)</td>
<td>Below Grade 10 5 (6%)</td>
</tr>
<tr>
<td>Teacher</td>
<td>10 (12%)</td>
<td>Single 20 (25%)</td>
<td>Grade 10 15 (19%)</td>
</tr>
<tr>
<td>Social Worker/</td>
<td>9 (11%)</td>
<td>Married 39 (48%)</td>
<td>Grade 11 5 (6%)</td>
</tr>
<tr>
<td>Psychologist</td>
<td></td>
<td>No Response 4 (5%)</td>
<td>Grade 12 15 (19%)</td>
</tr>
<tr>
<td>Secretary</td>
<td>7 (9%)</td>
<td></td>
<td>Diploma 11 (14%)</td>
</tr>
<tr>
<td>Artist</td>
<td>8 (10%)</td>
<td></td>
<td>University 19 (24%)</td>
</tr>
<tr>
<td>Nurse</td>
<td>4 (5%)</td>
<td></td>
<td>No Response 10 (12%)</td>
</tr>
<tr>
<td>Student</td>
<td>4 (5%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manager</td>
<td>4 (5%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real Estate</td>
<td>4 (5%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Massage Therapist</td>
<td>3 (4%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales</td>
<td>2 (2%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Journalist/Publisher</td>
<td>2 (2%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Researcher</td>
<td>2 (2%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lab Technician</td>
<td>1 (1%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Environmentalist</td>
<td>1 (1%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiologist</td>
<td>1 (1%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleaner</td>
<td>1 (1%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Self Employed</td>
<td>1 (1%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No Response</td>
<td>6 (7%)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Educational background**

The formal educational backgrounds of those attending the workshops were notably of a reasonably high standard. Of the respondents (n=80), only 5 (6%) had below Grade 10 education, 15 (19%) identified themselves as having Grade 10 level education, 23
(26%) had Grade 12 High School level education and 29 (36%) listed themselves as having university level or diploma level education. A total of 10 (12%) women failed to detail their educational level on the questionnaire. A possible explanation for this finding is a positive correlation between educational level and interest in personal growth among women. It may also point to improved opportunities made available for women for mature age education.

**Ethnic background**

Information on the ethnic backgrounds of participants attending the group was not gathered but might have proved useful and informative in discerning more specifically the target client population group for this line of work. In the client group, four discernibly Indigenous (Aboriginal) women subjects out of the 92 participants attended the workshops. The facilitator observed that all four Indigenous women participated actively in the group discussions, and all appeared comfortable and conversant with the archetypal and myth notions discussed in the group. Perhaps this is because their Indigenous backgrounds have them already steeped in the traditions of myth and ritual.

**Demographics summary**

The demographic findings (described above) suggest that women who elect to attend workshops involving myth and feminine archetypes are typically middle-aged, middle-class, relatively well-educated women who have established their careers and work mostly in a professional capacity in the areas of arts, business, or in the caring, community or counselling professions. That the course required fees (although not substantial relative to fees charged in the private counselling sector) may have deterred the unemployed, including students, from attending the workshop group. Hence the target client group represented in these demographic details (as described above) may be skewed and not representative of all women.

**8.1.3 Participants’ responses to Estes’ book**

A total of 50 (62%) of the 80 respondents identified in their self-completed questionnaire (questionnaire A) that they had read Estes’ book *Women Who Run with the Wolves* (1992) either fully or partially, prior to attending the workshop. Interestingly, a third of the workshop participants had not read Estes’ book prior to the
workshop but appeared comfortable and favourably responsive to notions of archetype and explorations via myth.

Of the subjects who had read Estes’ book, either fully or partially, 32 (64%) reported that they had difficulty in reading the book, while 18 (36%) reported no difficulty with reading the book. Common responses made by participants on the questionnaires were that the book was “too heavy going” or “too much information to process all at once”. Many remarked that they had to read the myths contained in the book several times before they were able to “comprehend them” or “make sense of them” or relate them meaningfully to their personal lives and experiences.

The time it took to read Estes’ book varied. The book itself extends to 464 pages. The reports of women indicate that it generally took between one to six months to read Estes’ book. From the workshop oral responses it appeared that the majority of women had not completed the book and had only read the book partially. Women commonly reported they needed some time after each chapter to digest what they read and to extract personal meaning from Estes’ analyses and writings.

A frequent comment of women participants expressed during the workshop plenary session was that they tended not to read the book in usual form, that is, from front to back. Many stated that after reading the first one or two chapters, they were inclined to skip chapters and turn to myths and chapter headings in the book that appeared to have relevance for them in terms of their current daily lives and difficulties. It would seem then, that Estes’ book brought about unusual reading patterns for many women as many indicated that it was usual for them to read a book from front to back and to completion.

Many women reported favourably (both during the workshop feedback and on their questionnaires) on Estes’ poetic and passionate style of writing. Despite many women expressing some difficulty with reading Estes’ book, many identified the book as being helpful, as serving personal growth and as being a catalyst for gaining greater self-understanding. One participant expressed the view that the book “changed my life” and another commented of the book as having “a momentous impact on my life and how I now regard myself as a female”.

The responses of women who had read the book (partially or completely) were highly favourable. Many identified that Estes’ analyses and interpretations of the myths were
particularly useful for steering self-insights and with helping them gain clarity and perspective about facets of personal experience. Often these insights were expressed in the context of relationship difficulties. This workshop feedback lends support for the value of Knudson-Martin’s (1995) work which examines Estes’ book within the context of marital and relationships counselling. These findings are also consistent with research that identifies women’s relational emphasis (discussed in Section 3.3.3). This would also suggest that the group format was a useful venue for women’s relating their experiences with one another and the relational issues raised for them by the workshop.

Women often commented on the difficulty of being engaged in a dual task of reading Estes’ book and at the same time, being drawn to reflect deeply about the issues and concepts encountered in the text. This was frequently discussed by women in the workshop. This compares with the receptivity and responsiveness noted of women when Estes’ myths were read to them verbatim during the workshop. It suggests women are responsive to myth when read to them by the storytelling method recommended by Estes (1992), where they are ‘passive listeners’ and where they are not engaged in the active reading process (later discussed).

To summarise, the findings were that women were generally engaged in reading patterns that were unusual for them. They discussed the breadth and depth of Estes’ ideas whilst at the same time they identified some difficulty with reading Estes’ book and taking in or “ascertaining the concepts fully”. The book was more often than not partially read. Women tended to turn to chapters that had relevance to them in terms of issues presenting in their personal lives, and concerned relationships.

8.2 Testing the Validity of Estes’ Tenets

8.2.1 Images women participants commonly attach to the instinctual-self

Women were forthcoming with expansive descriptions of images and attributes they attached to their ‘wild-self’. Many included extra paper attached to their questionnaire or wrote on the back of the questionnaire to complete their descriptions. These expansive descriptions were not restricted to those who had read Estes’ book. This finding lends support for Estes’ claim that women are innately responsive to notions involving a feminine-instinctual-self as well as an archetypal view of self. Estes writes: “when women hear these words (wild and woman) an old memory is stirred and brought
back to life … It is into this fundamental, elemental and essential relationship that we were born and that in our essence we are also derived from” (1992: 7). These descriptions of attributes and images women attach to the wild-self were even more detailed and expansive in the returned post-group questionnaires. Many women expressed on their post-group questionnaires that the workshop helped them clarify and expand their descriptions of the wild-self.

In their pre-group questionnaires, women gave varied and often combined descriptions of images and attributes they associate with the wild-self. Because the descriptions among individuals varied considerably, it was difficult to examine the material quantitatively.

Table 8.3 below lists the most common categories by which women described their wild-self. The most common image and attribute categories identified in women’s responses, detailed in both their pre and post-group questionnaires, were those of animal, human, nature, or the concept was linked with an intuitive, ‘soul’ or spiritual notion.

Table 8.3: Details of categories to which women described their wild-self in the questionnaires, expressed as percentages (n=80).

<table>
<thead>
<tr>
<th>Categories of Images Described</th>
<th>No. (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human</td>
<td>60 (75%)</td>
</tr>
<tr>
<td>Female</td>
<td>50 (83%)</td>
</tr>
<tr>
<td>Male</td>
<td>2 (3%)</td>
</tr>
<tr>
<td>Androgynous</td>
<td>8 (13%)</td>
</tr>
<tr>
<td>Nature</td>
<td>65 (81%)</td>
</tr>
<tr>
<td>Animal</td>
<td>32 (40%)</td>
</tr>
<tr>
<td>Spiritual</td>
<td>52 (65%)</td>
</tr>
<tr>
<td>Mixed/non-unitary</td>
<td>52 (65%)</td>
</tr>
</tbody>
</table>
Of the 80 pre-group questionnaire respondents, the majority (n=60, 75%) described or likened their wild-self to a human image and notably, most of these (n=50, 83%) described the construct by a feminine image. Thirteen percent (n=8) described their wild-self by an androgynous image with a mixture of female and male image references.

A total of 65 respondents (81%) included nature images in their depictions with 32 (40%) describing it by an animal image. Wolf, dog, lion and cat were the most commonly cited animal images.

A total of 52 respondents (65%) described their wild-self by a combination of factors pertaining to a state of mind, a feeling state, or tied it to a spiritual state or philosophical notion. Many (n=52, 65%) described the wild-self as a mixed, non-fixed, multifaceted image involving a combination of all of the above. This lends support for the notion that women require a range of metaphors by which to describe and define themselves.

There was frequent reference to stereotyped feminine descriptions with many references to female gender images pictured in natural settings with frequent references to descriptors statements such as “long hair”, “long flowing dresses”, and references made to qualities pertaining to grace and movement, as the below examples of women’s responses demonstrate. Interestingly, these consciously relayed stereotyped feminine images contrast with the often vile, violent, stalking or threatening images recalled by women in their dreams following the workshop (discussed in Stage Two and Stage Three data analyses). Table 8.4 lists examples of women’s descriptions detailed in their pre-group questionnaires categorised under the separate headings.

The most common attributes women attached to the wild-self and detailed in their questionnaires were identified as strength, courage, intuition, freedom and “carefree state”. Commonly reported attributes were those of “gut instinct”, “wisdom”, “protector”, “playful”, “creative”, “strong-willed” and “non-conformist”. The wild-self was also frequently described as the “inner-self”, “inner voice”, “inner guide”, “wise one” or “a force within the self”. These attributes are largely consistent with those Estes (1992) commonly aligns with the instinctual-self; she describes as “keen sensing” … “playful spirit” … “heightened capacity for devotion” … “relational by nature” “possessed of great endurance and strength” … “deeply intuitive” … “adaptive” (Estes 1992: 4).
Table 8.4: Examples of women’s descriptions (detailed in their pre-group questionnaires) provided under the separate categories.

<table>
<thead>
<tr>
<th>Human Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>• “Gypsy-like in appearance. Long hair, long flowing dress, always bare-footed. Always appears in a scene comprising a flowing stream trees and open grassy fields. Eyes flash defiantly. She is usually running”</td>
</tr>
<tr>
<td>• “I see her as a woman with brown flowing hair, flowing clothes and a warmth about her”</td>
</tr>
<tr>
<td>• “In human form, very earthy, almost native”</td>
</tr>
<tr>
<td>• “A woman running with her hair flowing on a mountain ridge”</td>
</tr>
<tr>
<td>• “She is strong in features with free-flowing hair, graceful like a frolicking horse, has a glow emanating from her dark piercing eyes, and wears flowing garments”</td>
</tr>
<tr>
<td>• “She is an older woman, quite wild looking, wearing white flowing robes, hair is long, blonde and windswept. She wears a lot of dangling jewellery and has bare feet.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Animal Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>• “A lioness; majestic proud regal strong faithful, loyal”</td>
</tr>
<tr>
<td>• “Animal definitely. I associate her with the dog”</td>
</tr>
<tr>
<td>• “She is part-wolf, part-bear, plus many other facets yet to be found and developed. She is a nurturer of her children, but knows when to retreat into her cave to recharge her energies and keeping others out.”</td>
</tr>
<tr>
<td>• “My archetype appears to be a lioness, majestic, proud, regal, strong, faithful and loyal, but I sometimes feel like I have missed out on being a cub”</td>
</tr>
<tr>
<td>• “I’m not really sure what she looks like. I think more animalistic. She changes. She moves with stealth. Sometimes she is like a playful puppy. Other times she can snarl in a move to protect what is hers”</td>
</tr>
<tr>
<td>• “She is wolf when she is nurturing, playing with her children or back-tracking and watching out for an enemy. She is bear when she retreats in her study to meditate and she fosters ways of seeing and understanding”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Nature Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>• “She is nature itself”</td>
</tr>
<tr>
<td>• “A combination of nature and human, she is timeless, she is wise, and she is totally free within me”</td>
</tr>
<tr>
<td>• “An essence, a star in the sky, the smell and sound of the beach”</td>
</tr>
<tr>
<td>• “It sometimes feels like a large poinciana tree, matriarchal, with large spreading leaves to protect and nurture”</td>
</tr>
<tr>
<td>• “I see wild-woman as clouds across the sky, blown sometimes by a fierce, sometimes a joyous wind”</td>
</tr>
<tr>
<td>• “A valley, river”</td>
</tr>
<tr>
<td>• “Primitive earthy part of me”</td>
</tr>
</tbody>
</table>
Table 8.4: (Continued)

<table>
<thead>
<tr>
<th>Soul/Spiritual Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I cannot see her as a shape but as strength and a force that relates closely and</td>
</tr>
<tr>
<td>passionately with kindred spirits”</td>
</tr>
<tr>
<td>“She is the soul, a seventh sense. It’s the creative, also intuition. A strength to</td>
</tr>
<tr>
<td>do everything that the heart desires by overcoming both inner and outer obstacles”</td>
</tr>
<tr>
<td>“My inner life spirit”</td>
</tr>
<tr>
<td>“She is free and wise. She helps me to feel things at a gut level - laughing crying,</td>
</tr>
<tr>
<td>loving”</td>
</tr>
<tr>
<td>“She is that energetic spontaneous emotional part of me”</td>
</tr>
<tr>
<td>“A guide, it directs you to follow a true or correct path for you. She has your best</td>
</tr>
<tr>
<td>interests at heart and won’t lead you astray”</td>
</tr>
<tr>
<td>“Its like she is my deep down inner-self”</td>
</tr>
<tr>
<td>“She is highly creative, spiritual, protective of herself and others”</td>
</tr>
<tr>
<td>“It comes forth as strength and intuition”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instinct/Intuition/Knowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>“She is knowing, intuition, freedom”</td>
</tr>
<tr>
<td>“My gut instinct to follow through. My inner creative self. My protector”</td>
</tr>
<tr>
<td>“I see it as my inquisitive instinctive side. I feel it’s a very strong characteristic</td>
</tr>
<tr>
<td>and growing stronger as an image. I’d describe it as an inner wisdom, a ‘knowing’ that</td>
</tr>
<tr>
<td>sometimes surprises me”</td>
</tr>
<tr>
<td>“She is ageless and wise. She is my friend. I talk to her every day. I listen to</td>
</tr>
<tr>
<td>Her more than I used to. We are two different people. She cannot come out</td>
</tr>
<tr>
<td>completely into my world and I can’t go into hers for too long”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-unitary/ Multifaceted images</th>
</tr>
</thead>
<tbody>
<tr>
<td>“She is multifaceted, a survivor”</td>
</tr>
<tr>
<td>“I never thought about how it looks like. It’s more a feeling, a pull of nature, what</td>
</tr>
<tr>
<td>links me with nature, as in the completion of a cycle. There’s no separateness, its</td>
</tr>
<tr>
<td>all part of one, a unity that earth based. It keeps me grounded”</td>
</tr>
<tr>
<td>“I have no concept of a concrete form for a wild-woman. For me the wild-woman</td>
</tr>
<tr>
<td>materialises in spontaneous action, attempting new ventures, having fun. I cannot</td>
</tr>
<tr>
<td>explain this as the concept. It is too nebulous in my mind”</td>
</tr>
<tr>
<td>“She is like a kaleidoscope of many faces, personalities, depending on the situation”</td>
</tr>
</tbody>
</table>

8.2.2 Positive versus negative images & descriptions

The majority of respondents (n=70, 87%) attached positive attributes to their wild-self images. A small percentage (n=10, 13%) attributed their images with negative
characteristics and usually these were linked to aggression, impulsiveness, lack of restraint and inhibition. Table 8.5 lists examples of women’s positive and negative associations with the wild-self.

Table 8.5: Examples of women’s positive and negative descriptions of the wild-self.

<table>
<thead>
<tr>
<th>Positive Descriptions</th>
<th>Negative Descriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Whenever I need her she is there for me. She usually provides me with the answers I need”</td>
<td>“She is negative influence. Quick to temper, impatient, critical, must be contained. Cat-like. The wild-woman image is frightening because she appears irreducible, she’s ready to say what she likes when she likes. She is not concerned about offending others. She has no control”</td>
</tr>
<tr>
<td>“It’s positive because it helps me to find a balance between the male and female within, between the nurturer and the war like, the passive and the aggressor”</td>
<td>“She is black, critical and self-conscious – ‘don’t do that’ she’ll say”</td>
</tr>
<tr>
<td>“She helps me to find balance. She is a determined grounded being - wise and knowing of what to do in most situations”</td>
<td>“There’s the possibility of excess aggression when threatened”</td>
</tr>
<tr>
<td>“She gives me freedom to express myself. She is a power within me; she aims me towards being happy and whole”</td>
<td>“She frightens me. She’s like a Jekyll and Hyde character. She is sly and cunning in deceptive ways” “She has no regard for rules. She doesn’t care if she offends”</td>
</tr>
<tr>
<td>“She helps me to be willing to take a risk. I can identify with her loyalty, tenacity and inner strength, and caring nature”</td>
<td>“I feel she rarely comes up and when she does, she wreaks havoc. I need more control of her”</td>
</tr>
<tr>
<td>“She does not bow down to culture or what is acceptable. She is very protective of herself and others”</td>
<td>“Sometimes her emergence scares me - I try to push her down”</td>
</tr>
<tr>
<td>“She is a strong role model for me, a visual image to call upon when I’m feeling threatened”</td>
<td>“She is negative when she expresses her violent hunting nature. She sometimes scares me”</td>
</tr>
<tr>
<td>“She encourages me to let my hair down- she reminds me of the best times in my life”</td>
<td></td>
</tr>
</tbody>
</table>
The negative attributes were nearly always attached to notions of lack of restraint, excess, and/or loss of control. Some (n=8, 10%) expressed a need to control or subdue her and usually this was expressed alongside a fear that she may run amok. Estes argues, these negative interpretations of the wild-self often have to do with deeply entrenched beliefs that the instinctual-animal-nature is “erroneously reputed to be ungracious, wholly and innately dangerous, and ravenous” (1992: 3). As a result, Estes contends, the animal-self is deeply feared. This aggressive impulse imbued with the instinctual nature, Estes argues, mostly needs to be reclaimed by women such that it can be transformed into healthy forms of aggression which serve wilful power and purposeful action.

### 8.2.3 Women’s perceived connection with the instinctual-self

A total of 25% (n=20) of women surveyed ranked themselves on the pre-group questionnaires as “not at all connected” to the wild-self; 55 % (n=44) ranked themselves as “somewhat connected” and 20% (n=16) ranked themselves as “strongly connected”. Table 8.6 below identifies women’s pre-group perceived connection with the wild-self.

Many subjects expressed a desire or yearning to become more connected with their wild-self. Some indicated that they did not know how to achieve this, with some expressing the thought that they could develop the wild-self connection by taking up sporting activities or recreational activities in a natural setting, such as walking along the beach, parks and gardens. Others saw it more as an inward journey “acquired through quiet meditation” as one respondent described it. Table 8.6 provides examples of participants’ written responses (detailed in their pre-group questionnaires) on the question of their current connection with the wild-self.

### 8.2.4 Workshop effects on women’s perceived connection with the wild-self: pre-group and post-group comparisons

Table 8.7 identifies women’s pre-group and post-group perceived connection with the instinctual-self. Comparative study of the pre-group and post-group questionnaires identified clearer and more detailed depictions by which subjects described the wild-self.
Table 8.6: Examples of women’s written responses (pre-group questionnaires) on the question of their current connection with the wild-self.

- “I find it difficult to reconcile a hectic lifestyle with my wild-woman. To some extent I feel it’s crushed or suppressed”
- “The connection is not terribly strong at the moment. I would like to strengthen it. I am having glimpses of her now and then, but I would like to develop my connection with her more. I feel it’s the real me”
- “For me personally, I know she’s there but I need to call her up more often. I’ve spent too much time hiding that part of me that now that I need it, it’s hard to find”
- “My wild woman within is my feeling-self which is sometimes dark and passionate, sometimes joyful and bubbly, but all the time suppressed so that I am not myself. The impact it has on my daily life is that I get a pain in my chest or my heart when I keep it all down”
- “The wild woman within simply smoulders away and is overburdened with social conditioning”
- “For me personally, I know she’s there but I need to call her up more often. I’ve spent too much time hiding that part of me that now that I need it, it’s hard to find”
- “It is strong and I feel it is getting stronger with my increasing age maturity and experience of life. I am now more willing to listen to my own judgement than that of my peers and family”
- “I can connect with her when I have a strong urge to connect with nature, or when I laugh and dance”
- “Mostly I am full of real joy when she takes over, though these times are not as frequent and are usually associated with painting and drawing”
- “She will impact on my life to the degree that I give time to her and nurture her”
- “Sometimes the wild-self comes out in me when certain behaviours are required to deal with the situation”

Table 8.7: Pre and post-group self-rankings on the question of connection with the wild-self.

<table>
<thead>
<tr>
<th></th>
<th>Pre-Group (N=80)</th>
<th>Post-Group (N=57)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not at all Connected</td>
<td>25% (20)</td>
<td>14% (8)</td>
</tr>
<tr>
<td>Somewhat Connected</td>
<td>55% (44)</td>
<td>33% (19)</td>
</tr>
<tr>
<td>Strongly Connected</td>
<td>17% (16)</td>
<td>52% (30)</td>
</tr>
<tr>
<td>Connection enhanced following</td>
<td></td>
<td>77% (44)</td>
</tr>
</tbody>
</table>
As can be seen from Table 8.7, of the post-group, 52% of subjects (n=30) felt “strongly connected” to the wild-self compared to 17% (n=16) in the pre-group), and only 14% (n=8) felt “not at all connected” in the post-group (compared to 25% found of the pre-group). Of the written feedback, 79% of subjects (n=45) indicated that their wild-self connection had strengthened following the workshop compared to the time of before the workshop. Subject acquiescence to fit with workshop expectations may have influenced subject responses on this question of perceived strengthened connection. Another consideration is that those subjects who experienced positive gain and strengthened connection with the wild-self from the workshop may have been more likely to return their post-group questionnaires compared to those who did not feel a heightened connection.

The feedback from subjects on the post-group questionnaire suggests the workshop was largely effective in clarifying for women their images, affects and concepts around the wild-self. It was noted of their written responses that the clearer imagery secured by the workshop appeared to strengthen women’s sense of connection with the wild-self as illustrated by the following examples of feedback on the post-group evaluation questionnaire. Table 8.8 provides examples of feedback on the post-group evaluation questionnaire.

Table 8.8: Examples of feedback on the post-group evaluation questionnaire.

- “I didn’t have a very strong connection at all prior to the workshop, but now I have more awareness after the workshop and I feel stronger in my connection. My wild-woman image seems to me to be determined, rounded, wise and knowing of what to do in a situation”
- “My image of wild woman within is more substantiated now. She is no longer mist or smoke coming or going at her will, but myself under all the layers put on me by society, marriage and church which are false and which I have accepted without knowing what the repercussions would be to my true self. “It has changed, it is clearer. I see her as a type of canine. Quick, knowing, and protective”
- “I have felt as if I have gained more knowledge of my inner self and I feel more in touch with her”
- “My understanding has changed and to some degree so has the image of wild-woman. She is still in tune with nature and is aware of her inner voice. She is confident and at ease with herself. However, it is the inner voice that has changed. I now visualise her as a woman, an old Chinese woman at my hilltop retreat. The wild-Woman within me now has a face”
Table 8.8: Continued

- “My wild woman part is only now just starting to emerge, although I have always known she has been there with me. She is my free spirit, fun, playful, feeling, instinctive, creative, and sometimes child-like. I deeply associate her with my child within”
- “I enjoyed the course very much. It was thought provoking and quite self-revealing. I felt very tired at the end of both days, as it was intense. I did not have a clear idea of my wild woman before the course, but I now feel my wild woman within is someone who is comfortable and happy with who she is and feels, fulfilled, not empty, but I am still searching for the elusive missing thing”
- “It has changed. I believe it to be the strength I have, the courage I have to do the things I want to do”
- “I think it has changed. It has broadened in concept. It is not just a leopard or panther or animal now, it is more multidimensional. But my daily activities since the weekend have really eclipsed what I have been formulating. Its all too quickly pushed back into the back-burner, but I do feel I can practice and do better at staying with the images in the future as a result of the workshop clarifying these images for me”.

Perceived value in labelling an image

A number of subjects expressed a positive value in labelling and describing the image in their post-group questionnaires. Subject responses suggest that by labelling and clarifying the images associated with the wild-self, their perceived connection with the archetype is strengthened, as suggested by the examples detailed in Table 8.9 below.

Table 8.9: Examples of subjects’ feedback responses that identify perceived value in labelling an image.

- “My vague feelings of various facets of self have been labelled and I can utilise them more fully each day. I have not had dreams with such clarity as-if they are meaningful”
- “Following the workshop my sense of connection with the Wild-self is much more integrated. My vague feelings of various facets of myself have been labelled and I can utilise them more fully each day”
- “I understand more fully. My comprehension is much more focused, vivid. The image is not a concrete one but rather more ethereal now. The wild-woman is another turn for finding myself in my own inner knowing”
- “I now understand my wild-woman as something much more expansive than what I originally gave myself credit for. It’s changed in that it is a much deeper feeling or knowing. It encourages me to go with it further. It’s probably more authentic now.”
Emotional Attachments

In their post-group questionnaires, many respondents (n=32, 58%) identified a surge of strong emotions following the workshop. These emotions ranged from joy to rage and anger. Some additionally reported that they felt a sense of renewed self-assertion and some felt more able to assert boundaries in the context of relationships, as these responses detailed below in Table 8.10 identify.

Table 8.10: Examples of subjects’ written responses detailing emotional reactions.

<table>
<thead>
<tr>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>• “I think I’ve been more aggressive but I have had a few family conflicts over the past week. Normally I would be keeping my mouth shut. I have also been more emotional and weepy at a lot of things”</td>
</tr>
<tr>
<td>• “My wild-woman has definitely changed for the better I feel. I sometimes wonder if I am more aggressive. I feel more open to things and I find I stand up for myself more even in the past week”</td>
</tr>
<tr>
<td>• “My wild-woman has changed, in that she has become more real to me. The image has crystallised. She is a bubbling feeling of joy, which I no longer suppress. I know when to say stop and say that’s enough for now and when to just sit up and let it all happen around me. That’s a big step for me”</td>
</tr>
<tr>
<td>• “I am more aware of her now when with other woman. I am excited at the prospect of learning so much more”</td>
</tr>
</tbody>
</table>

This finding of a strengthened connection attached to emotional release (identified in the post-questionnaire depictions) is consistent with Estes’ tenets. According to Estes (1992), connecting with the wild-self involves the elicitation of strong emotions, including aggression, which have been trapped and repressed and denied expression. This finding points to matters of clinical relevance in work in this area. It suggests that work in this area of feminine archetypal development needs to incorporate emotional release work and therapy steered towards emotional integration. This point will be enlarged upon in the discussion section, Chapter Ten.

8.2.5 Response to the myth intervention: Post-group questionnaire responses

Women responded favourably to the myth interventions used in the workshop. Table 8.11 presents examples of women’s responses to the myth exercises operationalised in the workshop.
Table 8.11: Examples of women’s responses to the myth exercises operationalised in the workshop and detailed in the post-group questionnaires.

- “I really identified with the myth content, as I had reached a crisis point in my creativity. The course unblocked it all. I had read part of the book, which helped me understand the workshop. It was also necessary for the relaxation exercises, as I had difficulty reading the stories when I read the book. I feel much more happier and content with myself since the course”
- “I feel the connection is strong at the moment because the symbols and meditation material of the workshop are fresh in my mind. What I have discovered of her is vivid and powerful. To make it a lasting experience I would need to continue reconnecting with her over and over in dreamwork, meditation and in challenging issues in my life”
- “I have a greater awareness of my thought patterns and decision making. I now value more the power and lessons from the myths. My dreams were the most vivid I have ever had for the five days after the workshop”
- “I thoroughly enjoyed the whole weekend and was enlightened, entertained, relaxed, energised, enthused and excited by the context of the course and the camaraderie with the other woman. Although I had read most of the book, I had learned some new insights from the myths. I now feel connected with my wild woman within as my inner-life spirit, teacher, friend, guide. She is much more vibrant and alive with the added understanding from the weekend”

A number of women reported in the feedback section in the workshop following the myth exercises that they found the Bluebeard myth particularly helpful for understanding and recognising self-destructive tendencies. Some further commented on how the myth raised many strong emotions for them. Some expressed how the myth enabled them to own and accept hidden feelings of anger that they previously denied. Some stated that the myth further helped them with finding some emotional resolve with issues attached to separation or dysfunctional relationships. One woman, for example, wrote in her post-group questionnaire following the workshop:

“The Bluebeard myth had the most value for me. At the time, after the exercise, I felt a sense of relief, but I didn’t think much of it at the time. I later began to ponder about how I had trouble recognising predators that time and time again popped up in my life and I began to realise just how much it affected my self-esteem and view of myself as a woman. It was amazing how vivid and clear my determination was during the workshop to kill the Bluebeard figure when you read the myth - Now it seems that I have faced with my worst enemy and somehow managed to kill him, it, by way of my own strength ... My fears seem to have gone.”
Many expressed a perceived value gained from the *Bluebeard* myth within the context of relationships. One woman, for example, identified how the *Bluebeard* myth helped her arrive at a deeper understanding of the destructive patterns operating in her relationship with her partner:

“The *Bluebeard* myth helped me to clarify and put a name to some of the destructive patterns happening around me in my relationship. It makes me realise I mustn’t justify or accept as ‘normal’ the abuse that was happening to me in my relationship which I had previously tended to do ... Putting a name to the predatory force, describing its somewhat disguised nature, helped me to take stock of these destructive patterns and finally put a stop to them with saying to myself, ‘No More!’”

Similarly, another subject discussed:

“It [the *Bluebeard* myth] gives me a kind of platform for understanding more clearly, the dynamics of my former relationship with my husband and similarly how I colluded with him, the dynamic. It helped me to realise I do the same thing to myself when I undermine my own true value and integrity.”

Another woman wrote of the *Bluebeard* myth:

“The myth helped me to identify how I am the inner predator to myself; I become the predator against my own truth, my own inner voice, by ignoring the intuitive hunches I have about things, gut feelings, which I surrender to someone else’s truth.”

Some subjects found the *LaLoba* myth helpful in providing a positive image of a woman who was worldly, timeless, ageless, able to bounce back after setbacks. Many stated the myth “provided a spiritual image”, “a symbol of life after deathly experience” and “offered a broader perspective to menial problems of every-day living”. Some commented that the *LaLoba* myth helped them to cement a more substantial and/or clearer and personalised image of the wild-self based on the crone image described in the myth.

The myth *Handless Maiden* was also seen as helpful. Women commonly reported that the myth provided a metaphor for describing the Life/Death/Life cycles of trauma, loss, grief, resolve and recovery. During the workshops, several women expressed the view that in defining these cycles via the myth, they were better able to find resolution following the loss of a relationship or loved one. For others, it helped them tolerate less fortunate times and/or helped them cope with episodes of depression more easily, for example, “knowing there was a time to come where one could be restored with the outer world”.
8.2.6 Perceived value of the storytelling approach

During the workshop, many subjects said that they found the relaxation exercise attached to the myth storytelling exercise helpful for facilitating the process of disengaging from consciously steered effort. Many claimed that they became more responsive to the myths when lying back and hearing the myths read to them by way of storytelling and with being ‘a passive listener’. Some expressed the view that being a passive listener allowed them the opportunity to associate more freely and spontaneously to the myths than what was experientially possible when engaged in the active mechanical process of reading the myths. Some commented that having the stories read to them allowed them “to tap into a different mind-space”. One subject commented of this process:

“Being a passive listener meant that I could let my mind drift, it allowed for the spontaneous flow of thoughts, feelings and images. I felt I gained more insight on the meaning behind the myths when having the myths read to me than when I was reading the myths for myself. Reading seemed to distract me. Often, I’d want to put the book down to pause for a while to think a bit”.

8.3 Perceived Gain from the Workshop

8.3.1 Women’s feedback on the post-group questionnaires

The majority of women who returned their post-group questionnaire (n=57) were highly positive in their feedback regarding their workshop experience. Many identified a positive personal gain from the workshop, this despite some reports of it being “completely different” from what was expected. Some attached a positive value to the group format and to “being with each other and sharing other women’s realities”.

A total of 6 (10%) of the 57 post-group respondents expressed negative feedback which was largely constructive. These respondents expressed the view that they would have liked a less intellectual component and more offered in the way of dance, music for expression of the wild-self, and what they thought consistent with Estes’ views on approaches deemed as ideally suited to work with women. Many who came from a teaching background responded to the teaching/information/delivery aspect of the workshop and most of the responses were favourable. The negative feedback was that there was too much information; some respondents would have liked more time and a workshop of longer duration than the two-days. Some from the larger groups of 16 and
18 group participants indicated that they felt “the group size was too large and the time taken to hear participants’ feedback meant that the group was too slow moving”. Table 8.12 below provides examples of this feedback.

<table>
<thead>
<tr>
<th>Table 8.12: Examples of women participants’ positive and negative written feedback on the workshop.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Positive Feedback</strong></td>
</tr>
<tr>
<td>• “Excellent. I felt it would help me grow as a person enabling me to see myself and other people in a different light. I found it very encouraging to know we can develop areas in ourselves that may be lacking. I was left feeling rejuvenated and on a high. I also think more positively about my future. I have a deeper understanding of certain spirited aspects I now know I can use these to my advantage”</td>
</tr>
<tr>
<td>• “I think the rapport between all the women was what made the greatest impression on me. Although we were all different, on a certain level we were all similar”</td>
</tr>
<tr>
<td>• “From my old life style and all that has happened to me, it was one of the biggest challenges I have taken outside my medical problems as I have always had a fear to speak up in a group session”</td>
</tr>
<tr>
<td>• “Very enjoyable. The course was well structured and enlightening. It opened up a ‘Pandora’s Box’ in some situations”</td>
</tr>
<tr>
<td>• “It was very enjoyable. It helped me to understand at what stage my development was and is, and what areas I need to work on. It helped by giving me an understanding of what I am doing”</td>
</tr>
<tr>
<td>• “The facilitator’s knowledge of myth and legend, course content and presentation was excellent. As a community development worker often involved in training and personal development workshops I found this course to be a breath of fresh air. It took participants out of their heads to experience their own inner world. It made meaningful the darkness that exists in everyone’s lives and gave place and honour to the Life/Death/Life cycles that are part of our human journey”</td>
</tr>
<tr>
<td>• “I found it very different from anything I’ve attended before. It was very good in parts especially the visualising in the meditations”</td>
</tr>
<tr>
<td>• “I found the workshop very interesting. It made me realise that I have the potential to develop my intuition that is inside me, it is the ability to sense what is good for me and to go for it no matter what”</td>
</tr>
<tr>
<td>• “I feel I really gained a lot. It has made me more aware of why I am the way I react. Its helped me a great deal to centre myself rather than living totally in the outside world and being so ruled and disciplined by that. I’m letting loose, letting myself feel more wild and feeling good about it”</td>
</tr>
<tr>
<td>• “The course filled a gap in my search for inner knowledge which I needed for complete integration of the Self. It was the next step I needed after reading “Understanding Jung”. I know at least a little of how to realise the Self”</td>
</tr>
<tr>
<td>• “I came with no expectations, just a belief I needed to develop greater awareness of myself. The course was structured, used the principals of teaching, involved active participation with everyone being equal. Not an easy task”</td>
</tr>
</tbody>
</table>
• “It’s like I’ve been introduced to another world, one that needed careful nurturing to grow and blossom. Its one I hadn’t dreamt of, but somehow I am looking forward to welcoming the wild-woman in me”

• “In depth knowledge was imparted. I received an insight into different factions of wild-woman and how to access her or allow myself to come to know her”

• “I enjoyed the workshop and found the content good and the exercises enjoyable. I felt the material was so vast and so important that you could spend 2 days just looking at the Goddesses and their influence on women’s lives”

• “I thought the course opened up for me many insights into the messages found in myths. The course was most informative and well run”

• “I feel I gained considerably from the course as it put things into perspective for me. I seemed to “know” lots of things in my head. This seemed to show me I also “knew” from my heart. I also enjoyed experiencing other women’s realities”

• “I was very pleased to have attended the course. I enjoyed the company of the fellow participants”

• “I felt a type of unity and diversity. The visualisation, the discussions, the feedback - I loved it all and received a lot from it, an expansion of the book, plus the inclusion of the goddesses”

• “I found the course very helpful for focusing on areas that need attention. It also stimulated regular dreams which I have not had for some time and I have been able to record at least one dream a night. I feel very motivated to keep pursuing the freedom and trust of the woman who runs with the wolves”

Negative Feedback

• “General evaluation- sound intellectual knowledge. Sometimes things were too slow moving with the large numbers of people”

• “I would have liked more experiential feeling activities in the group”

• “I would have loved to have had more music, perhaps with participation in music, creative dancing with drums and clapsticks”

• “Interesting, well organised, a smaller group may have worked better. I had never been to a workshop so the format was new. I knew I would be participating but found it hard to be open with the group”

• “I enjoyed it very much. If I would change anything I would extend it, maybe over 3 days or 2 weekends. I got a lot out of the course although I do think if it had been longer I would feel surer about what I’ve learnt. I guess I am a little confused about where to go from here or rather how to use what I’ve learnt”

• “My suggestion would be to include more diverse aspects like dance, art, and music to centre some of the Wild-woman expression”

While women were generally receptive to the creative exercises attached to the myths, some commented they would have preferred the inclusion of dance and drums and music, as one woman commented, “to centre some of the wild-woman expression”.
These responses lend support for Estes’ suggestion that women, by their inherent nature, are generally highly receptive to therapies that operationalise the abstract, expressive and creative mediums.

8.3.2 Women’s response to the additional interventions used in the workshop

The Goddess Wheel exercise, performed on the last part of the workshop and chosen as a closure exercise, was very favourably responded to and commented on, both in the post-group questionnaire and also voiced by participants during and after the exercise. Some of these women had never involved themselves in goddess notions or work with goddess archetypes before the workshop. One woman commented along the lines that the Goddess Wheel helped her gain a greater understanding of her wild-self in a wider context, as this statement in her post-group evaluation survey identifies:

“The Goddess Wheel in the last session really helped me to cement my understanding of Wild-woman: a kaleidoscope of many faces, personalities, depending on the situation. She is wolf when she is nurturing, playing with her children or backtracking and watching out for an enemy. She is a bear when she retreats into her study to meditate and she fosters ways of seeing and understanding. She is Aphrodite when she cares for her body and when she stands on a stage and Persephone when she explores the underworld and the life of dreams and symbols and Artemis when she begins to bring it all together to work in the real world”.

This suggests that women are receptive to goddess archetypal notions and respond to them favourably when operationalised in a group workshop setting.

8.4 Some Observations of the Workshop Participants

A notable observation of the workshop was the level of sickness, somatic and/or anxiety complaints reported by subjects both during and after the workshop. During the workshop, somatic complaints expressed by subjects were of nausea, headaches, and diarrhoea; these were particularly raised and discussed by subjects on the morning of the second day of the workshop. A number of participants (3 subjects) who attended the first day of the workshop failed to return to the second day of the workshop. On follow-up, one subject said she had a bike accident on the morning of the workshop; another explained her failure to attend as “due to a severe migraine”; the other failed to return the researcher’s telephone calls. These findings lend support to the hypothesis that the workshop intervention was effective in mobilising defence structures attached to psychic processing. Well established in clinical research, is that subjects engaged in
depth level psychotherapy typically employ various psychological defences in the form of somatoform complaints at important stages in their therapy as a defence posture against the exposure and exploration of repressed material.

Another observation during the workshop was the varied personal possessions brought by subjects to the workshop. The workshop was conducted during the autumn months, which in Queensland is typically mild. Subjects had been instructed prior to the workshop to bring a blanket and pillow (optional) for the relaxation and myth exercises. Noted was that many subjects arrived at the workshop with extensive bedding including bed linen, eiderdowns, and often a variety of padded cushions. Others, by contrast, came with scant cushioning and few creature comforts. These subjects brought along to the workshop old, worn, thin and army-style blankets. In the case of the latter, an interesting observation was that those who brought scant cushioning identified themselves in the group as coming from the caring and/or academic professions, and mostly from the areas of psychology and social work. Items brought by subjects to the group might be thought of as indicative of individual expectations about the group, namely, expectations pertaining to fulfilment of nurturing and comfort needs. In the case of the latter, the reluctance to bring personal possessions to the group may well have been to do with fears surrounding professional capacity and/or concerns with respect to professional boundary issues.

Some subjects (n=6, 7%) expressed concern that the group was conducted as part of a research study. Their concerns, as expressed in the group, mainly centred on matters of confidentiality and their having to provide demographic details about themselves on their questionnaires. Many of these people said they did not wish to be identified by name, and two of these revealed that they had provided a false name-identity on their questionnaires. Those who expressed concern identified themselves as working in government department areas within the fields of psychology and/or social work. They expressed concern that they were participating in activities assumed by their professional roles to be ‘unorthodox’ and feared their work might find out about them. Despite their concerns, expressed mostly at the start of the workshop, these participants reported favourable outcomes on their workshop experience. What this highlights is the perceived non-acceptance of this type of ‘alternative’ work among government therapy and mental health agencies. This would seem to point to the need to develop this line of
work alongside deconstruction of myths and misconceptions by government-based mental-health professionals.

It was noted that 10 (12%) participants in the workshops said that they had fallen asleep during the myth exercises and these participants claimed that they had no immediate recall of the myths read to them. Interestingly, upon hearing the other group members discuss their responses to the myth, five of these women (6%) reported they had some recollection of the myth of which they first claimed no memory, including three women who had previously indicated they had not read Estes’ book. Whilst speculative, this lends some support for Estes’ conjecture that while myths, when relayed via the medium of storytelling, can readily bypass conscious rational thought processes, they can be recalled through prompting and associative links. This finding, however, might also demonstrate the problem of subject compliance and acquiescence (i.e., the tendency for group members to adhere to the mores, norms and expectations of the group). This matter is taken up in the Discussion section in Chapter Ten.

8.5 Stage Two Data Analysis: Post-Group Dream Studies

8.5.1 Results: Post-group dream recall

Of the 57 subjects who returned their post-group questionnaires, 50 (88%) recalled dreams during and immediately following the workshop. Of these, 44 (77%) reported an increase in usual weekly dream rate activity following the workshop compared to usual weekly dream recall frequency (pre-group). This finding compares well with the 44 subjects (77%) who reported a strengthened connection with the wild-self following the workshop. Table 8.13 shows the percentage of respondents per workshop group who reported an increase in dream recall following the workshop. The dream frequency did not seem influenced by group size.

A total of 49 (98%) of the 50 respondents recalled dreams on either the first and/or second night of the workshop. The mean dream rate for the period of the workshop and the five days following was four and contrasts with the mean weekly rate of two dreams usually recalled by subjects prior to the workshop. Given Freud’s notion of day residue effects, this finding lends support for the hypothesis that the myth workshop was effective in eliciting the repressed by increasing dream activity.
Table 8.13: The number of women per workshop group who reported an increase in dream rate from usual weekly rates following the workshop.

<table>
<thead>
<tr>
<th>Groups</th>
<th>No of Participants</th>
<th>Post-group Questionnaire Respondents</th>
<th>Number who Reported Dream Increase (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>5</td>
<td>3 (60%)</td>
</tr>
<tr>
<td>2</td>
<td>14</td>
<td>11</td>
<td>6 (55%)</td>
</tr>
<tr>
<td>3</td>
<td>18</td>
<td>13</td>
<td>10 (77%)</td>
</tr>
<tr>
<td>4</td>
<td>11</td>
<td>5</td>
<td>4 (80%)</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>5</td>
<td>4 (80%)</td>
</tr>
<tr>
<td>6</td>
<td>16</td>
<td>10</td>
<td>9 (90%)</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td>8</td>
<td>8 (100%)</td>
</tr>
<tr>
<td>Totals</td>
<td>92</td>
<td>57</td>
<td>44 (77%)</td>
</tr>
</tbody>
</table>

Of the 50 respondents who recalled dreams following the workshop, 40 subjects (80%) reported on their post-group questionnaires that their dreams were more vividly recalled than usual during and following the workshop. Their dreams also held a higher emotional content than usual and often this carried over into their waking state (examples provided in the case-studies to follow in Chapter Nine). Some said that they experienced a changed emotional state following the workshop, and following their dreams. Examples of subjects’ feedback on the return questionnaires on dream vividness are detailed in Table 8.14.

8.5.2 Commonly recalled dream images and dream themes

Women’s dream transcripts, recorded via a dream diary, were studied for content and Commonly recurring character images and themes were identified. A more detailed qualitative case-study of women’s dreams is taken up in the Stage Three data analysis in the following chapter.
Table 8.14: Examples of women’s reports on their dreams recalled during and immediately following the workshop (detailed in post-group questionnaires).

- “My dreams were the most vivid I have ever had for the five days after the workshop”
- “After the workshop I felt terrific. Since then I seem to have come down to earth. I don’t normally remember my dreams. I did for the first week after the workshop. I feel much more integrated”
- “My dreams were very vivid once they were brought into consciousness, but they were memorable only in parts. I have not had these dreams with such clarity as if they were meaningful. In my dreams, feelings of joy, hope, and awareness have come through. I am left more and more with feelings of emotional peace instead of unresolved feelings of the workshop”
- “The texture of all the dreams was very realistic. The people, although unknown seemed familiar. The colours were brighter and clearer, especially the trees and flowers. Through my dreams, I feel I am hastening the integration of myself”
- “I found the course very helpful for focusing on areas that need attention. It also stimulated regular dreams which I have not had for some time and I have been able to record at least one dream a night. I feel very motivated to keep pursuing the freedom and trust of the woman who runs with the wolves”

Listed in Table 8.15 are the most frequently identified images that featured in a prominent way in women’s dreams. They are described in descending order of frequency in which they featured in women’s dreams. Included, are the numbers and percentages of women who attached a strong positive or negative feeling state to the dream images.

Table 8.16 describes the common themes attached to the images (above) commonly recalled in dreams. These are taken up in greater detail in the case-studies to follow.

Not surprisingly, male and female images commonly featured in women’s dreams. Noted were the percentages of women who featured prominent negative male figures (n=29, 73%) compared to the negative presentation of female images (n=20, 44%) (see Table 8.15). An interesting finding was that commonly, female and male images were staged in threatening or antagonistic relation to one another. Case examples are studied in the chapter to follow.
Table 8.15: The most frequently recalled images in women’s dreams and the percentage of women whose dreams they featured as prominent images.

<table>
<thead>
<tr>
<th>Dream Images</th>
<th>Type</th>
<th>Number of subjects who recalled these images (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human Female Images</td>
<td>Positive</td>
<td>45 (90%)</td>
</tr>
<tr>
<td></td>
<td>Negative</td>
<td>30 (66%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>20 (44%)</td>
</tr>
<tr>
<td>Human Male Images</td>
<td>Positive</td>
<td>40 (80%)</td>
</tr>
<tr>
<td></td>
<td>Negative</td>
<td>13 (33%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>29 (73%)</td>
</tr>
<tr>
<td>Infant/Child/Youthful Images</td>
<td>Positive</td>
<td>36 (72%)</td>
</tr>
<tr>
<td></td>
<td>Negative</td>
<td>23 (64%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>20 (55%)</td>
</tr>
<tr>
<td>Animal Images</td>
<td>Positive</td>
<td>29 (58%)</td>
</tr>
<tr>
<td></td>
<td>Negative/Threatening</td>
<td>10 (35%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16 (55%)</td>
</tr>
<tr>
<td>Shadow Images</td>
<td>Positive</td>
<td>28 (56%)</td>
</tr>
<tr>
<td></td>
<td>Negative/Threatening</td>
<td>4 (14%)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>19 (68%)</td>
</tr>
<tr>
<td>House Images</td>
<td></td>
<td>20 (40%)</td>
</tr>
<tr>
<td>BBQ Scenes</td>
<td></td>
<td>10 (20%)</td>
</tr>
<tr>
<td>Toilet References</td>
<td></td>
<td>8 (16%)</td>
</tr>
</tbody>
</table>

Over half of the women who produced dreams reported prominent shadow images and these were often featured as negative images that were threatening or antagonistic to the dreamer-subject (viz., 68%; see Table 8.15). Youthful images were also commonly cited in dreams. These youthful images were sometimes staged as deviant, though some were featured as helpful. These youthful images identify undeveloped aspects of the self that are poised for development. Their deviant status, it is suggested, varies depending on the level to which the aspects they represent are repressed and judged by the dreamer to be bad and dangerous. The baby images (infant, human and also animal images)
which featured in dreams commonly had a threatening theme. Examples are provided in the case-studies in the next chapter.

Table 8.16: Themes commonly attached to the images (detailed in Table 8.15) recalled by women in dreams.

| Male and Female Images: | often female images staged in threatening positions by male images. |
| Infant/Child/Youthful Images: | more often female, and depicted as depleted, sick, waffly or undeveloped. |
| Animal Images: | these often appeared as entrapped, dead, near death, or disseminated images, or animals at risk of potential harm. |
| Shadow Images: | (usually identified as male) staged as deviant or as antagonistic, threatening or barricading or obstructing the dreamer. |
| House Images: | scenes depicting structural aspects (roof, basement, upstairs, kitchen, bedroom, hallway). Houses with a common theme of actively deteriorating or breaking down under the force and exposure of natural elements. |
| Other: | scenes depicting barbecue scenes, or featuring a toilet or reference to a toilet block. |

Of the 50 subjects who recalled dreams following the workshop, 58% (n=29) staged animal images in a prominent way in their dreams (see Table 8.15). The most common animal images were of wolf, dog and cat. Very often, these animal images were staged as dead or near-dead or depicted as threatened with death (i.e., as strangling, suffocating or their life force being in some way depleted). Such images portray the animal-instinctive-self as repressed and at the same time, attempting resurrection within the psyche. They lend support for Estes’ central tenet that the animal-instinctual-self is repressed in women and poised for conscious development. In other dreams, these animal images were staged as threatening or dangerous to the dreamer.

An interesting finding was that 56% of subjects (n=28) produced prominent shadow or black images in at least one of their dreams recalled during or following the workshop. These included darkened human or animal images. Often these shadow images were identified as male human images and staged in hostile, threatening, or antagonistic
position (e.g., stalking) in relation to the dreamer. These shadow images were commonly featured as barricading or obstructing the dreamer, and commonly these dreams raised fear in the dreamer. Male shadow or black images were more commonly recalled than female shadow images. The female shadow images were less often staged as hostile to the dreamer-subject relative to the male shadow images. Shadow or dark animal images also featured in 26% (n=13) of women’s dreams. Animal-shadow images also featured in 24% (n=12) of women’s dreams and this lends support for Jung’s locating the animal-self in the archetype of the shadow. These animal-shadow images were usually represented in dreams as wolf, dog or cat images, and usually, they were staged in threatening positions in relation to the dreamer or the images had a threatening theme. Almost all subjects who reported shadow dreams attached a strong emotional response to the dream image and reported a powerful reaction to the dream, either during or after the dream. Examples are provided in the next chapter.

Houses prominently featured in 40% (n=20) of women’s dreams. Noted was the frequent appearance and reference to basement scenes or scenes staging the upper levels of a house, images that Freud equated with the structures of the id (basement) or ego (roof or upper levels). There were frequent scenes depicting the structural breakdown of houses and often caused by natural disasters such as fire, leakage, floods or similar natural disasters. The roof (symbolising the ego) was in some instances portrayed as destroyed or damaged by elements such as fire, rain, or water. Commonly, the cause of the damage came from the basement (repressed unconscious) of the house. These dreams, it is suggested and discussed in greater detail in the next chapter, denote the structural breakdown of defences alongside the lifting of repression around instinctually-based elements.

Toilet scenes and barbecue scenes were interestingly among the other recurring images in women’s dreams. There was recurring reference to toilet-block images which might be thought of as symbolising the abject, the rejected expelled-self or might denote a compulsion to expel an aspect of self. Examples are provided in the next chapter. Barbecue scenes, on the other hand, might denote the alchemical process referred to by Jung (discussed in Section 5.2), that is, the coming together of opposites, since they concern the cooking and eating of meat, and digestive processing. Such images might
be thought of as denoting the integration and processing of the animal-instinctual-self and archetypal development.

8.6 Summary of Stage One and Stage Two Data Analysis

Stage One data analysis identified that women respond positively to Estes’ myth and archetype notions when operationalised in a group workshop format. Women perceive a positive value in the myth exercises. In keeping with Estes’ claims, women feel severed in their connection with the instinctual-self. The participants generally felt strengthened in their connection following the workshop.

Stage Two data analysis identified that women’s dream rate and dream vividness increased following the workshop, suggesting the myth intervention was useful for effecting archetypal processing around the repressed. Recurring hostile masculine images in the dreams thought to correspond to the animus, and staged as antagonistic and threatening to the dreamer, lent support to Jung’s notion of women’s animus-possession. Recurring animal images were identified, which were often presented as threatening, or as threatened with death, lent support to Estes’ notion that the animal-self is repressed. Evidence of this was also found for the recurring shadow images in over half of the dreams recalled by women following the workshop. This supports Jung’s idea of locating the repressed animal-self in the archetype of the shadow.

8.7 The Chapter to Follow

These content of women’s dreams described in Stage Two analysis are now studied in greater detail in Stage Three data analysis in the next chapter.
9.0 Overview

This chapter concerns the qualitative case-study of women’s single and sequential dreams recalled during and immediately following the workshop. Study was made of dream content, dream theme, character images, and dream structure from primarily a Jungian theoretical perspective. Where possible, dreams were additionally studied from a Freudian perspective. Comparisons are also made with Estes’ (1992) notions.

The aim of the case-study dream analyses was to test Estes’ central tenet that the animal-instinctual-self is repressed in women but is poised for development in the conscious. The study was also interested in the power of myth for bringing about psychic structural change and integration of polarised elements/aspects of the self in women. The study thus attempted to identify the developmental patterns set in motion by the myth intervention used in the workshop. For this purpose, a number of women’s sequential dreams following on from the workshop are studied and examined for their fit with the developmental theories of Freud and Jung.

In order to examine Estes’ tenets from a Jungian perspective, an attempt is made to identify elements pertaining to Jung’s shadow archetype (discussed in Section 5.7.1) and also animus archetypes (discussed in Section 5.8.2). The purpose of this exercise was to establish whether these archetypes are implicated in feminine instinctual development and instinctual repression.

A Freudian perspective is brought to bear on the structural aspects of the id, ego and super-ego (Section 4.2), and any Oedipal elements (discussed in Section 4.4.3) are identified for purposes of ascertaining developmental psychic shifts secured in the dreamwork. Evidence of Oedipal elements suggests developmental and structural change has been secured in the dreamwork. This follows Colman’s (1996) hypothesis.
that archetypal development involves the archetype’s freeing itself from the repressive ties of the Oedipus complex.

9.1 Subjects and Dream Selection

Subjects selected for case-study were workshop participants who met the following criteria:

- Returned their post-group questionnaire dream diaries in the required period (five days following the workshop);
- Whose dreams were exemplary of common dream themes recalled by women during and following the workshop (identified in Stage Two data analysis);
- Whose dreams inform on various theoretical issues discussed in the preceding chapters.

9.1.1 Questions asked

The questions addressed in the study and taken up in the dream studies concern the following:

- Whether women’s dreams reveal the animal-self as repressed but poised for development in the conscious;
- Whether dreams identify the instinctual-self as intrinsically tied to the feminine principle;
- Whether the dreams following on from the myth-workshop show developmental patterning;
- Whether dream patterns follow the storyline of myths used in the workshop (thereby implicating the elucidatory power of myth for archetypal development);
- Whether dreams implicate the shadow or animus archetypes (Jung) in feminine-instinctual development and repression (discussed in Sections 5.7 and 5.8);
- Whether Oedipal elements (Freud) emerge alongside archetypal feminine-instinctual development (testing of Colman’s 1996 hypothesis, see Section 5.14.1).
9.1.2 Assumptions of the dream studies

Assumptions of the dream studies conducted in this study and discussed in the previous chapters are summarised as follows:

- Dreams reveal repressed unconscious elements that are poised for development in the conscious;
- Dreams can be analysed for their structural content and psychic defence structures (Freud, discussed in Section 6.0);
- Dream characters describe various sub-personalities/self-potentials and have archetypal associations (Jung, discussed in Section 6.2.1);
- Sequential dreams can be studied linearly for their developmental patterning (Section 6.3);
- Dreams carry residuals of the day and thus, when recalled during and immediately following the workshop, are relevant to the workshop material, that is, myth intervention.

It should be noted that the dream analysis adopted in the current study is not the same as working in-depth with clients where they are allowed to interpret with guidance.

9.2 Animal Dreams: Single Dream Case-Studies

Identified in the previous chapter, in Stage Two data analysis (Section 8.5.2), was that animal images featured in 29 (58%) women subjects who recalled dreams during or immediately following the workshop. The dreams of the following subjects are exemplary of animal dreams recalled by women.

9.2.1 Subject Kay (aged 35 years, massage therapist, married)

Dream transcript (first day of the workshop)

I dreamt that my son and myself and another person were bathing guinea pigs in ice-cream containers. We fully submerged these animals and while they were under, their faces looked like kittens. We kept them under water for longer than was possible for them to survive but when they emerged, they acted normally as if nothing had happened.
Dream analysis

Kay’s dream depicts an instinctive-potential that is submerged i.e., repressed and underwater. Water in dreams has generally been understood as representative of the feminine unconscious (Stevens 1995). The dream thereby illustrates Estes’ (1992) central tenet that the feminine-instinctual self is repressed in women. This instinctive-self is identified in the dream as emerging from a repressed state, unharmed and unscathed. Thus, Kay’s dream also fits with Estes’ contention that the feminine-instinctual-self is indestructible i.e., can re-emerge unscathed from a former submerged or repressed state. This theme fits with the archetypal function Estes attaches to the feminine self-instinctual, the ‘Life/Death/Life Mother’ function. She means by this the archetype’s function of retrieving and bringing into consciousness aspects of the feminine-self that have been split-off and rejected or culled by the civilising process. That the dream follows the myth intervention (recalled the night after the first workshop) supports the hypothesis that myths used in the workshop function to lift repression around instinctual elements. This function is also suggested by the dream’s similarity to the myth of Skeleton Woman used in the workshop; a myth that portrays the retrieval and re-emergence of an instinctual-self from under-water.

9.2.2 Subject Ruth (aged 45 years, artist, married)

Subject Ruth recalled a dream during the workshop that depicts her animal-self as restrained and entrapped and attempting resurrection within the psyche.

Dream transcript (first day of the workshop)

I awoke from a frightening dream where my black cat went to get down from my lap and I tried to keep him there. It was perched on a bentwood chair, which was lying on its side, and the cat jumped through the curved back support and caught his head in it. He slid down to the narrow part and struggled and fought and nearly choked until I managed to set him free. He was very exhausted and sat quietly on my lap. Some one said – “It uses all your life force when you go so close to loosing your life”.

Additional notes provided by the subject

I was truly terrified in this dream, I was very upset. While writing this, I could hear the flying foxes in the trees outside - they seemed to be making strange, choking, meowing sounds.
Dream analysis

Subject Ruth’s dream has her restraining her black-cat (instinctual-self). The dream denotes a state of tension around repressed instinctual-repression. When the cat tries to get free it nearly strangles and continues to struggle to free itself. Ruth’s dream describes the instinctual self as struggling to free itself from the clutches of repression. It fits with Estes’ hypothesis of women having a repressed instinctual-self poised for conscious development. The dream imagery supports the hypothesis that the myth intervention had an elucidatory function in lifting repression around instinctual elements.

The cat in the dream is black, suggesting involvement of the shadow archetype where Jung located the split-off animal-instinctual psyche (discussed in Section 5.7). Jung describes how archetypal development often necessitates an encounter with the shadow archetype. Anthony Stevens (1999, 1995) argues that shadow archetypal elements can appear in dreams literally as a shadowy figure. This image can often have a theme of restraint denoting a deeply repressed state. The black cat may signify a potential in Subject B that she consciously judges as bad or unacceptable.

At the point at which the cat manages to free itself from Subject B, it once again gets caught in a chair and nearly strangles. This is interesting from a Freudian point of view. Freud says that once life instincts are activated, the super-ego acts to drive the elements back to a repressed state again. He describes this as the life state being driven back to death. Freud’s model also describes the great deal of tension set up in the psychic apparatus attached to this process. Also apparent in Ruth’s dream is evidence for the Freudian/Jungian notion that a sizeable sum of psychic energy is deflected away from the self and onto the active process of repression as aspects of the self aim for conscious development. This aspect is demonstrated in Ruth’s dream dialogue, “it uses all your life force”.

It is particularly noteworthy that the strong emotion elicited with the dream imagery of the strangling cat carries over into the subject’s waking state: She awakes and hears flying foxes outside “making strange, choking meowing sounds” and she is highly emotive and fraught. This fits with Estes’ conjecture that the repressed instinctual-self has buried alongside it a sizeable sum of emotional energy and affect that when discharged and integrated in the ego can serve the instinctive-intuitive sense that she
describes as ‘gut instinct’. Estes believes that processing and integrating this affect and energy is of pivotal to women securing a stronger instinctual connection. Freud describes this release of this emotional energy into the mental apparatus as ‘castration anxiety’, which he views as being brought about by re-activation of the Oedipal complex. This castration anxiety Freud equates with the ego’s fear of death with activated instinctual elements (described in Section 4.1).

**Commentary**

Ruth’s dream illustrates mechanisms attached to feminine repression and describes the restraints on the life instincts to develop. Her dream further highlights the sum of buried emotion and affects attached to instinctual repression. The dream informs on clinical matters, namely, the need for emotional-processing work attached to feminine-instinctual archetypal development. Support was also found for Freud’s notion of repression.

9.2.3 **Subject Bev (aged 39 years, graphic designer, divorced)**

Bev’s dream similarly describes an instinctive-self that has been killed-off, that is, repressed. Bev’s dream is analysed separately from the theoretical viewpoints of Jung and Freud as her dream was thought to carry elements relevant to both theories.

**Dream transcript (second day of the workshop)**

_I dreamt of being at a family friend’s gathering for a barbecue in the back yard of the house where I grew up. I went into the laundry downstairs to fetch something and was alarmed to find three bodies of dogs. They were different types, all rotting and stinking and full of maggots and even rats eating the flesh. I tried to get my brother to help me to get rid of them before the guests saw them but he didn’t appear to be worried at all and he wouldn’t help me. I was very upset and woke up distressed._

**Jungian dream analysis**

Bev’s dream describes her finding three dead dogs (animal-self) in the basement (unconscious) of her family home. It denotes that her instinctual-self as having been killed-off, and left to rot. In the imagery is Bev’s psychic attempts to exhume aspects of her self which have been neglected. This tripartite (three dead dogs) imagery also demonstrates how aspects of self are subject to splitting when repressed. This also corresponds with Jung’s notion of the ‘split’ or ‘divided-self’ which Jung conjectures, precedes an individuation process that involves integration of polarised elements.
The tripartite dog imagery in Bev’s dream has some interesting parallel with Hecate, the three-faced mythic image of goddess (discussed in Section 3.5.2), and depicted in myth and art as a distinctly feminine goddess (her tripartite image is featured in Appendix E). She is thought to represent the three menstrual ages of women and she is typically depicted as the maiden, mother, and crone. As a moon goddess, Hecate has been aligned with the nature cycles, the waxing and waning of the moon and with the feminine unconscious. Hecate has also been described in myth as the Life/Death/Life Mother and much along the lines of the archetypal function Estes attaches to the feminine-instinctual-self (discussed in Section 1.2). The tripartite imagery in the dream thereby lends support for the claim that feminine-archetypal elements along the lines of the Life/Death/Mother have been activated in the dreamwork. It lends support for the notion that myth served a useful tool in activating repressed feminine elements and helped facilitate archetypal processing.

Noted is the entry into the dreamwork of the animus image (brother), staged towards the end of the dream who refuses to lend the dream subject any help or support and suggests animus involvement in instinctual repression (discussed in Section 5.7.2). The dream imagery fits with Jung’s notion of women having a repressed animus. In a repressed undeveloped state, the animus is unable to support the feminine side or steer its development.

Commentary

Bev’s dream lends support for the hypothesis that the animus is somehow implicated in feminine-instinctual development and also, instinctual repression. This conjecture is examined in greater detail in the dreams to follow.

Freudian analysis

Bev’s dream imagery also carries elements amenable to a Freudian analysis. Bev’s dream in particular describes in graphic detail the stinking, decomposing state of the three dead dogs. As such, the dream symbol posits the juxtaposition of life and death that Freud claimed were in strongest opposition with onset of the Oedipus complex (discussed in Section 4.2.3). The tripartite dead dog imagery, in addition to representing the transformation symbol of Hecate, may also signal entry into the dreamwork of the Oedipal triad (child-parent-couple arrangement) attached to the Oedipus complex.
which, Freud argued, underpinned feminine-instinctual repression. Freud maintained that the Oedipal complex is once again re-activated in consciousness in circumstances of psychic demands for growth or when differentiation between self and Other comes into play (Britton et al. 1989). This triad symbol arrangement implies object relations of distinct entities participating in differentiated relationships. According to Britton et al., it corresponds with the child’s ability to communicate with items external to the paternal dyad, and thus represents a cognitive configuration in which two differentiated aspects of self relate around some third term external to the dyad.

Commentary

The dream involves activation of the feminine archetype function of the Life/Death/Life Mother which Estes aligns with the instinctual-feminine aspect. Oedipal derivatives were also identified in the three dead dogs imagery, suggesting Oedipal elements are activated alongside feminine archetypal development. The dream patterning lends support for Colman’s (1996) hypothesis that archetypal development involves vicissitudes of the Oedipal complex. The dream provides a useful example of women’s feminine-instinctual repression. It also demonstrates archetypal processing activated in the dreamwork.

9.2.4 Subject Rita (aged 45 years, unemployed, housewife, married)

Dream transcript (second day of the workshop)

I was looking after Neville’s (neighbour) dog, Misty (a tiny white Maltese). I went round to feed the dog. I was talking to the kids and passed a Ute and walked up the driveway, which was the side of my house. On the grass there was thousands of black pellets like bullets. I couldn’t walk. I got onto the concrete path and there were lots of blood and chicken pieces. I thought someone was dead. I got Misty, she smelt the chicken, I picked up a thigh and she ate the lot in one foul swoop!! (Included in the dream transcript).

Jungian Dream analysis

Rita’s dream describes her psychic attempt at making connection with the animal-instinctual psyche, depicted in her going to feed the neighbour’s dog, Misty. Rita’s dream also demonstrates how her attempts at making this connection are blocked and impeded in the dream by thousands of black pellets on the grass where she can no longer walk. The black pellets imagery suggests involvement of shadow elements.
attached to archetypal processing. The dream demonstrates the split between consciousness and instinctual elements.

**Freudian dream analysis**

Attached to Rita’s path to her instinctive-self being blocked, Rita next dreams of blood and chicken pieces on the path denoting a killed-off animal-self with attempts at making instinctual connection. This fits with Freud’s model. Here, attempts at making connection with instinctual forces are usually met with counter-attempts by the ego and stringent moves of the super-ego to censor and prevent this connection. That Misty consumes the chicken thigh pieces “in one foul swoop!” may demonstrate fears/phantasies/beliefs Rita has of being consumed and engulfed by the instinctive-psyche if she were to make connection with it. This fits with tenets of Estes. According to Estes, the animal-instinctive-self is subverted by factor of collective fears and beliefs that humans have around instinctual and feminine elements and these she says centre on phantasies surrounding engulfment, of being taken over by one’s own primitive nature. Freud extends this notion further when describing how the ego reacts to the threat of intrusion of primitive id (instinctual) impulses with fears of its own death, whereby the ego enlists the super-ego to institute re-repression. Melanie Klein’s analysis of early infant behaviour, discussed in Section 3.3.1, adds to this understanding of fears surrounding feminine-engulfment which she claims arise in early infancy. Klein describes how the mother (maternal imagos) is split into good/bad objects and is experienced by the infant as all-powerful and equally, all-engulfing and destructive. Dinnerstein (1976), it was discussed, extends Klein’s view to explain the aetiology of misogyny.

**Commentary**

Rita’s dream identifies cognitive components attached to feminine and instinctual repression. These appear to centre around phantasies of engulfment and fears of being taken over and engulfed by one’s own instinctual psyche. These phantasies appear to steer feminine repression. The dream identifies Rita’s attempts at making connection with her feminine-instinctual aspects (described in her dream of going to feed the neighbour’s dog). This theme suggests that the myth intervention used in the workshop was an effective tool for elucidating the instinctual connection. The dream informs on matters of clinical significance, namely, the activation of a strong defensive posture in
the client attached to feminine and instinctual processing. It further provides an interpretative framework that needs to include fears of engulfment, thus enabling the client to become more conscious of them. When these fears remain unconscious, the client is likely to act them out in therapy as if they were true.

9.2.5 Subject Celia (age 47 years, psychologist, divorced): Sequential Dreams Case-Study

Celia recalled a number of dreams during the workshop that, studied together and linearly, identify developmental archetypal patterning around instinctual elements. Celia’s dreams are discussed separately and then analysed together for their developmental patterns.

Dream transcripts

Dream One (evening, first day of the workshop)
I had booked into a motel room unit. I had been there before for work. It was a divided room. It was unusual in that there was a double bed all made up OK and a single bed not made up. There were dishes in the sink. The fridge was full of two half-eaten roasts (one pork with crackling) and the rest of the fridge was crammed full with huge pieces of meat in plastic wrappers, crammed full. The meat was a very dark red in colour. The kitchen bench is a mess. There’s coffee and biscuits - like a person’s home kitchen, not a motel unit. There was food in abundance. There was alcohol, which was expensive and unusual liquor bottles, which were empty. The spirit bottles were half-full. I called the housekeeper and complained. I had spent one night here, but said move me to a properly made up room for tonight and no charge for the last night. She didn’t seem to think this was an unusual event. There were chunks of meat stored everywhere. I said how could the housemaid leave it like this and rent the room out again. I used to be a housemaid in Austria, so I knew this really couldn’t happen.

Dream Two (same evening, first day of the workshop)
I was with a group of people, entertaining business people. Someone’s wife says ‘I don’t know all these people’. It was an elegant lunch place. I was sort of observing, not fully in it.

Dream Three (morning, day one after the workshop)
This dream was about making lunch for the course group, all sharing and all helping to prepare it. It was just like it was in the kitchen at TAFE where we did our course. Happy. Fragmented. Another dream connected to the course content i.e. myth or group exercise, but it went!

Dream Four (that evening, day one after the workshop)
I was doing the short-listing for jobs. They were senior jobs following a restructuring. There were several big parcels of job applications all sorted into jobs and wrapped in brown paper. The venue was beside a running stream or canal with a bridge over it.
Some people swam in the river. I was asking about the Deputy Commissioner and about the fire job and where the applications were. I think I had come later to this selection process, because I hadn’t read all these hundreds of parcels of applications. It was like I was doing a review of the process. A couple of my friends were in the group. It was a pleasant place and a pleasant experience, but I can’t remember more.

Dream analysis

Dream One

Celia’s dream begins with a divided motel room, indicative of a divided-self. Her dream describes how one bed (one aspect of the self) is not made up (i.e., not formed into consciousness), implicating that an aspect is poised for psychic development.

Celia’s first dream features red-meat images stacked tightly in the freezer of her motel room and describes her instinctual-self as split-off, compartmentalised and frozen (repressed). The tight stacking in the freezer suggests tensions surrounding Celia’s need to control instinctual processing, this particularly relayed in the image of the red meat, which she notes is “very dark red”.

Particularly noteworthy in this first dream is its prominent theme depicting excess, consumption, insatiable appetite and primitive chaos. This conveys that Celia, like Rita, has a fear of being consumed, and taken over or engulfed by the instinctual psyche if she was to connect with it (hence, the red meat is stacked tightly and put on freeze). The dream once again highlights phantasies and cognitive components surrounding instinct, and resistances to instinctual connection which appear to centre on fears of engulfment, excess, and of being taken over by one’s primitive nature. The dream portrays how Celia judges and rejects her animal-self which she aligns with excess and chaos. In the dream, Celia tells the housemaid that the chaotic state of the motel room is totally unacceptable, with her ego needing to adhere to rules of conformity and order. The dream at the same time suggests that her instinctive-self is poised for development.

The meat in Celia’s dream she describes is very dark red. Colour in dreams is often thought indicative of repressed emotion; red in particular indicating repressed rage (hence, the terms ‘red rag to a raging bull’ and the Red Knight of Fury depicted in the Fisher-King myth). It suggests Celia unconsciously invests her animal-self with strong emotion, particularly rage, which she believes will kill or engulf her. According to Estes (1992), the instinctive-self carries healthy forms of aggression necessary for assertion
and boundary setting. This aggression, Estes believes, has largely been culled out of women such that it is left to fester in negative forms which turn in on the self. Estes believes integration into the ego of this stored repressed emotion is of pivotal importance for development of a strong feminine-instinctual connection. Findings of repressed rage in Celia’s dream also fit with Freud’s tenets concerning women’s masochistic personality structure. This he attributes to poor resolve of the Oedipus complex. In Freud’s view, when aggression is repressed, it becomes turned in on the self (discussed in Section 4.2.4). Resolve of the Oedipus complex, he claims, enables the outward steering of this aggression towards wilful action.

**Dream Two**

Celia’s subsequent dream, recalled later in the evening, reveals a dichotomised self. Her dream carries contrasting themes of restraint and civility attached to a business luncheon which markedly varies from the theme of excess and chaos depicted in her first dream. In this dream, Celia doesn’t know the other people, as if describing an aspect of self unknown to her when positioned in her work role.

The image of restraint and civility depicted in Celia’s second dream closely corresponds with the image Celia projected in the workshop group, introducing and describing herself as a “corporate psychologist consultant” working in the area of “organisational management and human resources”. Celia conveyed herself as having a strong investment in a persona of herself as cultivated and restrained, a professional woman who was successful in the dealings of business and management. Viewed through the lens of Jungian theory, Celia’s strong investment in her civilised restrained persona has her judging and rejecting her more primitive instinctual urges that she associates with chaos, excess and loss of control. In Jung’s dictum of the compensatory psyche (Section 7.5.6), the stronger the person invests energy in the persona in a particular direction or aspect, the stronger the energy builds in its opposite, where it accumulates in the shadow. Hence, the stronger Celia constructs a ‘civilised’ restrained persona for herself, the more the instinctual-self is feared, rejected and split-off. When a rejected aspect is pushed into the unconscious, the instinctual-self continues to build a negative energy which can erupt in the conscious in an alarming way. The description of the animal-meat in Celia’s first dream as being a very dark red suggests a building store of negative emotions attached to instinctual rejection.
Dream Three

Celia’s third dream illustrates a development unfolding within the dreamwork. Where the first two dreams describe the self as polarised and split into opposites, Celia’s third dream shows a collaborative and integrated notion of self, and depicted in her working among a collaborative work group. The dream patterning suggests that splits within the self (civilised-self versus primitive-self) are beginning to merge and integrate into a collaborative wholeness and mutual acceptance. This becomes increasingly evident in Celia’s fourth dream.

Dream Four

Celia’s fourth dream identifies a restructuring attached to her work. This collaborative work effort is set in a pleasant nature landscape setting and this has close correspondence with the notions of wholeness, nature-relatedness, and collaborative-effort. This corresponds with what Estes depicts of feminine-instinctual integration. The theme of ‘restructuring’ suggests psychic integration of various feminine and instinctual elements that in the early part of the dream, she needed to keep on freeze i.e., repressed.

Celia has big parcels of job applications to process, suggestive of psychic processing. In this part of the dream she has begun to psychically process elements that before were split-off (earlier depicted as red meat stacked tightly in the freezer). In this fourth dream, Celia asks the Deputy Commissioner (i.e., the orchestrating ego) about her processing (integrating) job application parcels.

Commentary

Celia’s dreams supports Estes’ tenet that the feminine-instinctual-self is split-off and repressed. The dreams also identify the instinctual-self as poised for development. Celia’s dream sequence following the workshop show a forward developmental unfolding involving her integrating opposites within. They carry themes of psychic restructuring and lend support for the hypothesis that myth was a useful tool serving developmental archetypal processing around repressed instinctual elements.
9.3 Dreams Denoting Structural Psychic Breakdown

9.3.1 Dreams of houses ablaze: Single dream case-studies

Stage Two data analysis, outlined in the previous chapter (Section 8.5.3), described that dreams of houses were depicted in 40% (n=20) of women’s dreams following the myth workshop. Many of these subjects recalled dreams depicting houses collapsing under the forces of natural elements (e.g., flood and fire), the latter being more frequently recalled. These dreams, it is surmised, describe the structural breakdown of the ego’s defence system attached to the processing and integration of instinctual elements. The following subjects provide examples of such dreams.

9.3.2 Subject Wendy (aged 42 years, community worker, married)

Dream transcript (morning, second day of the workshop)

*I am at my family home and I had previously been downstairs in one of the rooms playing with some of the little kids of the neighbourhood. Then I am upstairs in the dining room with mum and other siblings (not sure which ones). I can smell smoke in the house. I can hear a siren and I think to myself, it sounds really close, almost on top of us. Then I am halfway down the stairs and I realise, oh my god, the house is on fire. All I can think of is ‘Oh No!’ The kids are downstairs and they’ll burn and it’s all my fault! I start crying and my face is flooded with water like a fountain with my tears. They are literally pouring out. I can’t stop crying. Then I have a garden hose in my hand and I am spraying it at the fire. I am thinking the water pressure is good. The others upstairs realise there is a fire and start running down the hall to the bedrooms to get things. I am hysterical and crying and yelling at them to get back down the hall and outside because the floor may collapse. The fire brigade arrives and it is discovered that the fire started in the toilet downstairs and not where the kids were. I realise it wasn’t my fault after all and I have a great sense of relief.*

Additional notes provided by the subject

*Re-living this dream is really emotional and I feel like crying, but I don’t know why.*

Dream analysis

Wendy’s dream depicts a house (psyche) ablaze with fire and poignantly, the fire ignites from the lower levels of the house (the unconscious) from within the toilet (the abject, the expelled/rejected self). The dream from the outset suggests that the expelled-self is poised for development. The house quickly becomes ablaze with fire and suggests instinctual impulses have been ‘ignited’ in the dreamwork following the workshop intervention. The fire keeps spreading and there is the threat of the upstairs floor (the ego) collapsing, denoting the ego’s fear of death and breakdown of the ego’s defence system.
It is noteworthy that strong emotion was experienced by Wendy both during and after the dream. In the dream, Wendy fears that her children (undeveloped self-potentials) will be engulfed by the fire. Her strong sense of guilt is conveyed in the dream. In the dream she cannot stop crying and there is a ‘flooding’ of tears. Her terror she describes carries over to her waking life. This terror staged in the dream conveys the ego’s fear of death, of being taken-over and annihilated by primitive instinctual forces that have become activated within the psyche.

Commentary

Wendy’s dream, from a structural viewpoint, describes the structural breakdown of the ego and defence system alongside instinctual activation. It suggests myth as useful for lifting instinctual repression. Her dream depicting a house engulfed by fire demonstrates the role played by ego-driven fears with instinctual elements. The dream shows a flooding into the dreamwork of instinctual elements and the defensive posture of the ego in response. The dream also demonstrates the high level of affect activated by the lifting of instinctual processing and the carry-over into waking state, causing some disruption. Clinical implications are that anxiety and defensive resistance can be anticipated in therapy clients involved in archetypal process work. This anticipated response would require careful preparation and guidelines for management of patients in the clinical setting. These matters are taken up in more detail in the next chapter.

9.3.3 Subject Janis (aged 39 years, administrative assistant, remarried)

Janis’ dream expands on themes discussed above. Her dream, recalled the first day of the workshop similarly depicts a house ablaze. That the roof of the house is completely destroyed by fire again demonstrates the defensive posture attached to instinctual processing.

Dream transcript (evening, first day of the workshop)

*I was at a friend’s house with my son. The floor was like black tar. There was a hole in it and under it was water with leaves in it. I looked out the window and saw water everywhere and trees. We were in a fast flowing river. It was a jungle all around but we were not moving.*

*Then I was in an old house, the children were little. I saw a small fire in the roof. Allan (my husband) and I just looked at it for some time. We could not believe there was a fire. Then we started to hit the flames with wet towels, but we could not put it out, it just kept spreading. We had to give up and start back, and then I rang Life Line and started*
telling them what we needed. Then I suddenly realised about the fire. I could hardly get the words out. I told her we needed a fire engine; we had a fire in the roof. They came but the roof was gone, the fire was out. We all sat on the grass in despair, what would we do? There were some people looking at the mess of the house. I could see a man I know in a crowd. I could feel that he wanted to comfort us but he didn’t. I was thinking that I would not phone my mother and tell her, at least not yet. I thought that maybe someone else would tell her and she would come and see me. I looked into a room. There was a girl on a chair with long blonde hair, it was being cut but I could not see who was cutting her hair.

Dream analysis

The dream from the outset depicts a vast flowing river within a jungle, and relays the flooding into consciousness of instinctual elements. The black tar floor suggests the entry of shadow archetypal elements where Jung located the instinctual psyche. The imagery conveys the vast store of emotional energy bound up with instinctual-elements. In Wendy’s dream, her house becomes quickly engulfed by fire and such that the roof is completely destroyed. Here the roof, upper levels of houses, corresponds with the ego and the fact of it being destroyed punctuates Freud’s notion of the ego’s fear of death aroused by instinctual elements. This dream supports the hypothesis that the myth intervention was successful in elucidating repressed instinctual elements. These elements result in a strong psychic defence posture. The dream illustrates themes and fears attached to engulfment by the elucidation of instinctual elements.

Janis’ dream, as with Wendy, features a male animus figure towards the end of the dream who refuses to lend the dreamer-subject any aid or support. This male figure is silent, he does not speak and nor does he comfort her although Janis expects a response from him. His silence suggests something needing to speak, needing to be developed. Poignantly, he is also relayed as someone who could help her. That he appears at the end of the dream suggests that the animus is somewhat implicated in feminine-instinctual development. This inertia and inactivity of the animus figure conveyed in the dream identifies an undeveloped animus but also conveys the animus as poised for development. The dream patterning suggests the animus is intricately involved in feminine-instinctual development, and also in maintaining repression. This latter point is made more evident in the next part of the dream which features a girl whose hair (feminine life-force) is being cut-off.
Commentary

Janis’ dream describes the active enlisting of defence structures and the subsequent breakdown of the ego’s defence system attached to instinctual development. Janis’ dream describes cognitive components, the ego’s fear of death, as underpinning instinctual repression. The dream again demonstrates the phantasies of engulfment attached to instinctual elements and which underlie instinctual repression. The dream further identifies the animus as intricately involved in feminine-instinctual processing. A developmental view begins to emerge that femininity development involves the masculine as well as the feminine principles, as posited by Jung. That the instinctual-self is essentially attached to the feminine principle, as Estes asserts, is yet to be established and the matter is taken up in the subsequent dream studies.

9.4 Shadow Dreams

Shadow images (usually human but some animal shadow images) were found to feature in 56% (n=28) of women’s dreams recalled during and immediately following the workshop. Commonly, these shadow images were staged in dreams as frightening, threatening and deviant. The elements these images represent can be assumed to be deeply repressed and vying for development. These dreams illustrate Estes’ description of the deeply repressed instinctual aspect in women. The following subjects produced examples of shadow dreams.

9.4.1 Subject Helen (aged 43 years, teacher, divorced, re-married)

Dream transcript (evening, day one of the workshop)

I was in a room with people wandering around. The male I was talking to had seen an outsider standing like a shadow or alien just outside the window. I had a sense it was a woman and I had seen her before. I was afraid it was coming to get me and at the end of the dream, I could see dark, shadowy hands reaching for the windowsill.

Dream analysis

Helen’s dream depicts her coming face-to-face with a rejected and neglected aspect of her feminine being where a shadow woman is reaching out for her. The posture describes a feminine-self pushing on consciousness for ego-development, in keeping with Estes’ tenets. The shadow woman shows that a facet of Helen has been split-off and is attempting a psychic connection. It is significant that this aspect is felt by Helen to be alien and harmful. Also noted of Helen’s dream is that a male animus image
features as a male-friend who alerts her of the shadow image, suggesting the animus’ role in steering feminine integration.

9.4.2 Subject Anne (age not disclosed, teacher, married)

Anne’s dream exemplifies dreams categorised as ‘shadow dreams’ but which occupy the outer limits of classification. In Anne’s dream, the shadow image appears at the end of the dream and is not a central character to the dream, but is thought to be significant to the central meaning of the dream.

**Dream transcript (first day of the workshop)**

I was in a group. My son, Matthew, and three other children were playing in a hall nearby which they were supposed to have left. I didn’t want to leave to discipline him, so I stayed where I was, hoping he would behave and no-one would realise he was where he shouldn’t be. Later someone came up and said to me that Matthew was not supposed to be there and that I had better get him out of there. I said this is a school thing and it’s their responsibility to make the kids do what they want them to do, not mine. Almost immediately a lady from the school was outside the building. I was inside. She had one of the other boys who were with Matthew and she was caning him on the back of the legs over and over and hitting his hands with a cane with wispy ends. I was really distraught. I wasn’t happy to see that this is how she dealt with him. I made the excuse that I was going to go to the toilet, which was very distinct. It was the old toilet block from my childhood primary school. As I walked off, I intended to sneak up and catch her hitting Matthew at the back of the other hall (near the toilet block), but she saw my shadow coming and stopped before I could see her doing it. From there I have a loss of memory. I remember going into the toilet.

**Dream analysis**

Anne’s dream reveals that split-off attributes and aspects of self can be cast in shadow and rendered in punitive forms. The dream begins with Anne’s young boy (animus potential) being in the wrong place (misplaced and undeveloped within the psyche). This youthful image suggests an animus poised for early stage development. In the dream, an altercation occurs between Anne and another woman (split-off feminine aspect) over whose responsibility it is, hers or the schools’, to discipline the young boy. The dream thus depicts two diametrically opposed feminine elements, that is, one protective/accepting and the other one hostile and rejecting. The hostile woman is then featured outside the school (outside the ego, i.e., repressed) where she starts to cane and punish another little boy (undeveloped potential). Although Anne tries to intervene and expose the cruelty of the woman, she is prevented when she superimposes her shadow. Anne’s dream reveals the severity and cruelty with which she keeps aspects of her self under dominant submission and restraint by her ego, and conveyed by the cruel
punishing woman. Her dream patterning is consistent with Jung’s tenets on the compensatory nature of the psyche (discussed in Section 5.6). According to Jung, when a self-potential is ignored or left in undeveloped state, it can begin to take on cruel punitive forms that can attack the personality.

Anne’s dream imagery of two diametrically opposed elements, the protector and cruel task-master woman, fits with the research findings (discussed in Section 5.12) of Ross (1989) and Kalsched (1992) who identified split protector/persecutor personality images in many of their patients’ dreams. According to Kalsched (1992), the protector-personality enlists the persecutor-personality to kill-off discrete affects or aspects that threaten to unite with consciousness. Kalsched argues, this prevents the patient re-experiencing trauma associated with these aspects. In keeping with these claims, Anne enlists the persecutor-woman against the protector-woman to prevent her connecting with self-potentials which possibly carry traumatic elements. These appear to be feminine-self potentials that carry a traumatic aspect. As Estes states, they are evident when woman’s instinct has been injured. Because of a traumatic history attached to societal devaluation of femininity and dominance under patriarchy, these neglected elements have been caste in the shadow unconscious, where their energy usurped, they begin to build a negative, cruel character which attacks the personality. Jung believed that when this potential is developed in the conscious and healed of its wounds, these elements can provide the personality an immense wealth of resources and energy.

9.4.3 Subject Noelene (aged 35 years, single, audiologist in private practice, never married)

Noelene’s two dreams recalled during and immediately following the workshop are exemplary of dreams depicting combined shadow and animus archetype images. Developmental patterning is evident in her two dreams, these recalled a day apart and immediately following the workshop. For purposes of eliciting developmental elements from the study, Noelene’s two dreams are each studied from the separate perspectives of Jung, Freud and Estes and examined for fit with the myths used in the workshop.

Dream transcripts

Dream One (second day of the workshop)

*My first dream that I’ve remembered I should say took me by surprise and I remember it with such clarity.*
I was lying in bed, had woken up early morning. There was a strange noise like someone was out in the kitchen. I immediately felt fear. Someone was out there. Then someone was walking along the hallway. He appeared at my bedroom door as a dark shadowy character, faceless, just a dark shadow. I was frozen with fear. He raised his hand and I awoke with a deep gripping fear in my stomach. It then hit me with clarity that I had to kill this dark shadowy character. This was urgent so I tried to drift back to sleep. I had to kill him. I had been paralysed in the first part (of the dream). I had the sensation of being unable to move. This time I was saying to myself, you must attack and kill him, don’t let him get you no matter what. A knife was in the bed, next to me. I grasped it under the bed sheets and was frozen a little longer. But my words repeated in my head. With determination, and with a heavy weight, I jumped out of bed and chased him into the living room. I had to stab and stab and stab before he went down. It was quite an effort.

Additional note provided by the subject

Why is it that I remember this with such clarity? I felt anxious all day today.

Dream Two (day after the workshop)

I am lying in bed. I’m on ground level and have Venetian slim blinds on the windows. I’m awake knowing that someone is outside. I look up and there is a man in a sweatshirt (dark shadow) looking at me. Somehow I envisage a smile from him. There’s fear gripping my stomach. I reach over and grab the hands-free phone beside my bed. I jump out of bed and run to the living room and ring 000 (emergency number). Almost straight away this policeman answers and I whisper my address and quickly say there’s an intruder outside. He says that he and someone will be there in an hour or two. I say, He’s outside, now please come or he will get me. He said ‘Sorry Lady, that’s how it is’. I say – ‘where I live have (sic) a security complex, you will just have to jump it’ and I gave up in disgust. I go to the kitchen and quietly rummage for a knife. I return to the bedroom, he is still there. I climb back into bed and sat the knife beside me, thinking I must kill him, but to do that, I must go out to him or let him in. I didn’t think he could get in otherwise. Then the determination to get him grew. I dreamed of ways of going outside through the front door and sneaking around the house to jump him – but I gave that one up for some reason.

Somehow I was out of bed in the kitchen looking for a sharper knife, I found it and started sharpening it. It gets mixed up here -- I was making phone calls to invite people over for a barbecue. This was to entice him in. Then I was lying down with a group of people sleeping and finishing my dream. I would doze in and out, and there was a friend, Keith, and his girlfriend sitting there and we were chatting. There was some comment about being there for the barbecue about catching this man - I said I must sleep or he will get away. All the time there was a strong feeling of fear that he was pacing outside waiting for me. I didn’t get to kill him.

Additional notes provided by the subject

The last few days I have been full of minor disasters. I am negotiating a new lease on premises and feel very uncomfortable with this role of bargaining. It is a game that somehow doesn’t make me happy. It’s about commitment to myself. I felt good after your sessions (the workshop) but the hassles and my intolerance seem to take over as the week progresses.
Jungian analysis

Noelene’s two dreams take up the theme of her being stalked by a male animus image rendered in shadow. Although the stalker man remains in shadow (and thus concealed from her ego) across the two dreams, he is relayed in the second dream as a much less malicious figure compared to the first dream. As such, the dreams reveal patterning suggestive of differentiating shadow and animus archetypal elements.

The first dream describes the man breaking into her home. In this first dream, the deviant and prominently fearful representation of her male shadow/animus image culminates in a dramatic scene at the end of the dream where she knifes him down. Her dream describes entry into the dreamwork of a malignant undifferentiated shadow/animus image. Her knifing of the image suggests an attempt on her part to cut-down and, in a way, separate herself from the maliciousness with which these combined archetypes are aligned when in undeveloped state.

Noelene’s shadow dream is very much in keeping with the shadow dreams discussed by Jungian analyst Stevens (1999, 1995) and described in Section 5.7.1. Stevens discusses how, in dreams, the shadow can be commonly experienced as a disturbing, dangerous image that is hostile to the self. This, Stevens reasons, is because the shadow contains rejected parts of the self that are felt to be hostile. Stevens writes:

… and it is quite common for a patient to bring a dream in which [the patient] finds herself in a house, outside which there is some potentially dangerous or sinister figure who wants to get in. Alarmed, the dreamer goes around the house bolting and barricading all the doors and windows but, as she does so, an uneasy feeling grows that these actions are futile and that, whatever she does, the intruder will succeed in intruding. (Stevens 1995: 209)

Stevens discusses that when people are threatened by a shadow dream such as this, it is because they do not wish to face up to the implications, they prefer to keep unacceptable aspects of themselves hidden for fear of losing status or suffering rejection. Stevens concludes: “Thus, the hostile figure lurks outside the house, but it is characteristic of the individuation process that the shadow should inevitably wish to abandon its outside status and intrude i.e., to gain entrance to the conscious personality in order to promote wholeness” (Stevens 1995: 209).

The shadow-man dream image in Noelene’s dream closely fits the male predator of the female psyche that Estes identifies with the Bluebeard character in the Bluebeard myth.
According to Estes, the Bluebeard character within the psyche serves a useful function for a woman’s development, and in particular, highlights the need for women to psychically cut down the ‘predator’. She writes: “Bluebeard is one of the teaching tales for women who are young, not necessarily in years, but in some part of their mind. It is a tale of a psychic naiveté, but also of a powerful breaching the injunction against ‘looking’ and finally cutting down and rendering the natural predator of the psyche” (Estes 1992: 65)

The theme of threat and masculine take-over of the feminine element, evident in the stalker man’s relentless pursuit of the dream-subject, identifies Noelene’s state of ‘animus possession’ as described by Jung (see Section 5.8.3). Jung notes that women’s integrating the animus into the rest of the personality can be particularly problematic when it involves integration of the masculine Logos component. For this reason, the animus figure is able to attract so much psychic energy and to a certain extent the animus image can be experienced as an overwhelming autonomous figure for any woman who comes to negotiate it. Jung argues that the more the animus is repressed and undeveloped in a woman, the more deviant and predatory this image becomes. This deviant representation of the undeveloped animus is clearly portrayed in Noelene’s first dream and as a repressed aspect, it is rendered in shadow. The theme of pursuit in the same dream suggests that the combined shadow/animus figure is poised for development. This problematic resolution of the animus problem is evident in the disruption and anxiety Noelene experiences in her outer waking state, and is relayed in her transcripts following the dream. She describes minor disasters attached to negotiations with a new lease on her professional premises. These outer conditions mirror some of her inward attempts to integrate psychic elements.

Dream Two

The second dream once again takes up the theme of her being pursued by the stalker. He continues his pursuit but in this second dream, the antagonist is cast as a much less maliciously aligned figure. In fact Noelene describes how at one stage, she even anticipates a smile from him and she begins to ponder about her need to kill him. This changed attitude across the dreams suggests a developmental shift in relation to how she rejects these elements and judges them to be bad and hostile. It also reveals a gradual differentiation of animus/shadow elements. This developmental patterning is also
conveyed in the second dream by the entry into the dreamwork of organising and socialising attached to the barbecue scene. The barbecue, a typical Australian event, takes up metaphors of fire and usually involves the cooking of meat and conveys Jung’s idea of alchemy and involves the blending and digesting of opposites (discussed in Section 5.2). This cooking of meat and alchemy also links to Claude Levi-Strauss’s notion of the movement from nature to culture through cooling.

Noelene’s dreams describe a pattern of gradual integration of animus, shadow and feminine-instinctual elements. Evidence that her animus has begun to cease its take-over of the feminine element and be integrated is apparent in the second dream in the barbecue scene with the entry of a preserved couple-image. The dream imagery as a whole shows a pattern of archetypal development following the myth intervention. It suggests myth is a useful tool for assisting this process.

**Freudian analysis**

Noelene’s dreams carry an array of Oedipal elements and are amenable to a Freudian analysis. An attempt is made to identify Freud’s defence and mental apparatus, namely, the id, ego and super-ego structures and where indicated, other Oedipal elements.

**Id, ego and super-ego structures**

From a Freudian perspective, Noelene’s id structure involving repressed instinctual elements is located in the corresponding dream character of the dark shadowy predatory figure. This character portrays her instinctual elements as trying to gain entry into her ego. In the dream, Noelene takes up the position of her own ego. In the first dream her ego is presented in a threatened and defensive posture with entry of id instinctual elements into her ego-home. Whereas, in the second dream, she engages the super-ego (positioned in the images of the police and security system around the home) to institute protective measures. The censoring function of the super-ego is best captured in the scene of her knifing-down the predator. It denotes the censoring of instinctual elements.

A developmental shift in her defensive posture is evident in the second dream. In the first dream, Noelene’s super-ego is definitive, decisive and entirely successful in serving its censoring and killing-off function, and corresponds with what Freud refers to as a harsh unmodified super-ego function attached to the early Oedipal phase.
A more modified super-ego function attached to the resolution of the Oedipus complex (Section 4.2.2) is apparent in the second dream. Here, the super-ego is discernibly more delayed in its stringent censoring function, and evident in the non-compliance of the police to secure a protective function. Further, there is entry into the dream imagery of more organising and social elements with the staging of the barbecue scene. The stalker furthermore is less maliciously intended and she ponders about her need to kill him.

Oedipal elements

The predatory shadowy male figure that features so prominently in Noelene’s dreams might be thought of as symbol container for the repressed forbidden Oedipal wish for the father. As Freud saw it, because the Oedipal wish is so forbidden and so taboo, its disguise is secured in the dreamwork by its image being rendered unidentifiable and in shadow. Hence, the idea is killed-off within the knifing scene. The knifing scene might also be seen as staging Noelene’s sadistic wish towards the Oedipal mother. In this scenario, Noelene is killing-off the maternal imagos within the self, as well as killing-off her feminine aspect. This self-punishment fits with Freud’s attributing women with a masochistic psychology which he equated with a poorly resolved Oedipal drive. In this scenario, aggression is turned inwardly and against the self, giving rise to a sadistic guilty conscience as well as castration anxiety. This anxiety activated by the Oedipus complex was apparent in her following waking state and interfered with her work and function. It is a sign that something internally has been killed-off.

Dream two identifies significant modification of castration anxiety and the harsh super-ego function attached to resolve of the Oedipus complex (discussed in Section 4.2.2). In Noelene’s second dream she was able to stage a reappearance of the stalker, suggesting an idea that the Oedipal-couple have survived her sadistic attacks. In this respect, the dream may be thought to serve a useful symbolic function for containing difficult drives and impulses, the symbols of which enable these difficult impulses to be enacted without destroying the ‘body’ of the dream. In one sense, the feminine identity survives the murder scene and such this aspect can be integrated.

There is a noticeable change in Noelene’s attitude towards the stalker in the second dream, revealed by a changed positioning and placement of the stalker. He is this time staged outside the house as opposed to inside the house as in the first dream. This denotes a more differentiated image that has become separate from the ego. He also has
less malicious intent, in that he takes up a somewhat voyeuristic position outside the house peering through the venetian blinds. This voyeuristic stance parallels with what Freud described as the ‘observing ego’ to which he attributes to onset of resolution of the Oedipus complex. Psychoanalysts Britton et al. (1989) (Section 1.3) discuss how the voyeuristic positioning conveys the child’s ability to mentally represent in phantasy the parent-couple-in-intercourse without at once succumbing to the impulse to destroy the united couple. It corresponds with a developmental stage linked to resolve of the Oedipal complex. The authors relate this to a developmental stage corresponding with the ability to begin make mental links, to think creatively, to build on concepts and the capacity for insight.

Some resolve of the Oedipus complex is suggested with the staging in the second dream of the barbecue scene involving socialising elements as well as entry into the dreamwork of a preserved couple image. The entry into the dreamwork of a preserved Oedipal couple image compares with the killed-off images in Noelene’s first dream. In the barbecue scene, Noelene is interacting with the couple image and this triangular arrangement corresponds with the child-self’s ability to interact with a preserved Oedipal couple-in-intercourse without succumbing to the sadistic wish to kill off. Noelene’s second dream thus demonstrates her ego as stronger, less threatened, and more in a position to accommodate instinctual elements.

Commentary

Noelene’s dreams indicate significant developmental processing and structural change across the two dreams. The dream describes how instinctual elements entailed in a predatory male dream figure have come to be gradually integrated with the production of a more positive image in the second dream. The dreams demonstrate some modification of the super-ego function and entry into the dreamwork of more social organising elements attached to instinctual integration. The dreams describe re-activation of the Oedipal complex, followed by partial Oedipal resolve (second dream). By that, the dreams relay structural psychic change secured by the myth intervention. The dreams further identify mechanisms surrounding instinctual repression. They also highlight how aggression and primitive rage attached to instinctual repression might be worked out in the clinical setting with interpretative work.
Noelene’s dreams fit with the themes and storyline taken up in the *Bluebeard* myth used in the workshop (discussed in Section 7.6.3). That the dream so closely follows the story-plot of this myth suggests the myth intervention was effective in eliciting a developmental pattern.

Estes discusses how, with the Bluebeard character encounter, women “draw towards themselves, something unexplored, namely, aspects of their deadness” (1992: 61). Estes writes:

> Once a woman opens the room in the psyche that shows how dead, how slaughtered she is, she sees how various parts of her feminine nature and instinctive psyche have been killed-off and died a lowly death behind a facade of wealth. Now that she sees this, now that she registers how captured she is and how much psychic life is at stake, now she can do something even more powerful. (Estes 1992: 61)

Estes discusses how women usually experience the Bluebeard encounter when they resurface from their naiveté. She describes this when women encounter aspects of self which are dead or have been psychically killed-off. Estes argues that if a woman does not look into issues of her own deadness and murder, she remains obedient to and is consumed by the dictates of the predator whose role/task is to kill-off the feminine-instinctual self. She writes: “it is right and proper for that purpose that we draw energy out of the predatory elements of our psyches, killing them so to speak, draining their powers. Then they may be returned to the compassionate Life/Death/Life Mother to be transformed and re-issued, hopefully, in a less contentious state” (Estes 1992: 63). In Estes’ terms, the now wiser woman draws an internal masculine energy to her aid.

Noelene’s second dream departs from the theme of the *Bluebeard* myth and her dream patterning unfolds in a direction befitting the myth of *Skeleton Woman*. It is quite possible, although does not overtly state it in her works, that Estes intended her myths to each describe separate pivotal stages in a woman’s feminine development. As with the myth of *Skeleton Woman*, the dream characters in Noelene’s second dream take form and begin to ‘flesh-out’. Noelene’s two dreams appear to follow the storylines of the *Bluebeard* and *Skeleton Woman* myths used in the workshop, with each myth describing a specific stage on the developmental continuum attached to integration and ‘fleshing-
out’ of feminine elements. This suggests the myths serve a useful purpose in elucidating and processing repressed instinctual elements.

9.5 Dreams Implicating Animus Involvement in Feminine Development

The hypothesis that the animus is intricately involved in feminine-instinctual development, as theorised by Jung, was supported in a number of women’s dreams recalled during and immediately following the workshop and which described animus-images in interactive roles with feminine images. Janet’s dream in particular takes up the theme of animus-possession, as discussed in Section 5.7.3.

9.5.1 Subject Janet (aged 39 years, divorced, administrative assistant)

Dream transcript (second day of the workshop)

I had locked my car and left it. Then I was at the top of a hill. I looked back and saw a young man opening the door. He looked around, and then started taking things from it. I was surprised as I had locked the car but he had no trouble getting in.

Dream analysis

The dream depicts a man, a stranger, breaking into the dreamer’s car and as such, depicts an animus image as robbing and taking-over the feminine-psyché and fits with Jung’s tenets concerning women’s ‘animus possession’. Jung argued, that when the animus is undeveloped, it exerts a paradoxical effect – eclipses the feminine aspect. Colman (1996) describes this in terms of the tyrannical omnipotent Chronus father eating his children before they can become curious or astonishing, as conveyed in the Chronus myth. Jung conveyed this in terms of culture pushing instincts and the creative imperative back into the body of the Earth Mother. The dream also denotes a cognitive component, a patriarchal thought construction pattern. The dream enables a view of an interpretative framework that, in the clinical setting, can enable the re-construction of gender-relations as they are arranged in the self, as was the aim Chaplin’s deconstruction-reconstruction project discussed in Chapter Three.

9.5.2 Subject Janis (aged 40 years, administrative assistant, remarried)

Janis’ dream similarly conveys an undeveloped animus as barricading and blocking the feminine and as unable to lend the feminine effective aid and support for its development. It conveys a state of animus possession.
Dream transcript (day one after the workshop)

Myself and another girl were in a house. Our men were under the house working. We had gone to bed when someone was throwing stones through the window, but that was OK, as if we knew who it was. Then someone was at the front door. We were scared. We called out to our men to help but they did not come upstairs so I went and locked the front door and started calling them again while the other girl was getting their attention at the window, but no one came, then I woke up.

Jungian Dream analysis

The men in Janis’ dream (a collective group corresponding with the animus) are under the house and the dream shows the animus to be undeveloped. Further, the dream depicts the group-animus as unable to give the women (feminine-aspect) effective aid and support. There is the threat of intrusion of the animus into the feminine (stones thrown into the window; someone at the door) and suggests also intrusion of instinctual elements into consciousness. The dream denotes a state of ‘animus-possession’. Jung describes that in women whose animus development has failed, the masculine blockades the feminine and places the feminine principle under siege. Hence, in Subject L’ dream, the women are detained in their house and the men refuse to attend to their calls for help. Jung (Section 5.7.3) says of such women, “the tendency is for the woman to give too little attention to her own Masculine Logos tendency, she has either developed and applied it insufficiently or not in the right way, and paradoxically, seen from the outside, it appears as if it were the feminine principle which is not taken sufficiently into account” (Emma Jung 1957/1981: 12). Jung argues that what is really needed is that the feminine intellect, the Logos in the woman, should be so fitted into the personality of the woman that a harmonious co-operation between the feminine and masculine factors ensures and “no part is condemned to a shadowy existence” (Emma Jung 1957/1981: 13). When women have not differentiated the animus, they are identified with it and are ‘possessed’ by it. According to Emma Jung: “all are intelligible symptoms pointing to the fact that one half of the personality is partly robbed of life by encroachment of the animus” (1957/1981: 13). This encroachment can be in the form of a strong judgmental character which “needs to nip in the bud all intuition and every wish for self-fulfilment” (Emma Jung 1957/1981: 20).

9.5.3 Subject Ruth (aged 42 years, artist, divorced)

Ruth similarly produced a dream depicting a deviant take-over of the masculine animus.
Dream transcripts

Dream One (day three after the workshop)
I was in my studio. A large group of people whom I teach were walking past. Some were being threatening and badly behaved. It was holiday time and they were just hanging around so I invited them in. I was going to talk to them, being careful not to aggravate the wild-boys. While talking, the wild-boys went outside and closed all the doors and barricaded them so we couldn’t get out. They turned off all the lights and I was in a terrible panic because we had no telephone and who would find us?

Additional notes provided by the subject
In real life later that day, I had a car accident. No one was hurt but my car was a write-off.

Dream Two (same evening, day three after the workshop)
I was walking along the streets of Yea in Victoria where I grew up and I was wearing shorts. A man called me a disgusting hussy and all sorts of insulting things and told me I shouldn’t wear clothes that will cause men to go uncontrollable. I didn’t say anything. I just kept walking. I walked to my girlfriend’s house and then I realised that her mother and father are both dead and no one I know lives there anymore. I felt very depressed about all of life. I feel looking back, I made a terrible mistake.

Additional notes provided by the subject
Earlier that day I’d been talking about the raw deal I got in my marriage. When I looked at it, it is amazing that I stayed in it but that is in hindsight. I always believed I was happy. I made the best of what I had so I mustn’t look back, just look forward and make the best of what I’ve got.

Jungian dream analysis
Ruth’s first dream portrays her being barricaded in her house by ‘wild-boys’ and denotes her feminine-aspect as blockaded by deviant animus images. In the next dream, Ruth has a man ridiculing and mocking her feminine sexuality, again denoting a deriding and detracting animus. She thereupon walks to a neighbour’s house but realises that both parents are dead. The dream imagery suggests that what is needed psychically is the masculine-feminine duality to be psychically resurrected, and not killed off.

Freudian dream analysis
The first dream reported by Ruth stages a man ridiculing and mocking her feminine sexuality. It implies activation of sexualised Oedipal elements. Oedipal elements attached to the sadistic wish are also implied in the dead parent-couple image. In keeping with Freud’s notion of dream displacement, she objectifies guilt and shame attached to the Oedipal wish by displacing it onto a male-figure whom she then
construes as denigrating and mocking her sexuality. The images carries sexual taboo. The theme of the dreams suggests a need to split-off feminine and sexualised elements that merge with elements of taboo and destruction.

**Commentary**

Both of Ruth’s dreams implicate the role of the masculine principle in feminine-instinctual development. Her dreams demonstrates the animus take-over of the feminine instinct. Alongside this, the dream demonstrates activation of Oedipal elements. The dream implicates feminine-instinctual repression as co-ordinated by the masculine principle, and the dominant Law of the Father.

**9.5.4 Subject Tesha (aged 28 years, office clerk, single, never married)**

Tesha produced a series of dreams during and immediately following the workshop which extends the themes discussed above. Tesha’s dreams show the relationship and importance of the animus and Oedipus complex in women’s feminine-instinctual development. Tesha’s dreams further describe a pattern of archetypal developmental unfolding attached to the lifting of repression of feminine-instinctual elements.

**Dream transcripts**

**Dream One (evening, day one of the workshop)**

*I go into a shop like a gypsy shop with silk draped everywhere. I was told to sit down while a medium-weight gypsy woman scurries around. She brings me beautiful slippers for my feet, and then she feeds me and brings beautiful clothes for me and helps me dress. Suddenly a baby cries in the distance and I know it is mine (but I don't have children). The woman goes away to care for the baby leaving me to sit, relax and be nourished. She doesn't come back for a while. Then I awake.*

**Dream Two (evening, day two of the workshop)**

*There is a man in a scuba snorkelling outfit telling me where to go in a building, but I know I have been there before. I walk along the street and find a lost little girl. She is blonde with a bright red dress, so I take her to my house. She tells me she ran away, but not why, or where she lives. I don’t want to take her home, but when I am not looking a man does. I was angry because she trusted me not to let her be taken away.*

**Dream Three (same evening, day two of the workshop)**

*I am at an aerobics class and doing most of the exercises when some men were staring and laughing. I realised that it is an all-men’s class. I am embarrassed and go looking for some ladies facilities, but there are none. I go and tell the instructor and he just tells me to take the hint and go.*
Dream Four  (same evening, day two of the workshop)

I am at my brother’s home and I am about to move into one of his bedrooms there. He is having guests, two men I don’t know. I feel very uncomfortable with them (the two men) and none of them speak while we eat. The two men cannot eat because it is Sunday and it portrays their beliefs. I understand, but this upsets my brother. I eat what is on my plate, although I don’t like it. Everyone is watching me eat and suddenly I realise I am eating white paper. Then the other man with a bright blue shirt eats white paper too and I am happy that he doesn’t care if he makes a fool of himself too. We get up from the table together and go out onto the balcony. It is a wonderful view and we are arm in arm. I feel secure and optimistic.

Dream Five (next evening, day one after the workshop)

All the pictures of good times in my past fell off my wall and I am frantically trying to stick them back up, but they won’t stay there. I was becoming more and more upset. I believe it was there to help me to hang onto the memories.

Jungian dream analysis

Dream One

In her first dream Tesha makes contact with a gypsy woman who feeds her and brings her beautiful clothes. She is a medium-weight gypsy woman, which implies a sense of balance. The woman nurtures and nourishes her and then goes to attend to a baby. This gypsy woman image suggests entry into the dreamwork of nurturing, protective qualities that Estes describes in the feminine-instinctual-self or ‘wild-self’ and its archetypal representative, the Wild-Woman archetype.

Dream Two

In her second dream Tesha has contact with a man in a diving outfit, an animus image, who is directing and telling Tesha where to go in a building. This implies the animus’ directive hold on the feminine psyche. In the next part of the dream Tesha finds a lost little girl (undeveloped feminine potential) and when she is not looking, a man (animus image) abducts her (the little girl). This might be viewed as signalling the perverse effect of the repressed animus on undeveloped feminine-potentials within.

Dream Three

Dream three, dreamt the following night, similarly describes the dominant take-over of the feminine-self by the animus. Tesha is at an aerobics class. It is an all-men’s class. There are no ladies’ facilities and the instructor informs her she doesn’t belong. The dream describes a patriarchal mind-set that poorly accommodates the feminine principle
and such that Tesha has little access to herself as nurturer and protector. The dream demonstrates how this aspect (depicted with the gypsy woman image in the first dream), of what Estes describes of the wild-self, has been split off.

Tesha is next at her brother’s house. There are two male guests there (animus images) and neither of them speak while they eat (i.e., they are undeveloped within the psyche). Tesha next finds she is eating blank white paper (alluding to an unscripted and unfortified Logos animus). This imagery of white paper in the dream has some parallel with Jung’s notion of archetypal ‘blueprint’ which, in Jung’s dictum, presents itself as a prototype potential and requires filling-out and being brought into the conscious where it can be expressed. In this aspect, the dream implicates the animus in forward development. Poignantly, when in the dream the other men (animus image) start to eat the paper and engage with and share with what Tesha is doing, she goes on to image a strong union and bond with the animus-man. She walks arm-in-arm in with the man-animus in union out onto the balcony where Tesha feels secure and optimistic. It is imagery suggestive of a more fortified and more harmonised linking of feminine and masculine principles, and steered by the animus.

**Commentary**

Tesha’s dreams, when studied together, describe a sequential processing around archetypal development. They describe a developmental unfolding. Her dreams elucidate the transcendent function of the dream discussed by Jung. According to Jung, initial dreams first describe the inherent splits and dichotomies within the personality, followed by dreams that attempt an integration of those polarised split elements. In keeping with Jung’s claims, Tesha’s first dream depicts an integrated instinctual-feminine-self (gypsy woman image) who is nurturing and protective but the second dream depicts the contrary, that is, Tesha as robbed of her feminine potential (dream of little girl abducted). The dreams thereafter describe the feminine principle as taken over by the masculine animus (her being at an all-male aerobics class and there being no female facilities; also, man in underwater suit telling her where to go in a building). The third dream articulates the barriers to unity. It describes the animus as undeveloped (the men remain silent). Subsequent dreams appear to posit a solution. When Tesha engages her animus (i.e., the men start to eat white paper) the result is that the two, Tesha and the man, signaling the feminine and masculine principles, form a union.
Tesha reports she feels more whole. In this last dream, the restructuring and re-framing that has taken place within the dream sequence is signified with the theme of pictures and old memories (old frameworks/perspectives) falling from the walls, suggesting a new psychic alignment.

Tesha’s dream patterning implicates the masculine principle, the animus, as intricately involved in feminine-instinctual development. The dream identifies how development of the feminine principle brings forth development of the opposite, the masculine principle. The dream corresponds with what Jung identified as integration of the Logos principle and thought necessary for feminine individuation.

**Further Discussion**

Tesha was an extremely obese woman. She made candid reference to her obesity in the workshop group exchanges. Tesha moreover revealed during the workshop her newfound insights that her obesity had much to do with her rejecting her femininity. Tesha went on to discuss with the group that she felt she was never perceived as attractive by her father and that from the time of adolescence she felt she was “somehow repulsive” to her father, a consequence of which she attributed to her escalating weight gain. She said “it all made sense” as she discussed the recent disclosure to her by her father that he was homosexual, a matter that resulted in her parents’ recent separation. Tesha realised her sense of guilt that she was somehow responsible for the separation of her parents, which, in recent months, exacerbated her binge-eating habits.

Details of Tesha’s case are presented in this instance because her disclosure to the group poignantly demonstrates how Oedipal issues can be intricately involved in femininity development. Her case demonstrates Colman’s (1996) hypothesis that understanding and unleashing of Oedipal ties (in this instance associated with her real father) allow for greater insight and understanding. In this scenario, Tesha differentiates the man within (animus) from the man (father figure) without. In keeping with Colman’s conjecture, her case demonstrates how feminine archetypal development involves an additional endeavour of retrieving a positive animus attached to resolving Oedipal bonds. It suggests a developmental pattern whereby the animus’ binding feminine repression can then proceed to a more differentiated image and secure femininity development.
9.6 Dreams Depicting the Life/Death/Life Mother Archetypal Function

9.6.1 Subject Helen (aged 38 years, divorced, remarried, counsellor)

That development of the repressed feminine-self involves a process of loss and recovery is depicted in Subject O’s dream recalled on the first night of the workshop. The dream depicts her having to process an insurance loss claim and involves fears of retribution from a female co-worker. Estes argues, that the feminine archetypal development is secured by the Life/Death/Life Mother archetype whose principal role is to serve the process of recovery of aspects of the feminine-self that have been killed-off.

Dream transcript (evening, day one of the workshop)
I had an argument with a girlfriend over a car accident (she was in the insurance industry and I was asking her for advice). She thought I wanted to take a shortcut and make the process faster - she was getting really angry with me because I had not done all the stuff I should have done for her to help me. We finished the conversation with me having to do more investigation work about the accident, i.e. fill-out the appropriate forms etc. I was very apologetic, not wanting her to think I would take the quicker route with the process and making her go out of her way for nothing. I felt like I had no one to help me out except me. I had to do all the work first.

Dream analysis

In this dream, loss of self is the central theme. Helen is assigned to do more investigative work in processing a loss claim. The dream depicts how retrieval of the feminine involves a deep process of loss, mourning and recovery, in keeping with Estes’ claims. It further fits with Estes’ notions surrounding the archetypal function of the Life/Death/Life Mother that Estes attaches to the feminine-instinctual element. This archetype, asserts Estes, serves the function of retrieving lost feminine potentials within.

9.6.2 Subject Katherine (aged 45 years, secretary, married)

Subject Katherine’s dreams lend support to Estes’ claim that the instinctual-self is intrinsically linked to the feminine principle. Subject P’s dreams further demonstrate Estes’ notions concerning the archetypal function of the Life/Death/Life Mother. Subject P’s dreams are analysed from the various theoretical viewpoints of Jung, Freud and Estes for purposes of elucidating on developmental patterning.
Dream transcripts

Dream One (evening, day one of the workshop)

I dreamt I was at a gathering with all my teenage school friends. They were all dressed in a light blue uniform type dresses and all wore pillbox style hats. The Queen gave me six straw hats to give out and exchange for the blue one. The straw hats had a round type crown, not square. I gave them out and had one hat left over, (even though there were more than six girls in the group). I distinctly remember having one left. I was then on a bus and had given the hat to a little girl. It kept falling off her head. We then had to get off the bus and I said I would go with her. We pushed past some of the other girls standing in the aisle, although all the seats were empty. When we got off the bus it was dark outside and we seemed to be on a lonely housing estate. I said there was no one to meet her. She said it was OK, she knew where to go. I then became the little girl and I “KNEW” that my mother was waiting for me just around the corner and that she would always be there at a distance – waiting and looking out for me.

Dream Two (second day of the workshop)

I was in a kitchen with a large kitchen table; my jacket was hanging over one of the chairs. My elder sister wanted to borrow my jacket so she could visit my mother who wasn’t well. I somehow knew she didn’t go to visit my mother and I got really angry and lifted a glass carafe type jug/vase off the table to smash it. As I swung it forward to smash it, I really felt this seething anger go through my body. I woke up with a migraine. I’ve never felt such a strange feeling in my dreams before.

Dream Three (day after the workshop)

I had a row with my mother and left home. I went to a party and met a girl who had a small daughter. The girl was like a waif, and I felt I had a relationship with her. I saw my navel and it had a really small baby’s head attached to it. I was then in a hospital and the doctor took the girl to examine her. I went to go with her but he said not me, as I wasn’t having a baby!!!

Jungian analysis

Feminine images are prominent throughout Katherine’s dreams and suggests the feminine principle is implicated in instictual development. The dream sequence begins with an exchange of hats with the Queen and implies an archetypal blueprint direction taken up in the dreamwork, namely, the recovery of repressed feminine-elements that steer a drive towards a ‘queenly’ (conscious) status.

Dream One

Katherine is with some female school friends (feminine-self potentials poised for development) who were all wearing light blue dresses and pillbox hats. The pillbox hats, which typically feature a space above the head, might be thought of as denoting a feminine archetypal potential, a ‘blueprint’, about to be filled-out and brought into form in the dreamwork. In keeping with Jung’s notions, archetypes as ‘blueprints’, are empty
spaces created in the psyche to be filled-out and brought into form, that is, made
conscious. The Queen can be likened to Hera, queen of the Gods. The theme of
exchange of hats with the Queen suggests an archetypal filling-out (archetypal
blueprint) in a direction of a more differentiated and developed feminine image.

In the first part of the dream, the dreamer-subject is on a bus, denoting that an aspect of
the psyche (self) is being transported, is ‘on the move’, towards development on a pre-
destined path (Sanford 1979). She gives her hat to a little girl on the bus, which
implicates a feminine potential as poised for development. That the hat keeps falling off
the little girl’s head suggests this feminine aspect/potential has not as yet been brought
into alignment with the more developed feminine aspects. It posits a feminine aspect
that has been split-off, repressed.

In the next dream sequence, the dreamer-subject follows the little girl off the bus and as
she does, she pushes aside the other girls in the aisle although the seats are all empty.
This suggests a feminine-potential which has not as yet formed a seat within the
conscious. The dreamer leaves the bus with the little girl and they arrive at an isolated,
lonely, residential allotment, denoting an isolated split-off area/aspect of the self. The
dreamer expresses concern but the little girl is unperturbed. She reassures the dreamer,
telling her “it was all OK”, she “knew where to go”. It is poignant that at this point of
the dream the dreamer-subject merges with and actually becomes the little girl. In doing
so, she becomes at-one with a self-potential which is wise, unafraid, and knows what to
do and where to go and she establishes a connection with a corresponding potential as
what Estes describes as the feminine-instinctual-self. The corresponding archetype
Estes’ describes as ‘La Que Sabe’, the ‘Wise One’ or ‘The One Who Knows’.

It was at this point of her merging with the little girl that the dreamer knew her mother
would always be there, around the corner, in the distance “waiting and always looking
out for me”. The dream at this point signals her connecting with the ageless timeless
archaic matrilineal mother. This fits with Estes’ depiction of the Wild-Woman
archetype as the ‘Age Old Mother’ or Life/Death/Life Mother.

**Dream Two**

Dream two identifies how a number of aligned archetypes and complexes, namely, the
mother complex, can be brought to bear alongside feminine-instinctual development.
Jung’s model detailing how archetypes enter consciousness by way of forming complexes, such as the mother or father complexes, was discussed in Section 5.5.

Activation and separation of the mother complex is implied in the second dream with the depiction of the sick mother and the sister’s failure to meet with the mother, at which point, Katherine gets very angry. This signals a breaking of a link with the mother and brings to light the mother complex. Bettelheim (1976) discusses the theme of the sick mother as signaling the surfacing and dying-off of the mother complex and pre-empts ‘the hero’s journey’.

It was upon the appearance of the sick mother that the dreamer became intensely angry. In the dream, she lifts a glass-type jug (symbolic of womb/container/maternal image) and attempts to smash it. She says of this “as I swung it … I really felt a seething anger go through my body, I woke up with a migraine. I’ve never felt such a strange feeling in my dreams before”. These dreams, as well as the post-dream transcript, demonstrate the store of unprocessed rage and aggression tied to the mother complex that, when liberated, can flood the ego. It can also carry over into waking life where somatic symptoms develop. In a buried repressed state, this aggression can be turned in on the self. Estes argues, that when liberated and released, this aggression can be channelled towards wilful action and self-assertion, attributes which Estes describes are normally available to the instinct-strong woman. The dream thus implicates the need for emotional processing work attached to feminine-instinctual development.

**Dream Three**

Katherine’s third dream takes up again the theme of rage which now becomes more directed towards the mother and signals the working-through of the mother complex alongside the lifting of instinctual repression. In this dream, Katherine stages herself as having a row with her mother, whereupon she leaves home. It signals the ego has entered the path of transformation with breaking links attached to the mother complex.

This theme of leaving home upon the death or sickness of a parent, Bettelheim (1976) argues, and similarly taken up in the classic myths (e.g., Parsifal’s search for the Holy Grail), denote the symbolic breaking of infantile links and the working-through of the mother complex. The myths, argues Bettelheim, depict the pathway and journey towards wholeness and integration. The myth *Vasilisa* (see Section 7.6.4) used in the
present workshops, similarly takes up this theme of a sick mother followed by the leaving home taken up in Katherine’s dream.

The dreamer next images herself at a party. She meets up with a girl who has a small waif of a daughter with whom she senses a connection. It signals her drive for connecting with a feminine-potential that has yet to take full-bodied form in consciousness. The dreamer thereafter images herself with a navel and a baby’s head attached to it and a deep matrilineal archetypal connection similar to that which Estes describes in the Wild-Woman archetype.

**Freudian analysis**

Katherine’s dreams also carry Oedipal elements. The opening dream theme of her exchanging hats with the Queen-mother may be linked to the Oedipal wish to take the mother’s place by the side of the Oedipal father. There follows dreams staging rows with the sister and mother signalling Oedipal rage which culminates in her throwing a vase and she experiences intense anger. Here the death wish and Oedipal rage directed towards the internal mother/feminine imagos becomes ‘embodied’ in the dreamwork. In this phase, Katherine has enacted the repressed Oedipal wish and the associated phantasies of killing-off of the maternal imagos (symbolised by the breaking vase). This Oedipal rage gives rise to considerable castration anxiety which carries over into Katherine’s waking life where she develops a migraine. The dream poignantly fits with Freud’s conjectures concerning women’s repressed Oedipal rage and women’s masochistic psychology (see Section 4.2.4) involving the turning of aggression in on the self, and against maternal representatives when the Oedipus complex is resolved. The dream reveals how the repressed Oedipus complex has become re-activated following the workshop.

Overwhelmed by castration anxiety, Katherine compensates by creating a counter-image of an ‘ongoing’ mother, one that is forever in the background and ‘always around the corner’ as an attempt by her psyche to ameliorate guilt attached to the activated death wish. In the next dream sequence she leaves home, denoting early stage individuation from the mother complex. She thereafter meets up with a waif-girl, an image of herself which is castrated (killed-off, depleted) and with whom she becomes
identified (she has a relationship with her). This imagery, it is conjectured, shows a working-through of the Oedipal complex and her psychic attempts at resolution.

As the dreamwork progresses, a developmental pattern suggesting Oedipal resolution emerges. In Katherine’s third dream, she is able to imagine a preserved-couple image that is separate to her. In this respect, it is quite possible that the ‘body’ of the dreamwork served the function of symbolically containing her repressed Oedipal rage. Resolution of the Oedipus complex is suggested when she imagines having a navel with a baby’s head attached. Here she is able to symbolically substitute her wish for her father with the wish for a child, which Freud to resolution of the Oedipus complex (see Section 4.2.3). The imagery suggests she is now able to give up her incestual attachment to her father and her wish to replace her mother and she is able to establish her feminine-self to a ‘queenly’ (conscious) status. Resolution of the Oedipal complex is further indicated in the hospital scene of the last dream where she is prevented from joining the couple-image (male doctor and waif-girl) as they go into the consulting room. This signals a preserved parent-couple image from whom she is able to relinquish her Oedipal attachments and her wish to be ‘at one’ with them.

Katherine’s dream patterning is consistent with the developmental patterns described by Freud concerning re-activation and resolution of the Oedipus complex (see Section 4.2.3).

**Commentary**

Katherine’s dream sequence following the workshop shows an archetypal development unfolding involving activation and dying-off of the mother complex. The first dream features the symbolic exchange of hats with the Queen (Hera mother); followed by dreams of a sick mother and her staging a row with the mother, whereupon she leaves home; the dreamer then takes a journey (symbolic of a psychic journey) during which she encounters a waif-daughter with whom she has a connection. The dream series is completed by a dream describing a symbol of deep matrilineal connection (imagery of her having a navel with a baby’s head attached to it) in which feminine-instinctual elements are formed in the body of the dream. The dream patterning describes a gradual feminine-archetypal unfolding and restoration of the feminine-self, a filling-out of an archetypal ‘blueprint’ configured in the initial theme of exchange of hats with the Queen (Hera/mother).
Katherine’s dreams identify the archetypal function of the Life/Death/Mother (the resurrection mother) and depicts the instinctual-self as deeply rooted within the feminine principle. Her dreams show that feminine-instinctual development involves activation and working-through of aligned complexes, the mother complex and the Oedipus complex, which in turn pave the way for development of a more differentiated feminine image. The dreams support the notion that the myth intervention used in the workshop was successful in facilitating deep structural change and developmental processing around the instinctual-self, which the dreams locate in the feminine principle.

Katherine’s dream patterning fits with what Freud describes as structural change attached to re-activation and resolution of the Oedipus complex. Her dreams highlight how the repressed Oedipus complex becomes reactivated in the dreamwork following the myth workshop. Her dreams also provides support for Colman’s (1996) hypothesis that archetypal development requires that the archetype free itself from its Oedipal ties and entrapments and work through the Oedipus complex.

**Fit with Estes’ tenets**

Katherine’s dreams demonstrate Estes’ notion of the Wild-Woman archetype in its restorative, resurrective function as the Life/Death/Life Mother. Estes argues that the Wild-Woman archetype functions to restore aspects of the feminine-self which have been split-off and repressed. Katherine’s dreams lend support for Estes’ hypothesis that the instinctual-self is profoundly and fundamentally tied to the feminine principle.

The image of an ageless timeless archaic mother “always there on the horizon” described in Katherine’s dreams closely corresponds with the imagery and storyline of the myth of *La Loba* used in the workshop. The dream imagery denoting her leaving home upon the sickness of her mother (signalling the activation and dying-off of the mother complex) also parallels the storyline of the *Vasilisa* myth similarly used in the workshop intervention. This supports the hypothesis that myths serve a useful role in clarifying repression and archetypal patterns follow the same storylines as myths.

**9.6.3 Subject Bev (aged 41 years, unemployed, divorced)**

Bev’s dreams, like those of Katherine, signal the Life/Death/Life Mother function assigned by Estes to the Wild-Woman archetype.
Dream transcripts

Dream One (evening, second day of the workshop)

I awoke with definite recollection of having killed Jody (woman attending the workshop) in a dream. My recollection was definite but I couldn’t recall any detail. I then dreamt of being in a civil war, then of being out in the ocean in a large deck ship. I was sitting at the edge in the wind, which was raging, and I was getting wet along with the others. Not scary. Later I was at home. There was this wild wind (no rain). I was surprised to go out in my front veranda to find my louvers had all changed into doors and the extreme wind had blown the doors open.

Dream Two (same evening, second day of the workshop)

I dreamt of being in the same back yard of my childhood home (I often dream of this home where I lived for the first seventeen years of my life). A middle-aged lady was assisting an elderly lady down the stairs and outside through the garden and into her room under the house. I joined them and I was between them. We all linked arms and we were laughing and talking. Suddenly the middle-aged lady froze and alerted us to a dark shadow moving slowly about ten feet away. The shadow moved into the moonlight and appeared to be a large wolf baring its teeth and preparing to attack. We were frozen with fear and I didn’t dare move to escape or to scream for help. All I could think of was how I was going to protect the two older ladies from attack. I remember feeling it was totally up to me because the middle aged lady whom I thought would protect us, had totally gone to pieces and could do nothing. Somehow I had cups and saucers in my hands and I considered throwing a cup at the wolf to frighten it for long enough to make a run for it. I awoke frozen to the bed, my heart was pounding.

Jungian dream analysis

The first scene features the dreamer having killed a woman who attended the workshop and as such, posits the dreamer’s feminine-self as being killed-off. The dream implies a forward drive towards feminine development. As the dreams unfold, the archetypal ‘blueprint’ of the dead woman in the first dream begins a transformation as aspects of the feminine-self begin to emerge in the dreamwork. In the dreams to follow she describes imagery of three women – herself, a middle aged lady and an older lady – who all laugh and join hands. This joined three-women imagery fits closely with the mythic tripartite Hecate goddess image (see Appendix E) depicting the three ages and stages of women – the virgin, the mother, and the old crone. In myth, Hecate, a moon goddess, presides over all things connected with the feminine archetype including the menstrual cycle and the three ages of women. The ancients believed that the moon goddess contained the souls of the unborn as they waited for life and that the dead were gathered up in her womb to wait for rebirth. Thus Hecate became the image of the mother from whom all life springs and to whom all life returns. Its depiction in the
dreamwork closely parallels what Estes assigns to the Wild-Woman archetype as the Life/Death/Life Mother.

In the next part of the dream the middle-aged woman (the mother aspect of Hecate) alerts the women to a dark shadow image which in the moonlight (symbolic of feminine consciousness) is identified as a wolf. The wolf may be taken to represent the feminine-instinctual-self that has been split-off from other feminine elements and corresponds with Estes’ idea that women have a split-off the feminine-instinctual-self. The wolf in the dream is notable for its fearsome, aggressive representation. It is snarling and “baring its teeth and prepared to attack” (i.e., biting into consciousness). The wolf may also be taken to represent the aggression and self-assertion that Estes claims is largely repressed and bred out of in women.

**Estes**

The likeness of the wolf image with Estes’ descriptions of the Wild-Woman archetype or Wolf-Woman archetype as she sometimes calls it, is apparent. Estes writes: “she (wild-woman) has real teeth, a true snarl, huge generosity, unequalled hearing, sharp claws, generous and furry breasts” (Estes 1992: 35). The dream suggests that a store of emotional energy, namely, aggression, is deeply buried alongside the repressed instinctual-feminine-self. Noteworthy also is the protective and nurturing function of the dream character after the instinctual archetype’s entry into the dreamwork. It is closely aligned with what Estes describes as the protector, nurturer, Mother and incubator aspects of the Wild Woman archetype. The dream character also mirrors the dual presentation of aggressive and protection functions that Estes attaches to the Wild-Woman archetype and the wolf symbol discussed in Section 1.2. This positioning of opposites (aggression/protection) in the dreamwork furthermore suggests that repressed aggression, when liberated, may be usefully employed in a protective function. The dream indicates that entry of the Wild-Woman archetype arouses transforming and protective functions of the Life/Death/Life Mother. In Chapter One it has been pointed out that in Roman mythology the wolf is understood to represent the nurturer of young who lack the ties of background and family. The Roman historian, Livy, tells us that the wolf suckled the abandoned twins, Remus and Romulus, signifying she is the mother of Rome (see Appendix G).
In the dream, the middle-aged woman (the mother) on seeing the wolf’s aggression “had gone to pieces”. This suggests that stored repressed aggression might also have something to do with a maternal function or childbirth experience. Arthur Janov (1973) takes up this notion in his book *The Primal Scream*. This may also have deep evolutionary roots with the phylogenic program of our species. Stevens (1999) notes that all mythologies have three-headed animals and gods or goddesses (see Appendix E). This Stevens relates to the three cosmic levels of Heaven, Earth and the Underworld (1995: 411), and also the trinity or its infernal inversion (as in Cerberus, the three-headed dog guarding the gates of Hell). Four heads are used in the symbolism of the tetramorph (as in the four-headed image of Brahma). Stevens also discusses the wolf’s association with death and the underworld (1999: 353) apparent in Hades’ cloak of wolf-skin, and the wolf-ears of the Etruscan god of death. Hence, the triad (three women) and wolf imagery brought up in Bev’s dream suggest the staging of archetypal representatives and functions of the Wild-Woman archetype as Life/Death/Life Mother, attached to resurrection of the feminine.

**Freudian analysis**

Bev first dreams of being in a civil war, denoting intra-psychic conflict. She is out in the ocean (feminine unconscious) and she is later at her home. There’s wild wind and doors are blown open and this suggests her ego defences (Freud) are breaking down and/or opening up as instinctual-feminine elements strive for development and expression.

The dreams also reveal Oedipal elements. From the outset, there is the death of a maternal image where the dreamer has murdered a woman friend attending the group, denoting activation of the Oedipus complex. It suggests that destructive, sadistic, rivalrous wishes have become activated in the dreamwork.

The dream thereafter takes up a tripartite feminine image which might be viewed as the Oedipal triad attached to the activated Oedipus complex. The wolf may be viewed as the disguised Oedipal wish and becomes a containing symbol for aggressive sadistic phantasies (aimed in phantasy towards the internal mother). Calvin Hall together with Vernon Nordby who spent most of the 1950s and 1960s collecting and categorising dreams and their meanings from around the world, interpreted dreams in which predatory animals with big teeth pursue the dreamer as castration dreams (Hall & Nordby 1972). Hence it is the middle-aged woman, the mother, who goes to pieces and
is killed-off by the Oedipal rage. The interpretation is consistent with what psychoanalyst Bettelheim (1976) writes on the myth, *Little Red Riding Hood*. Bettelheim, in *Uses of Enchantment* (1976), discusses how the wolf image in the story provides the container-function for the destructive phantasies associated with the Oedipal wish and phantasies of Little Red Riding Hood. Through the myth, explains Bettelheim, the little girl negotiates the Oedipal conflict and confronts her Oedipal rage (contained in the wolf image) and the dark aggressive and sadistic attacks she intends for the rival mother.

**Commentary**

The dreams reveal the transformative and restorative functions that Estes attaches to the Wild-Woman archetype. The dream describes the unfolding patterning of archetypal development. The first dream describes the feminine-self as killed-off, followed by dreams that denote a gradual unfolding as the feminine-self begins to take form. There is the entry into the dream imagery of three women who have much in common with the mythic three-headed Hecate goddess (See Appendix E) denoting the matrilineal link and the three ages of womanhood. The entry of the wolf (see Appendix G) corresponds with the image of Hecate, and is thought to represent the instinctual-self that has been repressed and buried. The release into the dreamwork of buried aggression is taken up by the wolf image, attaching itself to instinctual development archetypal unfolding. This second dream points to what Estes identifies as the archetypal function of the Life/Death/Life Mother, which is noted for its restorative, resurrective functions.

**9.7 Dreams Depicting Combined/Merged Archetypal and Oedipal Elements**

**9.7.1 Subject Blyth. (aged 35 years, occupation not disclosed, single)**

Blyth’s dreams provided evidence of combined/merged-undifferentiated archetypes. That Oedipal and animus elements may be merged and their differentiation implicated alongside feminine development was confirmed in Blyth’s three dreams. These dreams began the second night of the workshop and extended to the day following the workshop.
Dream transcripts

Dream One (second day of the workshop)

There were people like gangsters. I was the girlfriend of one of them. We were in my family home– I was asked to leave because there was going to be a fight between my ‘boyfriend’ and another man – although I had a sense that it was to be a ‘fair’ fight.

I went down the back yard with two other men – one was like a fatherly figure and had his arms around me. Then in a back bedroom – I saw three dogs – one cattle dog, (my sister has one), and two tiny terriers – there were a couple of men trying to tease the cattle dog with the terriers. Then I remember taking a shower – in an old shower. I also remember having diarrhoea – and not being able to stop the flow out of me.

(In real life I had gastro-enteritis for a full week just prior to beginning this ‘wolf course’).

Dream Two (same evening, second day of the workshop)

I then dreamt there were two books laying flat – one half on top of the other and they were both on interpreting dreams!

Dream Three (next day, day one after the workshop)

I dreamt one of the vice-principals, (a female), was in the principals office, (also a female), and the vice-principal was telling the principal that her sex life was run down.

I dreamt I was talking with a blonde/sandy haired man about a job position I was applying for. I wasn’t wearing my wedding ring. There was a desk and beyond that an open park. I drove to a house with my boyfriend. We were going to buy a painting. The man had his office at the bottom of his house. My boyfriend also wanted to buy something else. It was an old plaque that said something about ‘abused children’– looking after them. Then I was in an open field with my sister dancing. There were lots of people and a band set up. I borrowed a man’s saxophone and played it. I remember telling my sister we should dance over the other side of the field.

Combined Jungian and Freudian dream analysis

In her first dream, on the second night after the workshop, Blyth dreams she is a girlfriend of a gangster who gets into a fight with another male gangster. The dream describes, in the opposing male-gangster images, two structurally-opposed, undifferentiated and undeveloped (hence their deviant representation) masculine aspects within Blyth. The factor of one male being her boyfriend and in a relationship with her suggests an old-established masculine connection (e.g., Oedipal father) within the self that is placed in direct confrontation with an as-yet undeveloped undifferentiated masculine aspect (undifferentiated animus image). The next phase of her dream stages two men, one of whom has a fatherly image and puts his arms around her, which again suggests a longed-for Oedipal father image. Conflict between opposing elements is
repeated throughout the dream sequence. It is suggested that this signals a merging of undifferentiated elements, that is, animus elements with Oedipal elements – the Oedipal father depicted in the boyfriend/gangster image and the animus archetype depicted in the other gangster image. It fits with Colman’s (1996) conjecture that archetypal development involves the archetype’s freeing itself from its entrapments within the Oedipus complex.

In the next part of her dream, she sees three dogs, one a cattle dog, (her sister’s?), and two tiny terriers. The three dog images might be thought of as representative of the Oedipal triad arrangement corresponding with the Oedipal wish which has been activated in the dreamwork. It suggests some processing around the Oedipus complex is implicated. There were a couple of men trying to tease the cattle dog with the two tiny terriers. These small dogs might symbolise the two combined and undifferentiated aspects of her masculine-self (the animus and Oedipal Father) which were earlier depicted in the dream series as two male gangster images. That the two men are trying to provoke an attack by the cattle dog (which belongs to the sister, i.e., aligned feminine-self) suggests involvement of dual masculine elements (Oedipal and animus elements) in feminine-instinctual processing. Terriers are also tiny animals with diminuitive aspects, while cattle dogs are larger ‘working’ dogs. It is significant that she could identify the two breeds, each with a distinct character.

Blyth then dreams of needing to take a shower in an old shower, denoting her need to employ well-established psychic cleansing and defensive rituals to rid herself of undesirable elements attached to Oedipal thinking that threaten the ego’s annihilation. She remembers having diarrhoea which suggests that old structures pertaining to established defensive structures (Oedipal hierarchy elements) have begun to fall away.

That Oedipal and animus elements are merged and strive for differentiation from one another is further suggested in the next dream when she imagines two books lying flat, one half on top and obscuring the other. Interestingly, the books are both on interpreting dreams, suggesting juxtaposition within consciousness. The dream suggests a merging of combined elements, namely, among others, animus and Oedipal elements (these earlier depicted by the fighting gangster and dog images). The dreams suggest these two over-lapping configurations are in conflict and require differentiation so as the authentic-self (the distinguished breed) may emerge. The dream suggests the animus
secures a deviant gangster-like take-over of the feminine-self until such time that it can relinquish regressive ties with the Oedipus complex.

Blyth next dreams of two feminine images in executive positions, denoting a strengthened fortified feminine-self following processing around the Oedipus complex and differentiation of the animus. One aspect, a vice-principal (subordinate principle) informs the principal (feminine principle) that her sex-life has been depleted, again suggesting sexual elements with links to the Oedipus complex. Then she dreams she is talking with a blonde/sandy haired man about a job application. This suggests she is seeking a new alignment with the masculine principle. In particular, she notes she wasn’t wearing her wedding ring, which might reveal her availability for a new partnership. Past failure and renewed attempts at union or equalising the masculine and feminine principles are conveyed by the images of a desk (a platform, a venue for study and exploration) and beyond that, an open park (freer reign of the self).

Blyth next drives to a house with her boyfriend (Oedipal image) to buy a painting (archetypal ‘blueprint’) from a man (animus image) who had his office at the bottom of the house (repressed unconscious). Her boyfriend wants to buy an old plaque (archaic relic, denoting archaic links) that has something to do with abused children and looking after them. The dream imagery suggests that undeveloped archaic elements (repressed-self) that were formerly abused, subverted or undeveloped are now mobilised and pressing on consciousness for development. She then dreams of being in an open field with her sister (aligned feminine-self), dancing (celebrating). It suggests a crossing of a former barrier and a renewed feminine vigour and vitality. Significantly, the dreamer features herself borrowing a man’s saxophone which she plays and implies her making a connection with a differentiated phallic-oriented masculine-self). That she plays it suggests a renewed harmonised alignment of the feminine with the masculine principles; she has come to integrate the Logos principle contained in the saxophone image. She remembers telling her sister she should dance over the side of the field, suggesting a renewed feminine alignment, a freer feminine-self.

**Commentary**

Developmental patterning and processing was apparent in Blyth’s dreams. While the symbols and images contained in Blyth’s dreams are open to a range of interpretations,
a view offered in this study is that Blyth’s dreams identify an over-lapping and merging of conflicted aspects of the self which, in the course of the dreamwork, became freer allowing for the emergence of a more harmonised, vital and integrated feminine-self with the masculine principle. The dream suggests that this liberated feminine-self is achieved through development and differentiation of her Logos-animus from conflicted Oedipal components that bind them in repression, allowing integration of the Logos principle. The dream sequence hence reveals developmental shifting around feminine-instinctual elements and implicates involvement of the animus and Oedipal elements in feminine-instinctual development. Re-organised socialising elements are present in Blyth’s third dream featuring lots of people and a band playing (celebration of unity and harmonising of masculine and feminine principles). This supports Colman’s (1996) hypothesis that archetypal development can be achieved by freeing the archetypes from their Oedipal entrapments. This notion is suggested in the imagery of the two fighting male gangster images, the fighting dogs and over-lapping books. The coming together and re-alignment of feminine and masculine principles, alongside differentiation of masculine elements, is contained in the symbol of the missing wedding ring and the acts of dancing and playing a saxophone.

9.8 Chapter Summary

Stage Three case-study analysis of women’s dream content (singular and sequential dreams recalled during and following the workshop using myth) found structural changes and archetypal patterns in women’s dreams consistent with Estes’ notions of women having a repressed instinctually-related feminine-self. The structural changes in women’s dreams were also found to be in keeping with the theories of Freud and Jung. These dreams were often found to be indicative of depth-level psychic processing and suggest that myth was useful for eliciting feminine-instinctual repression. That the animus and shadow are implicated in women’s instinctual development was indicated by a number of dream analyses. It was suggested in some of the dreams that that animus archetypal processing implicated in women’s feminine development was assisted via differentiating and freeing-up Oedipal derivatives. Activation and processing of Oedipal elements was evidenced in many of dreams studied. The notion that feminine archetypal development involves differentiation in its reaches in the shadow, and its merging state
10.0 Review of the Thesis

Chapter One identified the need for gender-specific therapy modules. The rising popularity of therapy work using myth and feminine archetypes with women follows arguments that these poetic discourses carry inherent feminine languages. These are generally thought more suited to psychological explorations of the feminine compared to the rational discourse approaches attached to traditional therapies. Estes’ (1992) work with myth and the Wild-Woman archetype was the focal point for the current study. The study set out to test Estes’ tenet that the feminine-instinctual is repressed in women. To establish developmental patterns set in motion by the myth intervention, women’s dreams recalled during and following the workshop were studied for their structural changes and archetypal patterns.

Chapter Two reviewed women’s mental health as a way of providing a context for the study. This research identified women’s vulnerability to mental health problems in the reproductive years and established that very often women do not feel their needs are met by traditionally steered therapies. Chapter Three aimed at a de-construction of ‘women’s madness’ with a revised view of the witch. This chapter began with an expanded view of women’s feminine repression over the life-cycle. It offered a range of theoretical and research perspectives on feminine-splitting over the life-cycle; from infancy, adolescence and the menopausal years and took into account intra-psychic and psychosocial dimensions. Research identifying women as relational by nature means that women tend to defer development of aspects of self thought socially undesirable in order to maintain relationships. A case was further made for the study adopting a combined theoretical approach to methodology, in keeping with the new feminist research methods and ethnologies that aim at a binary perspective on the therapy-test.

Chapters Four and Five present an outline of the structural theories of Freud and Jung. A case was made for combining these perspectives. This provided the theoretical basis
for the dream-studies. Chapter Six presents a comparative view of Freud’s and Jung’s theoretical approaches to dream analysis. Dreams were described as synthesising symbol, archetypal elements and patterns. Chapter Seven outlines the hypotheses. Problems and restrictions attached to this study were also discussed. Chapter Eight outlines the methodology and procedure adopted for the study.

10.1 Summary of the Study’s Findings

10.1.1 Stage One: Women’s receptivity to Estes’ myth and archetypal notions

Findings were that women responded positively to Estes’ archetypal and myth notions (discussed in Section 1.2). Women expressed the view that they gained from the myths when read to them via the storytelling approach recommended by Estes (discussed in Section 1.2.1). The gain women felt from the workshop did not appear to depend on whether or not women were familiar with Estes’ concepts or had read her works, which suggests that women are generally receptive to work with myth and feminine archetypes. Women appear to hold a-priori views of the wild-self and the Wild-Woman archetype that fit closely with Estes’ tenets.

Women reported greater gain from having the myths read to them, as opposed to reading the myths themselves directly from Estes’ book. They claimed this method facilitated free-association of the myths and provided valuable insights. This fits with Irigaray’s argument (1977) (discussed in Section 3.4.1), that poetic languages access a hidden feminine discourse that is often discounted by rational patriarchal discourse.

Many women felt disconnected from the instinctual-self and expressed a yearning to be more connected. Factors of domesticity, busy lifestyle, having to juggle career with family, were perceived to detract from this connection. Most felt the connection strongest in their younger years, especially in early childhood. A majority of women felt the myth workshop strengthened their sense of connection. Labelling and talking about this aspect was thought by women to be of value (Section 8.2.4). Many reported that the myths played a valuable role in heightening this connection with their feminine-instinctual self.

Women responded positively to the group workshop format. Many commented that the sharing of stories arising from the myths helped them to gain greater insight and self-
understanding. This fits with the research (Section 3.3.4) identifying women as relational by nature and benefit from group work.

Women describe their wild-self by stereotypical feminine images and their descriptions centre on notions of fluidity and movement. The descriptors ‘long flowing hair’, ‘long flowing garments’, ‘being joyous and free’, ‘intuitive’ and ‘one with nature’ were among the many examples cited (see Section 8.2.1). Women generally relayed the wild-self along the lines of instinct, keen sensing and the intuitive sense of animals. Images often had the theme of natural wildlife or landscape settings. Many attributed the wild-self with power, freedom, spontaneity, passion, creativity, wisdom and knowledge. Some described it by an animal image such as dog, wolf, lion and snake. Others related it as a concept, a spiritual notion or soul image. The descriptions offered by women were plentiful and variable revealing women as multifaceted, and this challenges the notion of women as having a fixed core-self (discussed in Section 2.3.1)

Few women assigned the instinctual-self with a negative image or attribute. Negative images/attributes that were described usually centred on fears of lack of control, lack of restraint, chaos, fears of running amok, and being taken over by one’s primitive nature. These fears were found to underpin some of the unconscious beliefs attached to instinctual repression and were described in their dreams (Stage Three data analysis).

Women were favourably responsive to the myth interventions, particularly the Bluebeard and Skeleton Woman myths, which deal with the both the creative and dark aspects of the feminine instinct (see Sections 7.6.3 and 7.6.4). Many expressed value and gain from the Bluebeard myth which they said helped them identify ‘against-nature’ ‘predator’ forces and psychic patterns. Overall, the myths provided a very useful platform whereby, in the group discussions that followed, women were able to gain insights into facets of their psychology. These discussions further explored into gender constructs and gender-relations within the self, and thus also served a feminist deconstruction project aim. By this method, women were able to gain insights into aspects of feminine-neglect. These approaches are taken up by deconstruction therapists, for example, Chaplin (1996), whose project focuses on gender power relations within the self, deconstructing them, and replacing them with more equalised, mutually accepting forms (see Section 2.3.1).
A number of women were identified who developed somatic problems during the workshop (e.g., headache, diarrhoea) (see Section 8.4). This strong defensive response points to clinical implications which are taken up later in this chapter.

Overall findings were consistent with Estes’ (1992) tenets, and women responded positively to Estes’ myth and archetype notions. The findings highlight the utility of Estes’ notions in a workshop setting.

10.1.2 Stage Two data analysis: Dream quantitative studies

Findings of Stage Two data analysis were that women’s dream recall increased following the workshop (see Section 8.5.1). Dreams were more vividly recalled by women after the workshop than usual dream recall experiences. This finding suggests the myth workshop was effective in elucidating repressed material and facilitating archetypal processing.

Dreams recalled by women following the workshop (Section 8.5) commonly depicted shadow human images and often were deviant and threatening. These were thought to be shadow archetype derivatives. Animal images also featured in many dreams, denoting instinctual elements. These images often had the theme of threat or restraint, which supports Estes’ tenet that the instinctive-self is repressed. Other dreams recalled by women commonly featured houses entailing themes of collapse under the forces of natural elements (fire, water, wind). These dreams suggest defensive ego-driven postures in response to instinctual processing. Child images (male and female) were commonly staged in dreams and thought to denote undeveloped self-potentials vying for conscious development. Images of toilets (signalling the expelled-self) and barbecue scenes were among the other frequently recalled images. These dreams were explored in greater detail by case-study method in Stage Three data analysis.

10.1.3 Stage Three data analysis: Dream content qualitative case-studies

In Stage Three data analysis, individual women’s dream sequences were studied from the theoretical perspectives of Jung (as detailed in Sections 4.2.1) and Freud (Section 5.2). The dream studies were confined to a structural view (Section 7.10.2) and the analyses did not include the amplification to the dream as would be normally practised in the clinical setting.
Animal dreams

Women commonly recalled animal images in their dreams following the workshop. Often, these animal images appeared in women’s dreams as either dead or threatened with death, or threatening the dreamer (see Section 9.2). Celia (Section 9.2.5), for example, recalled a dream which features her being in a motel room with large chunks of dark red-meat stacked tightly in compartments of the freezer. This revealed her instinctive-self as split-off and put on freeze. Bev (Section 9.2.3) recalled a dream of finding three dead dogs in the basement of her family home and made graphic reference to the stench and decomposition of the dogs; Kay dreamt of animals being submerged under water (Section 9.2.1); Ruth dreamt of a restrained black cat that nearly strangles in a chair as it struggles to get free from her (Section 9.2.2); Bev (Section 9.6.3) is confronted by a snarling shadow-wolf baring its teeth. These dream themes recalled by women identify the animal-instinctual-self as split-off and repressed, lending support for Estes’ (1992) hypothesis that feminine-instinct is repressed in women. The fact that they are prominently staged in the dreams as threatening or dead suggests that these instinctual elements are pressing on the conscious for forward development.

Some animal images recalled in women’s dreams were rendered in shadow and thought to correspond with shadow archetypal derivatives. In the shadow Jung located the animal-instinctual psyche. It was particularly noted that these animal dreams elicited strong emotive responses in the dream-subjects and lends support for Estes’ conjectures that the feminine-instinctual has buried alongside it a store of emotional affect and energy that she claims, when released and integrated can serve be enriching.

These study’s interpretation of animal-images as instinctual-representatives fits with Jungian theory and Jungian interpretation methods. Jungian psychotherapist, John Sanford (1978), for example, refers to a case-study of analysand ‘Marie’ who, in the course of therapy, recounts four dreams depicting animals. Sanford has this to say about Marie’s animal dreams:

We can take the black panther as a symbol of Marie’s own wild, instinctual nature, her sexuality, a part of herself to which she is almost totally unrelated. Its blackness means that it is still rooted in the unconscious and has little relationship to consciousness… [It] represents a great energy for living that Marie has within her. The dream ends at this point of intense fear, because the unconscious can carry things no further, It is clear that Marie’s individuation will require that she comes to terms with everything within herself that the black panther represents, which will mean about overcoming her anxiety.
about her own instinctual nature … which is the reason the dream ends where it does. (Sanford 1978: 140)

Sanford reasons that, “Marie’s fear that stands in the way of her development, not the unconscious … She must face those instincts within herself that frighten her so badly” (Sanford 1978: 148). Similarly, the present study identified the strong reactive postures adopted by subjects in relation to instinctual elements.

**Shadow dreams**

Examples of women’s dreams depicting shadow images corresponding to shadow archetypal elements were discussed in the case studies. Their prevalence in dreams lend support for Estes’ tenet that women’s instinctual psyche is repressed thus rendering in shadow darker aspects of the feminine psyche. Estes describes this as the dark-feminine aspect. According to Estes, women need to explore these dark shades of their feminine and instinctive natures. She describes this as a descent into darkness and typified by the myth of *Innana’s descent* Very often shadow images were featured in dreams as dangerous, sinister or threatening the dreamer. Helen (Section 9.6.1), for example, is threatened by a shadow woman whose hands were reaching out to her; Noeline’s dream (Section 9.4.3) has a shadow male stalking her and threatening to invade her home; Bev (Section 9.6.3) is confronted by a snarling shadow-wolf. Some dreams included black or shadow objects (Janis: Section 9.3.3). These shadow dreams describe the shadow as alien, hostile and threatening. Their prominent staging in women’s dreams following the workshop depict the repressed instinctual psyche as pressing on consciousness for forward development, in keeping with Estes’ assertions. These dreams further lend support for the hypothesis that the myth intervention was effective in elucidating ordinarily repressed instinctual elements.

**Animus dreams**

There were many masculine images staged in women’s dreams following the workshop and many thought to pertain to animus archetype derivatives. Often these images were staged as deviant, threatening, stalking, blocking and barricading the female dream-subject, lending support for Jung’s (1959) hypothesis that the masculine-animus is deeply repressed in women. Examples given in the case-studies were the dreams of Noeline, Section 9.4.3; Janet, Section 9.5.1; Janis, Section 9.3.3; Ruth, Section 9.5.3; and Blyth, Section 9.7.1. These findings raise questions about the role of the animus and
masculine principle for feminine development and also for feminine repression. They lend support for Jung’s theory, that in repressed state, the animus is unable to sufficiently support the feminine principle. Some women, in keeping with Jung’s theory, depicted the animus as a collection of men (e.g., subjects Tesha, Section 9.5.4; Janis, Section 9.5.2; Ruth 9.5.3). The deviant and fearful presentation of the animus image in women’s dream varied in accord with the extent the animus was already developed (see Section 5.7.3). Janis (Section 9.5.2) produced a dream which featured a group of men working under her house, denoting the repressed state of the animus. Here the men were unhelpful to her and refused to respond to her calls for help. Her dream identifies her repressed animus as unable to support her feminine aspects. The dream, it was thought, illustrates the importance of the masculine-animus in instituting feminine repression and also, its role in feminine development.

A number of women’s dreams portrayed ‘animus-possession’ as described by Jung (discussed in Section 5.7.3) and this was identified in the case-studies of Janis, Section 9.5.2; Janet, Section 9.5.1; Tesha, Section 9.5.4; and Noeleen, Section 9.4.3. These dreams portray the paradoxical effect of the repressed animus, which is to say, in the repressed state the masculine-animus tends to dominate the psyche, and the feminine aspect has little means of expression. This may be likened to Chronus, the omnipotent tyrannical father eating his children. It refers to a patriarchal psychology under the dominant Law of the Father that has the feminine element excluded. Janet (Section 9.5.1), for example, recalled a dream of her car being broken into by a man; Tesha (Section 9.5.4) recounts a dream that features a little girl with her being abducted by a man; Tesha recalls another dream of being at an all-male aerobics class with no women’s facilities and she is told she doesn’t belong (see Section 9.5.4); Ruth (Section 9.5.3) recounts a dream where she is blockaded in her house by a group of ‘wild-boys’. These dreams identify the feminine principle as under siege, blockaded and robbed of feminine expression by an overbearing deviant animus.

That the animus is intricately involved in steering women’s feminine development was evident in the sequential pattern of women’s dreams. This was poignantly conveyed in Tesha’s dream sequence (see Section 9.5.4). Tesha dreamt of being with a group of men at dinner who are silent and will not eat. Tesha is eating white paper suggestive of an unfortified Logos. It is not until the men begin to eat with her (they begin to eat white
paper) and engage with what she is doing that a strong union develops between Tesha and the men. Tesha and a man thereafter embrace and Tesha feels a renewed vigour, wholeness and vitality. This patterning in the dream identifies that once the Logos-animus engages the feminine element, then the masculine-feminine duality can be equalised and the internal couple restored. Stevens describes that when food is eaten in dreams it crosses the threshold, “it enters the underworld of the stomach and gut” (1999: 417) and there transformation occurs; it is assimilated, incorporated and embodied. The dream sequence, it is speculated, describes a developmental unfolding attached to animus integration followed by harmonising of the masculine and feminine principles. Tesha’s dream highlights the role played by the undeveloped animus in feminine repression, and also, its role in securing feminine development. The implications of these findings are discussed later in this chapter.

Some dreams contained combined shadow and masculine-animus images. These dreams identified how, in an undeveloped state, the animus is merged with the shadow and can take on a deviant and destructive representations. This accords with Jung’s conjectures discussed in Section 5.8. According to Jung, the shadow is the first to separate from this mergence, followed by the animus. An example of an unfolding animus-shadow mergence is provided in Noeline’s (see Section 9.4.3) dreams studies. Noeline’s two dreams following on from the workshop describe her being stalked by a male shadow figure who throughout the dreams, remains in shadow. Her second dream stages a return of the shadow man but in this dream he is less fearsome character and less maliciously intended. Noeline’s dreams, it is thought, describe early stage differentiation of the animus from the shadow whereby it can become a more positive figure to supplant the negative one and enable feminine development.

**Dreams of houses**

Dreams recalled by women following the workshop depicted the structural breakdown of houses, often caused by natural elements (fire, wind, water). This was interpreted as a defensive posture and a response of the ego to development of instinctual elements. Wendy (Section 9.3.2), for example, produced a dream depicting her house ablaze with fire and with the fire starting from the downstairs toilet. This suggests that aspects of the repressed expelled-self have come to be developed (ignited) in the dreamwork and secured by the myth workshop. The dream implicates the elucidatory role of the myth
workshop in lifting repression. The structural breakdown of houses denote the structural breakdown of the ego’s defence system attached to the lifting of repression around instinctual elements, in keeping with the structural theories of Freud (see Section 4.2.1). Janis’ dream involving the roof (ego) of her house being completely destroyed by fire (see Section 9.3.3) provides a good example of Freud’s theory of repression (Section 4.2), namely, the ego’s fear of engulfment and death caused by instinctual elements. The dramas surrounding the dreams also point out the anxieties and defensive postures adopted by subjects. The dreams further identify the annihilation phantasies attached to the defensive posture the ego adopts in response to the lifting of repression (see Section 4.2). The clinical implications are discussed later in this chapter. It was noted in these dreams that very often a male-animus figure refusing to lend aid or support. These are thought to describe the animus as intricately linked in with feminine development and feminine repression.

Basement scenes of houses were commonly depicted in women’s dreams denoting the contents of the repressed unconscious (Freud, Section 6.1). One subject, Blyth, (Section 9.7.1), dreamt of finding an archaic relic (plaque) in the basement of a house; another subject Bev (Section 9.2.3) recalled three dead dogs in the basement (unconscious) of her house. These dreams identify the repressed state of the feminine-instinctual-self. These dreams reinforce Estes’ notion that feminine-arcaic elements are pressing on consciousness for development. Subjects Wendy’s (Section 9.3.2) and similarly Janis’ (Section 9.3.3) dreams describe the defensive posture of the ego attached to these archaic elements. Freud’s model describes this as the ego’s fear of death and attaches it to the death wish and Oedipus complex. Jung sees this in terms of death of the ideal-self which in his view, gives way to a more integrated self.

**Oedipus elements and developmental processing**

The dreams of women following the workshop showed activation of Oedipus elements alongside archetypal processing. Freud (1933) described how in women the Oedipus complex is repressed and is once again activated at times of psychic growth. This, Freud argued, needed to be resolved if integration of psychic elements was to be successful. Noelene’s dream (see Section 9.4.3), for example, showed activation of Oedipal residuals. Knifing the shadow man in the dream was seen as the symbolic expression of her wish to kill-off the Oedipal-parent-couple. The stalking shadow man thought to
contain Oedipal rage turns against the (maternal imagos). Her dream enabled the expression of the symbolic equation of killing-off the feminine imagos, thought to underlie feminine repression. The dream describes the sadistic wish (death wish) as turned in on the self making for a masochistic psychology structure (Freud 1933). Noelene’s dream sequence goes on to show developmental and structural shifts attached to resolution of the Oedipus complex (Section 9.3.7). In Noelene’s subsequent dream, the male stalker stages a re-appearance but he is this time less maliciously intentioned and she begins to ponder about her need to kill him. At one point, she expects a smile from him. Her dream goes on to show a gradual filling-out of characters and staging of more socially organised elements with a barbecue scene during which she is joined by a preserved and restored Oedipal parent-couple image with whom she interacts. This ‘fleshing-out’ of characters in the dreamwork shows how a greater number of potentials within the self can become integrated with Oedipal resolution and the lifting of instinctual repression. The dream sequence also shows modification of a formerly harsh super-ego function. In Freud’s (1933) analysis, resolution of the Oedipus complex paves for a more modified super-ego function whereby feminine-instinctual elements can be integrated into the ego and the feminine imagos is psychically restored.

Tripartite images could be discerned in a number of the dreams studied. Freud (1933) linked these tripartite images (Freud 1933) to the Oedipal arrangement, the child-parent-couple. It was noted that these tripartite elements often arose in dreams denoting significant psychic re-structuring. When tripartite imagery appeared in women’s dreams, the dream characters began to ‘flesh out’ and there were a number of examples provided in the dream case-studies (e.g., subjects Tesha, Section 9.5.4; Noelene, Section 9.4.3; Katherine, Section 9.6.2; and Blyth, Section 9.7.1). The fact that these dreams followed the workshop suggests that psychic development and lifting Oedipal repression was facilitated by myth intervention. When these Oedipal elements are re-worked in the symbolic function of the dream, the dream in turn facilitates their resolution.

**Feminine archetypal elements in dreams: The Life/Death/Life Mother**

In keeping with Trompette’s (1996) conjecture (discussed in Section 1.2.3), the tripartite images staged in women’s dreams were thought to have archetypal links with the three-faced goddess Hecate (the maiden, mother and crone) which symbolises the menstrual
ages of women. As with Estes’ Wild-Woman archetype, Hecate is known as the Life/Death/Life Mother and regarded as a transformation and resurrection goddess.

Support was found for Estes’ (1992) notions surrounding the Wild-Woman archetype – its role as the Life/Death/Life Mother. Janetay (Section 9.2.1), for example, recounted a dream following the workshop depicting the feminine archetype’s function of bringing into consciousness aspects of the feminine-self which have been submerged and repressed. The dream depicts small guinea pigs submerged underwater and later lifted out alive and unharmed despite being underwater for some time.

Support was also found for Estes’ locating the instinctual-self in the feminine principle. One example was Katherine’s dream sequence which began with the exchange of pillbox hats with the Queen-mother (Section 9.6.2). This imagery was thought to be a feminine archetypal ‘blueprint’, for processing vicissitudes revealed in her following dream sequence. In Katherine’s subsequent dream imagery, she meets with a girl who is wise and unafraid and Katherine senses her mother as forever in the background looking out for her. This depiction is much along the lines of the archetype of the archaic mother, the ‘Age Old Mother’ (Estes 1992: 30) that Estes links with the Wild-Woman archetype and Life/Death/Life Mother functions. The theme of Wise-Woman transformed from a depleted woman is described and expanded on by Lewis (1998). Katherine’s dream patterning describes the gradual unfolding and lifting of repression of the archetypal feminine element. The dream sequence illustrates the guises the feminine archetype takes on in the course of development to secure a ‘queenly’ conscious status. The dream sequence demonstrates Lewis’ (1998) notions concerning the guises of the Wild-Woman archetype transforming from a feral, Medusa-like aspect to that of Wise-Woman.

Other examples of dreams describing feminine archetypal patterning were provided. Subject Bev (Section 9.6.3), for example, recalled a dream where she has killed a woman in the workshop group and again, this suggests an archetypal feminine ‘blueprint’ for forward patterning. As with Jung’s conjectures around alchemy (see Section 5.2), death in dreams can signal its opposite, that is, a coming to life. Bev’s dream thus identifies a feminine-aspect poised for forward development. The feminine archetypal function is taken up in a subsequent dream scene depicting three women (Bev, a middle aged woman and an old woman) all joining and holding hands within a
circle. This tripartite imagery is symbolically linked in with Hecate, a discernibly feminine goddess and Life/Death/Life Mother. As such, it denotes entry into the dreamwork of feminine archetypal elements. Her dream sequence later stages a wolf-image, which is typically thought a feminine symbol, baring its teeth and symbolically biting into consciousness. Bev’s dream patterning shows the feminine-archetypal function that Estes aligns with the Wild-Woman archetype and also identifies the archetype’s function as the Life/Death/Life Mother. The dream sequence lends support for Jung’s notions on alchemy concerning the integration of archetypal oppositions (discussed in Section 5.2) and they fit with Estes’ (1992) and also Lewis’ (1998) conjectures concerning the Wild-Woman archetype.

Support was found in the study for Kalsched’s (1992) and Ross’s (1989) findings (Section 5.12) of dual split persecutor/protector alter-ego images. They describe the inner persecutor as the “inner murderer” (Kalsched 1992: 93) which the protector personality enlists to “keep it in, so to speak, to prevent it from being traumatised again in the outer or inner world” (Kalsched 1992: 91). There was evidence of these splits in the dreams of subjects Blyth, Section 9.7.1; Bev, Section 9.6.3; Katherine, Section 9.6.2; and Tesha, Section 9.5.4. According to Kalsched, the psyche personifies its own dissociative activities by appointing an intra-psychic figure to carry out necessary processes such as splitting, denial and compartmentalisation. The present study’s findings suggest that the repressed instinctual-feminine figure may carry trauma elements. In instinctual repression, the psyche does not have to deal with these trauma elements. Kalsched (1992), notes that where research further corroborates the existence of such figures (i.e., protector/persecutor images), it could reclaim for Jungian theory a symbolic approach to those dark perverse aspects of psychological life written about by Freud, that is, the self-destructive impulses (Thanatos) Freud turned over to Destiny and tied to a sexualised theory. This issue is taken up further in the discussion in Section 10.4.3.

**Complexes attached to archetypal processing**

The dream studies identified the mother complex activated alongside feminine-archetypal development. This fits with Jung’s structural model described in Section 5.2. This model shows that archetypal derivatives emanating from the collective unconscious can enter the personal sphere by forming complexes. These complexes,
Jung argued, usually surround the parents and drive archetypal patterning and development. Subject Katherine’s (see Section 9.6.2), produced dreams illustrative of activation of the mother complex. Her dreams entail her sick mother and leaving home to embark on a journey much along the story-line of the *Vasilisa* myth included in the workshop. Bettelheim (1976) explains that the theme of a sick-parent followed by leaving home to embark on a journey punctuates separation from the mother complex and Bettelheim claims, must necessarily must be dealt with if individuation is to be attained. The study discussed the importance of women negotiating the mother complex, and breaking psychic bonds and attachments associated with the mother archetype (Section 3.5.1). Robbins (1990) believed this all-important for feminine individuation, arguing that this process often involves bereavement; and mourning of the lost-mother. Women freeing themselves from maternal over-identifications allows for a wider authentic feminine self-definition. Evidence of this process of mourning and loss attached to the mother archetype was found in Helen’s dream (Section 9.6.1) which featured the theme of loss involving a woman.

**Developmental patterns in dreams**

Developmental patterning and structural shifts were evidenced in the dreams of women following the workshop and depicted in dream themes of job restructuring (see Section 9.2.5); entry into the dreamwork of more integrated, socially organised elements (Noelene, Section 9.4.3; Tesha, Section 9.5.4; Bev, Section 9.6.3); and images/themes implicating activation and resolve of Oedipal elements (Noelene, Section 9.4.3; Tesha, Section 9.5.4; Bev, Section 9.6.3). The findings suggest the myth workshop was effective in bringing about structural psychic change in women. Some dreams indicated depth-level psychic processing and re-structuring of the kind anticipated by traditional psychoanalytic methods. New directions are discussed later in this chapter.

Case-study analysis identified structural changes and developmental patterns in keeping with the developmental theories of Freud and Jung.

**Dreams serving a synthesis function**

Sequential analysis of dreams in the present study supports Jung’s (1964) tenet that dreams serve a synthesis function (discussed in Section 6.4). This challenges theories positing dreams as simply serving cerebral efficiency; that is, dreams are no more than
the dumping of parasitic traces (Section 6.4). By way of contrast, the present study argues that dreams are a psychologically meaningful process serving a synthesis function involving integration of polarised elements. Findings were that: dreams initially bring into focus dichotomised opposing elements of the self, followed by dreams that integrate opposites as the psyche ameliorates the splits within (see Section 6.4). This study’s findings are in keeping with Jung’s notions on alchemy (discussed in Section 5.1.2) and Feinstein’s (1991) conjectures (see Sections 6.4 and 6.7) concerning the dream. There were a number of examples of women’s dreams provided in this study attesting to this function. Bevelia illustrated this patterning (see Section 9.2.5). Celia’s first dream portrays a split-off compartmentalised and repressed primitive-self. This was followed by a dream depicting a contrasting ‘civilised-self’, with the theme of a restrained business luncheon, thus punctuating the polarised shadow and personae split. There follows a dream involving a collaborative work group situated in a nature setting where she has the task of processing job applications attached to a job re-structuring. The dream sequence, it was suggested, describes a developmental and synthesising process attached to the gradual integration of instinctual elements. These were split-off and imbued with chaos and engulfment. Further examples of the synthesis function of dreams were given in the case-studies (see Sections 9.3.2; 9.3.3; 9.4.1; 9.4.2).

The elucidatory role of myth

Findings of the present dream case-studies support the hypothesis that myths serve a elucidatory function in mobilising repression; and also serve a synthesis function allowing repressed, split-off elements to be integrated into the psyche.

The commonality between the dreams of women and the unfolding storylines contained in the myths used in the workshop was noteworthy. Subject Katherine’s dream (Section 9.6.2), for example, of a sick parent and leaving home is akin to the storyline of the Vasilisa myth. Teshaoelene’s first dream closely followed the theme of the Bluebeard myth, whereas her subsequent dream corresponded with the fleshing-out theme in the Skeleton Woman myth (Section 9.4.3). Estes (1992) may well have intended her selected myths to address certain pivotal stages of feminine-instinctual development, although she does not specify this point in her book. This commonality between dream theme and the storyline of myth lends support for the hypothesis that the myth intervention elucidates repression, in keeping with Estes’ claims. In this respect, the
myth storyline allows for an unfolding of the psyche along the lines of archetypal patterns described by myth.

The elucidation of the structural psychic changes in women’s psychology by myth intervention appear to compare well with therapy outcomes expected of more formalised didactic psychoanalytic approaches. Myth, by contrast, is less invasive and without the patriarchal biases and discourses attached to the formal approaches (see Section 2.2.1). The myth medium primarily derives its therapeutic function within its poetic languages and allows for the hidden feminine discourse to be accessed. Discussed in Section 2.2.1 is Kristeva’s (1980) and similarly Irigaray’s (1977) conjectures that the feminine unconscious is best accessed via abstractive poetic languages whereby “meaning is left ambiguously in question … [that] the unsettled and questionable subject of poetic language (for whom a word is never a sign) maintains itself at the cost of re-activating this repressed instinctual, maternal element” (Kristeva 1980: 136). Ideally, more thorough follow-up case review of subjects and inclusion of formalised therapy control studies would have allowed for a more definitive conclusion on the relative therapeutic merits of myth interventions compared to formalised approaches. This points to future directions arising from this research.

10.2 Findings of the Hypotheses Tested

Outcomes for the hypotheses tested in the current study were as follows:

10.2.1 Hypothesis 1

Empirical support was found for Hypothesis 1. Support was found for Estes’ (1992) tenets, specifically that:

1a Women perceive themselves as severed in their connection with the feminine-instinctual-self;

1b Women commonly describe the instinctual-self (or wild-self) by images and attributes which are consistent with Estes’ depictions;

1c Women attach value and personal gain to work with myths in a workshop setting;

1d Women are responsive to Estes’ notions of wild-self and Wild-Woman archetype;
Myth, administered by way of storytelling, serves to strengthen women’s perceived connection with the feminine-instinctual-self.

These tenets were supported with findings in Stage One data analysis detailing women’s feedback and responses to the workshop involving the operationalisation of Estes’ archetypal and myth interventions.

10.2.2 Hypothesis 2

Empirical support was found for Hypothesis 2. Support was found for Estes’ claim that women’s feminine-instinctual-self is deeply repressed and split-off from consciousness, and specifically that:

Content analysis of women’s dreams revealed animal images that were restrained, submerged and threatened, as well as shadow images that were hostile, and feminine and instinctually related images that were split-off from other elements and staged as pressing on consciousness for development.

10.2.3 Hypothesis 3

Empirical support was found for Hypothesis 3 regarding Estes’ claim that myths serve to bring about psychical structural change in the psychology of women and serve feminine-archetypal processing, specifically that:

3a Women reported increased dream recall and more vivid dream imagery following the myth workshop;

3b Study of women’s dreams following the myth intervention revealed psychic development and elucidation of repressed material;

3c Structural analysis of women’s dream sequences following the myth workshop revealed developmental patterns and structural changes in keeping with the developmental theories of Jung and Freud.

10.2.4 Hypothesis 4

Support was found for Hypothesis 4 that women’s dreams show that the animus and shadow archetypes are implicated in feminine archetypal development, as argued by Jung. Evidence for this was provided in the dream case-studies of subjects Noelene, Section 9.4.3; Janet, Section 9.5.1; Janis, Section 9.5.2; Ruth, Section 9.5.3; and Blyth, Section 9.7.1.
10.2.5 Hypothesis 5

Empirical support was found in women’s dreams for Hypothesis 5 regarding Colman’s (1996) proposal that both Oedipal (Freud) and archetypal (Jung) elements are implicated in feminine-instinctual development and also repression. Support was found for Colman’s (1996) hypothesis that archetypal development requires that the animus archetype free itself from the Oedipal residuals that bind and repress it, allowing it to develop as a more differentiated archetype. Examples supporting this proposition were given in the dream case-studies of subjects Noeline, Section 9.4.3; Janet, Section 9.5.1; Janis, Section 9.5.2; Ruth, Section 9.5.3; and Blyth, Section 9.7.1.

10.3 Clinical Implications of the Study’s Findings

It was noted of the dreams studied that a strong affect was elicited with the lifting of instinctual repression. Examples were provided in the case-studies of rage expressed both in and after the dreams by a number of subjects. Similarly, somatic complaints were noted of women during the workshop. Some women additionally reported considerable disruption to their outside lives following the workshop (e.g., difficulties with business leases, subject Noeline, Section 9.4.3). Women expressed that they had tapped into feelings of rage and anger that had previously been buried or unknown to them. This finding fits with Estes’ (1992) tenets that a store of emotional energy is buried alongside the repressed feminine-instinctual-self. According to Estes, the lifting and integrating of this buried emotion is of pivotal importance for women to secure a strengthened instinctual connection. Once developed, Estes argues, this emotion can function to inform the gut-instinct and intuitive sense she associates with the instinct-strong woman (see Section 1.2).

Clinical implications of the study’s findings suggest that applications of this work would need to incorporate methods of emotional processing, emotional-release work and behavioural management. It raises the question of whether myth alone is adequate to secure effective processing of affect raised by the workshop and the lifting of repression. The projective exercises used in the workshop, the increased dream activity served by the myth intervention, and the group-discussion format may have each served a vital role in securing emotional processing.
Clinical implications of the strong defensive affective responses found in the present study are that women engaged in archetypal therapy involving depth-work would need to be adequately prepared and managed, particularly through the initial stages of therapy where resistance and defensive responses are likely to be heightened. The frequency and spacing of sessions are an important factor for consideration. At the very least, patients would require more support in the early stages of therapy.

The discussion on clinical implications so far relates to individual therapy. It was established from feedback that the group format provided a venue of empathy, a container and ‘maternal body’ whereby women could share their experiences and derive insights from one another. The therapeutic utility of the group is supported by research that identifies women as relational by nature (see Section 3.3.4) and women generally respond well to group work (see Section 2.3). The relative effectiveness of individual and group work in this type of work, as well as the duration of therapy, are issues that need to be further researched and clarified. The relative effectiveness of two-day workshops compared to weekly group sessions extended over a period of say, two to three months, is an area which could be further explored and researched.

10.4 Theoretical Implications of the Study’s Findings

The study’s findings of repressed rage, punishment and guilt as a theme in many women’s dreams lend support for Freud’s tenets concerning the masochistic psychology structures of women and the attachment of this structure to poor resolution of the Oedipal complex. Chapter Three described Klein’s (1957) less sexualised perspective where she locates aggression in early infancy (pre-Oedipal period) and attaches the infant’s fears to dependency and the mother’s perceived power (for review see Section 3.3.1). In repressed form, aggression is turned in on the self and can assume sinister and punitive forms. Freud further attaches this the Oedipal death wish where aggression, under the throes of the death instinct, is turned inwardly and back onto the feminine-imagos, paving the way for feminine repression. The theoretical positions discussed in this thesis extend Estes’ (1992) tenets.

Jung regarded affect to be an instinctual as much as a feeling process (Jung 1971: 451; 1969: 440). Section 5.3 examined Jung’s proposition that the splitting of consciousness from the unconscious results in a chronic discharge of energy flowing into the affective instinctual realm, producing “outbursts of affect, irritation, bad moods and sexual
excitement, as a result of which consciousness gets thoroughly disoriented” (Jung 1967: 82). Jung termed these disturbances caused by affects, ‘phenomena of dissociation’; indicative of a psychic split; “In every psychic conflict we can discern a split of this kind, which may go so far as to threaten the shattered structure of consciousness with complete disintegration” (Jung 1970a: 139). Support was found for Jung’s tenets in the dreams of women following the workshop depicting houses collapsing under the forces of natural elements, and the large amount of emotive material elicited with the dreams.

Section 5.3 discussed Jung’s belief that affect manifests itself when there is deviation from instinct, and can be appear as animal symbols. Affect, when repressed, can thus be rendered primitive and bestial (Jung 1970a: 360). Examples of animal images and bestial representations which elicited fear and distress in the dream-subject were often cited and described in the case-studies.

Support was found for Jung’s theory that feminine-instinctual development involves the shadow archetype where Jung located the animal-instinctual psyche. Support was also found for Jung’s hypothesis that the animus in women is repressed. It was noted in women’s dreams that the undeveloped animus is unable to lend the feminine principle effective support. Also identified in the dream studies was the paradoxical effect on the psyche of the repressed animus where it dominates, suppresses and ‘robs’ the feminine principle, by what Jung (1959) termed ‘animus possession’. This perspective adds an additional angle to Ross’s (1989) and Kalsched’s (1992) findings (discussed in Section 5.12) of an inner persecutor/protector split. When the animus is repressed it takes on the guise of persecutor figure. In a developed state, the animus can serve a helpful supportive and protective function for the feminine principle; hence the many myths that describe the prince’s wakening the sleeping princess, bringing her back to life (restoring her to feminine consciousness).

Support was found for Jung’s conjecture that in undeveloped state, the animus and shadow archetypes are fused. According to Jung, feminine archetypal development involves differentiation of the merged shadow and animus archetypes. Section 5.8 discussed Jung’s proposal (1959) that the shadow was the first to be integrated into the psyche, followed by the animus and anima figures. Jung thought the latter were more distant and much more difficult to integrate. Jung writes:
Although the shadow is a motif as well known to mythology as anima and animus, it represents first and foremost the personal unconscious, and its contents can be made conscious without too much difficulty. In this it differs from the anima and animus, for whereas the shadow can be seen through and recognized fairly easily, the anima and animus are much further away from consciousness and in normal circumstances are seldom if ever recognized. (Jung 1959: 10)

Jung, moreover, argued that integration of the shadow is necessary for realisation of the animus and anima: “[the shadow] marks the first stage in the analytic process, and that without it a recognition of the anima and animus is impossible” (Jung 1959: 22). Jung further comments:

Through analysis of the shadow and of the processes contained in it we uncover the anima/animus syzygy. Looked at superficially, the shadow is cast in by the conscious mind … as the physical shadow that follows the body. On closer inspection, however, it proves to be a darkness that hides influential and autonomous factors which can be distinguished in their own right, namely anima and animus. (Jung 1959: 266)

Evidence of this differentiation of the shadow and animus archetype attached to feminine development was found in the dreams of women studied. This puts an interesting angle on Lewis’ (1998) notion of the Wild-Woman archetype as the medial, feral-woman involving women’s descent into the dark, the shadow, the dark-feminine aspect. This descent into the dark, Lewis argues, is the means by which the feminine principle can be restored. This descent into darkness was often depicted in women’s dreams by images of death.

The dreams of women also identify that archetypal development is secured by way of the archetypes’ forming complexes (e.g., the mother complex) whereby they can begin to be made conscious and integrated into the ego. This fits with Jung’s structural theory of archetypal development (described in Section 5.5) and with Robbins’ (1990) and Ventre’s (1994) findings (see Section 3.5.2). The study’s findings were that feminine archetypal development involves negotiations with the mother complex.

The study’s findings of women’s ‘animus possession’ and the role played by the animus in women’s feminine repression add an interesting additional perspective to Irigaray’s (1980) theoretical conjectures (Section 3.4.1) concerning the myth of Persephone (Section 1.2) who was abducted by Hades (Zeus’s brother from the Underworld) and separated from her mother Demeter by her father Zeus who promised her to Hades. According to Irigaray (1980), this may parallel the experience of women in relation to a system of representation which characterises ‘woman’ and her sex as unrepresentable,
that is, as a ‘lack’ in patriarchal discourse. Irigaray argues that this discursive system is symptomatic of a patriarchal social and cultural economy which has censored the positive value of women’s relationship to themselves and to other women. The present dream studies suggest that through negotiating the animus, via dreamwork and myth, women may be able to deal with this system of representation that has them ordinarily ‘expelled’ from masculine discourse. Colman (2000) takes up this issue in his analysis of the omnipotent tyrannical father in the Chronus myth and its role in eclipsing and blockading the feminine principle.

The aim of the current study to steer women toward retrieving a more positive animus image to supplant the negative one, is consistent with feminist aims and goals in therapy (discussed in Section 3.1), which is to deconstruct patriarchal norms underpinning women’s madness and supplant them with norms that re-vitalise and empower femininity.

A perspective offered by the present study is that feminine-instinctual development is orchestrated by the animus (masculine principle) as well as the shadow archetypes. Feminine psychology can thus be retrieved from the shadow, the ‘dark feminine’ aspect (Lewis 1998). A developmental perspective is also offered in which patterning attached to feminine archetypal development involves differentiation and integration of the animus and shadow archetypes. This study also speculates that resolution of the Oedipus complex is vital to the process attached to the lifting of repression and the differentiation of the archetypes. This study thus offers an extension of Estes’ views on feminine-instinctual development that incorporates the corollary masculine principle. The developmental view is discussed in more detail later in this chapter.

10.4.1 Support for Colman’s hypothesis

Support was found for Colman’s (1996) hypothesis that the Oedipus complex plays a role in binding archetypal repression. Findings of the study were in keeping with Colman’s (1998) hypothesis; that resolution of the Oedipus complex allows for feminine archetypal development. The developmental path implicated in this conjecture is that feminine archetypal development involves progressive patterning around Oedipal residues, and Oedipal resolution allows for differentiation of the animus and shadow.
Support was found for Colman’s (2000) recent conjectures concerning the archetypal relationship of the tyrannical omnipotent father. Here Colman refers to the myth of Chronus’ devouring his children before they can become curious or astonishing. Evidence of this was found in the current study in the women’s dreams depicting ‘animus possession’. These dreams describe the feminine principle being eclipsed and excluded by the dominant (repressed) masculine principle. Colman (2000) examines this in the context of its being a disjunction in the parental-couple such that the maternal feminine role is excluded. Colman argues that successful liberation of the gendered archetypes (animus and anima) from the father’s tyranny enables the restoration of mutuality between the internal-couple, and that way, the archetypes can continue to develop.

Support was additionally found for Trompette’s (1996) hypothesis discussed in Section 1.2.3. In contrast to Freud’s Oedipal scheme in which human development is construed in the Name of the Father (as taken up by Colman 2000), Trompette (1996) found evidence of women’s feminine archetypal development in the triple-feminine archetype, Proserpine, Demeter, Hecate (the Maiden, The Mother, the Dark Goddess) (see Appendix E). The current study found evidence of this in the Hecate configurations in women’s dreams and the dream themes surrounding a descent into darkness (for an example, see subject Bev, Section 9.6.3). Trompette (1996) argues that through women’s negotiating the triple-feminine archetype women can once again retrieve the lost mother and marks the transition from the imaginary to the symbolic mother. That way, states Trompette, femininity can be resurrected internally and psychologically restored to its rightful place, with the Mother positioned psychically in equal partnership with the Father.

10.4.2 Controversies between Freud and Jung

The controversies between Freud and Jung surrounding the role of Eros and the existence of the Oedipus complex are not fully addressed nor resolved in this study. Although criticisms exist around Freud’s sexualised theory (Section 4.3), an assumption is made in the study that Freud’s Oedipus complex has some validity, a view that Jung also shared (see Section 5.10). What is claimed in this study is that the combined Freudian and Jungian theoretical viewpoint provides a wider understanding of some of the intricacies attached to feminine-instinctual repression and developmental patterning.
that Colman (1996) notes, is lacking in Jung’s archetypal theory. This understanding may not have been achieved when research is restricted to one theoretical position and fails to take a relational binary view. This combined perspective, allows for a psycho-sexual view of women’s feminine archetypal development and the mechanisms underlying repression. Feminists have recently turned their attention to the issues of sexuality in women (see Section 2.3.1). Feminists like Segal (1996) (Section 4.3), urge a return to Freud’s seduction theory for understanding psychological phenomena. The present study enables a composite relational view that is often lacking in research (Colman 1996).

Freud’s theory offers a perspective on feminine repression. From the Freudian viewpoint, repression and splitting-off of the feminine self arises from the repressed Oedipal wish. Support was found for this in the dreams of women depicting ‘animus possession’. Freud’s theory centres on the notion of a death drive merged with the sexualised life drives. Jung, by contrast, steers away from repression and the death-wish theory, and focuses on alchemy (Section 5.2), that is, the blending and coming together of opposites. Death was a phenomenon that Jung believed manifests the change of archetypes and marks the end of one archetypal stage and the beginning of another. Jung (1956, 1970b) notes, that if one embarks on the quest of individuation, what initially appears dark and inaccessible can turn numinous and clear (see Section 5.2). Jung deduced from alchemical texts that psychological and physiological transformation “is symbolically the drama of return to the prima materia, the death that must be undergone if man is to get back to the original condition of the simple elements and attain the incorrupt nature of the pre-worldly paradise” (1970b: 99). He concluded that transformation, the wedding feast, death and rebirth symbolically are the integration of unconscious contents into consciousness, which had a healing effect (Jung 1956: 433): “Consciousness is renewed through its descent into the unconscious, whereby the two are joined” (Jung 1970b: 368).

Jung thus sees death as part of the transformation and individuation process attached to the archetypes whereas Freud appears to construe it as a final resting state. Estes (1992) and similarly Lewis (1998) envisage psychic death as part of the cycles attached to the Life/Death/Life Mother and Wild-Woman archetype. It has already been pointed out that Freud’s theories centre on monotheism whilst Jung’s psychology in many respects
takes up the religious notions attached to polytheism (Section 3.4.1). The debate over these issues, which have now persisted for almost a century, are beyond the scope of this research, and since they rest on fundamental philosophical positions should be left to the anthropologists, philosophers and scientists of religions. This study argues that Jung takes up where Freud left off, and both theorists provide a valuable perspective with regard to archetypal patterns, repression, and problems involving mother and father archetypes. Freud perceived them from the platforms of repression and patriarchy; Jung, on the other hand, provided a developmental and spiritual extension that involves transcendence from death to a higher integrated form. Considered together, both theorists allow for a broadening view of the interplay of masculine and feminine principles in the psychology of women and the mechanisms of repression attached to patriarchy.

10.4.3 Towards a new developmental view

A new developmental view of women’s feminine-instinctual archetypal processing is offered alongside the study’s findings. This model details the mechanisms and structures attached to the lifting of feminine repression. It is proposed that the feminine principle is repressed in women by the combined input of the (unresolved) Oedipus complex and the contra-sexual (animus) archetype, in keeping with Colman’s (1996) conjectures.

In this model, the Oedipus complex is re-worked when activated by myth and further re-worked in dreams and this enables the freeing-up and differentiation of the animus from the shadow archetype. In repressed state, these two archetypes are merged. When developed and differentiated, the animus is able to relinquish its repressive dominant hold over the feminine principle and also enables the shadow to develop. This freeing up of archetypal elements allows for the more positive representations of the archetypes and the animus can serve a bridging to problematic Oedipal elements enabling Oedipal resolve. In this way, the feminine element may emerge from the dark, the dark shades of the feminine (Lewis 1998), and transform into its positive representations and secure feminine retrieval. Similarly, the internal-couple is restored. This process enables the masculine principle to harmonise with the feminine principle, enabling feminine-instinctual development.
A proposal offered and supported by the study’s findings is that myths serve to elucidate this process and enable the lifting of feminine-instinctual repression. It is proposed that dreams serve to both express symbolic components attached to Oedipal residuals and also bring about resolve the Oedipus complex.

**Proposed model of feminine archetypal differentiation and development**

The developmental model proposed for women’s feminine-instinctual archetypal processing is offered in Figure 10.1.

The model describes on the left, the dynamics attached to feminine-instinctual repression and on the right, the mechanisms concerning the release of repression secured by myth and dreams. The model on the left shows the (unresolved) Oedipus complex as repressing the animus and shadow archetypes. In repressed state, the animus and shadow archetypes are merged and undifferentiated. The multiple arrows show the strength of repression brought by these combined archetypes with respect to the feminine-instinctual-self.

To the right, the model shows the inverse situation, that is, the release of repression secured by the myth intervention and also dreams. The model proposes that dreams are part of the processing of the repressed, that is, they serve a ‘synthesis’ function. The model describes how myths and dreams enable the lifting of repression and re-working of the Oedipus complex. Activation of the Oedipus complex gives rise to dreams which allow for the expression of the symbolic content of Oedipal residuals. Myths can also facilitate the development of the animus and shadow archetypes, enabling their differentiation. The developed animus can then serve as a bridge to Oedipal elements and enable further Oedipal resolution. As the animus develops, its repressive dominant hold over the feminine-principle is withdrawn and this enables the lifting of feminine-instinctual repression. This way, the feminine element emerges from its shadow representations, the ‘dark feminine’, and is integrated into consciousness.

For women, the animus archetype offers a vital compensation for the failure of Oedipal longings, enabling their renunciation. Thus, the quest which begins in the Oedipal crucible and continues throughout life aiming at the integration of contra-sexual elements, has a creative function which forms a bridge to the unconscious.
Figure 10.1: Model of Feminine Archetypal Development

Dynamics of Repression of the Feminine Instinctual-Self

- Unresolved Oedipus Complex
  - Mother
  - Father
  - Child

- Merged Animus & Shadow

- Repressed Feminine Instinctual-Self

Dynamics of Release of the Feminine Instinctual-Self

- Intervention (Myth Storytelling)
- Resolve of Oedipus Complex
- Differentiation of Animus & Shadow
- Release of Feminine Instinctual-Self
The animus image in women’s dreams acts as a compromise formation for the Oedipus complex and is enough like the father to attract the libido but sufficiently different to orchestrate the woman’s separation from the Oedipal father. This in turn galvanises women’s separation from the Oedipal mother, allowing for the psychic transition from the mother to the father (represented in dreams by the triad arrangement) as part of the journey to sexual maturity. This pattern of merging archetypal with Oedipal elements contributes to further resolution of the Oedipus complex. The proposed model incorporates notions offered by Colman (1996), and extends these to a theory specific to feminine-instinctual development from the reaches of repression. Colman argues that at the height of the Oedipus complex, parental and contra-sexual images become fused and, in a way, this creates the complex. This is because the intense longing for union with the Oedipally-loved parent is also due to the fascinating power of the contra-sexual archetype with which the archetype is identified. The capacity to make this distinction is thought tantamount to a capacity for symbolic thought whereas the failure to make such a distinction amounts to symbolic equation (Segal 1957).

Resolution of the Oedipus complex allows for a more modified super-ego function whereby instinctual elements can be more easily accommodated and integrated into the ego. In women’s dreams, as soon as the Oedipal triad becomes integrated, it is then able to attract corresponding archetypal elements in the form of complexes, and force their development. Here we see entry into women’s dreams of Hecate-images that serve a restorative function as the Life/Death/Life Mother (see Bev’s dream, Section 9.6.3).

The expected outcome of this model of development is that by negotiating the animus and shadow archetypes, women are able to retrieve a positive animus image to supplant the negative one. The model is in keeping with feminist directions and recommendations advocated by the deconstruction therapists (Section 2.3.1). Chaplin’s (1998) ‘rhythm model’ (Section 2.3.1), for example, is one that focuses on the deconstruction of inner hierarchies of gendered constructions and concerns breaking them down and replacing them with more equalising accepting forms (1998: 139). By this process women may be able to deal with the system of representation discussed by Irigaray (1989) (Section 3.4.1) that has them ordinarily excluded from masculine discourse.
10.5 Summary of Overall Findings

In summary, this study found evidence in women’s dreams that women are, by and large, repressed in the feminine-instinctual aspect, what Estes (1992) calls the ‘wild-self’, with this aspect pressing on women’s consciousness for development. Support was thus found for Estes’ populist writings and tenets. Women are able to respond positively to Estes’ myth and archetypal notions and report positive gain from these interventions when operationalised in a group workshop setting. Myths were effective in lifting feminine-instinctual repression and for securing feminine-instinctual archetypal development. Through the myths, women were able to link-up with aspects of their feminine psychologies that had been previously closed-off within a patriarchal discourse and system. The study’s findings suggest that myths and dreams serve both a symbolic and containment function; helping to elucidate and process repression. The positive reception of women to myth and archetypal notions and the positive gain reported by women in relation to the workshops conducted as part of this study affirms the need for further expansion of this line of work.

The study extended a developmental view of Estes’ notion of feminine-instinctual repression by contextualising it within the theoretical paradigms and developmental theories of Freud and Jung. This developmental view was seen as lacking in Estes’ work. The study uncovered some of the unconscious phantasies and cognitions underpinning women’s feminine-instinctual repression. Identified, were women’s fears/phantasies/cognitions that largely centre around annihilation and engulfment. These concern fears and beliefs about being taken-over by one’s instinctual nature. This takes up Freud’s notions of repression and his linking repression to the archaic myth of Chronus’ devouring his children. Jung (1969a) discusses this as Nature being psychically pushed back into the body of Earth-Mother. According to Jung’s theory, the ego struggles against being swallowed-up by the primitive instinctual-psyche. He describes this process as the ego’s turning away from Nature and the security of instincts in preference to culture.

The study proposes a new developmental model of feminine-instinctual archetypal processing. Whilst support for Estes was found in locating the instinctual-self in the feminine principle, it was also found that the animus and shadow archetypes and
Oedipus complex all play a vital and intricate role in feminine-instinctual development and the lifting of feminine repression.

10.6 Limitations of this Study

This study was confined to a structural analysis of the dream-discourses of women following a workshop entailing myth. It was not the endeavour of this study to explore clinical dimensions and applications of work with dreams. The analyses, explored in terms of Jungian and Freudian theory, aimed to derive a closer understanding of mechanisms surrounding feminine repression via the study of dream discourses so that this understanding could be applied to the clinical setting. This study focused on structural aspects underlying feminine repression. This provided a perspective in keeping with directions taken up by Jungian ‘developmental’ theorists.

From the clinical angle the dream-analyses were not in themselves complete because of the absence of personal material or clinical work involving the patient’s amplification and associations with the dreamwork. The study restricted itself to a structural analysis and as such, somewhat under-utilised and restricted the potential clinical application of dreams in this area of work. An extension of this work would be to include subjects’ personal associations to the dream material. According to Jung, the unconscious contents are always polyvariant; their meaning depends on the context in which they occur and the specific external situation of the individual dreamer. However, it was also Jung’s contention that dreams go beyond the personal concerns of the individual dreamer and express problems which recur over and over again in the history of humans, and which relate to the collective whole. The study’s restricted structural focus would, therefore, seem justified. In this respect, the dream explorations attached to this study were not so much personally steered but relayed as collective constructs around femininity and feminine repression. A further development of this research taken up by the author (described in the following section) was the inclusion of work with dreams involving personal amplification. This provided a useful tool for subjects gaining personal insights on events of the day (what Freud called ‘Tragesreste’ or the day’s residues). In addition to the above, another area of investigation might be exploring the individual life experiences of subjects following on from their dreams. It was pointed out that Greenberg (1990) found evidence for a relation between the solution of problems in dreams and the fate of those problems the next day.
A possible weakness is that the study’s interpretation of dreams was restricted to the theories of Estes, Freud and Jung. Dream images of animals, for example, were narrowly interpreted as instinctual elements (Jung) or Oedipal elements (Freud) and yet there may have been many diverse personal meanings that the individuals attached to these symbols. Further, shadow images may carry meaning for individuals that go beyond the confines of Jung’s shadow archetype. The study’s restricted and narrow format was nonetheless useful in highlighting data specific to Estes’ conjectures, and whilst dream images and characters were narrowly interpreted, they did appear to closely adhere to the structural theories of Freud and Jung and their approaches to dream interpretation.

Another weakness of the study is that while the study found support for the hypothesis that myths were effective in eliciting repression, the study did not discern the relative impact of the additional mediums of the projective exercises, group discussion format and Goddess Wheel exercises following the myth intervention. Assumptions were that the myth variable represented the major intervention, in keeping with assertions of Estes. These additional mediums may each have played a vital role in facilitating archetypal processing around repression. A way of identifying the precise role of myth would be to isolate these factors with comparative control studies. This might be a possibility for further research.

Subject acquiescence to fit with workshop expectations may have influenced subject responses. It was noted that 35 out of the 92 subjects who participated in the workshop did not return their post-group questionnaires. One can readily appreciate the likelihood of this occurring in any such research but it is likely to have skewed results. Subjects who experienced positive gain and strengthened connection with their instinctual-feminine element following the workshop were more likely to have returned their post-group questionnaires. Hence, the reported positive gain that women derived from the workshop may have been somewhat inflated. It also raises the question of whether absent responses were indicative of findings of less desirable primitive impulses triggered by the workshop resulting in a non-compliance response-set.

Subject acquiescence may have played a role in the dream images produced by women subjects following the workshop. The dream images produced by subjects were shown, however, to be consistent with clinical research (e.g., Stevens 1995; Sanford 1978); they
followed predicted developmental patterns in keeping with established theories on dreams. It would seem unlikely, therefore, that dreams were consciously construed by women to fit the hoped-for outcomes and expectations of the study. This is particularly evident by the factor that subjects’ dreams often contained socially undesirable elements (often bestial representations) and differed from the conscious constructions and images women attached to the feminine-self. It would seem unlikely that compliance was a driving factor in dream study outcomes.

The research identified links between stories and the dream material. A factor not explored in the research was the order of presentation of the myths and this may have impacted on dream results. It is standard psychological fare that order of stimulus can influence outcome. That the myths chosen for the workshop occupied variations of the same theme, the order of story presentation was not likely to have played a significant role in outcomes but this may need to be explored in future research.

The study was derived from a restricted sample of women, namely, literate and relatively well-educated women (described in Section 8.1.2). A future direction recommended would be making this line of work available to a wider audience, including Aboriginal women. The positive response and engagement of the few Aboriginal women who attended the workshop was noted. It is likely that such women are already steeped in the tradition of myth and dreamwork. An area of work for development and expansion might be work with Aboriginal myths (discussed in the next section).

Another likely impact on the study which was not accounted for is the group size. The groups ranged in size from 9 to 18 participants. It has been well documented in the literature on group behaviour that dynamics differ significantly between group sizes (Battegay 2000). Whilst group dynamics was not the focus of this research, a follow-on development from this research could include work with group dynamics. The area of group dynamics and the dreams that arise in the context of the group would seem an important consideration. As previously pointed out, Dombeck’s (1987) findings were that when working with therapy-groups, the group dreams often reflect group-dynamics and stages of group development. Schlachet (1992) similarly views dreams as providing potential evidence on the question of a group unconscious. He found that the dreams of subjects attending a group overlapped with other individuals and shared group psychic
content. He described how dream material converges with a group unconscious. This is an area requiring further development and research.

Much could have been elaborated on in Chapter Five regarding the debates taken up in the Jungian institutes around the world by the developmental theorists who argue the need for inclusion of a Freudian perspective of infantile elements and extend the traditional focus on symbol and image. Without this contextualisation, Colman’s (1996) hypothesis that there is a link between archetypal repression and Oedipal residues might have seemed somewhat novel. This body of research extends a view of object relations and infantile material and may have greatly extended and enriched the discussion. The contextualising of the current research within the body of these studies, arguments and debates is an area of possible future expansion.

10.7 Future Directions

The need for further development of this line of work with women is substantiated by the author’s experience of the reported gain, receptivity and positive responses of women to a range of clinically based workshops conducted by the author subsequent to this study. These involved a number of nine-week group-therapies with women utilising and expanding on the methods and mediums taken up in the current study. The choice of the nine-week time limit was determined on the basis that it corresponds with the nine-month duration of pregnancy. This provided a useful means for taking up issues of attachment and detachment associated with the early infancy period. The author found these groups to be useful for depth-work and enabled the exploration of infantile issues surrounding attachment and matters taken up by Melanie Klein (1957) (Section 3.3.1). This also facilitated the exposure and some working-through of engulfment phantasies and these were usually activated around the initial and latter stages of the therapy. The groups further incorporated extended clinical study of women’s dreams whereby the dreams’ meanings could be related in a meaningful way within the context of personal experience. A consistent finding of the groups was that dream recall increased from usual rates over the duration of the groups. Further, the group members’ sharing in the dream interpretation process proved immensely valuable in extending the dream’s meaning, not only for the individual but as well the group-as-a-whole.

The format of this research incorporated Estes’ myths which women consistently found gave valuable insights. The format also included an array of additional mediums of
music, guided meditations and extended readings. Women continued to derive insights from the myths, particularly when these were related to the dream material. The role of interpretation also appeared to be a significant factor in subjects securing insights.

Another development in this study was work with the dynamics of the group. These dynamics were interpreted within the group and linked in with subjects’ dreams and the mythic material explored in the group. It was found that the dreams arising in the group often reflected stages of group development. In keeping with Jack’s (1991) deliberations, it was also found that women respond favourably to the metaphor of ‘lost-self’ (Section 2.3.1). This further compelled explorations of how gender arrangements within the self can create women’s vulnerability to depression.

Myths surrounding Persephone’s descent into darkness and the myths surrounding the Egyptian goddess Isis, the resurrection goddess, proved immensely popular with women. These enabled women to relate via the myths to a broad spectrum of their experiences. Women described how recounting these myths enabled them to take up and explore with some enthusiasm, their descent into darkness and the ‘Dark Feminine’. The duration of the nine-week groups enabled what appeared to be a group-as-a-whole staging of this process of descent into darkness and ascension.

A further development that evolved from this work was several combined men and women’s groups entailing myth and archetype explorations over nine-weekly sessions. Men were found to be favourably responsive to these notions. This enabled archetypal explorations of a range of god and goddess archetypes, myths, and work that takes up the writings of Jean Houston (1992) in The Hero and the Goddess, and Jean Bolen’s (1989) work in Gods in Every Man. The women as well as the men were favourably responsive to these works. Another inclusion was work with animal-medicine concepts attached to the North-American Indian religions. Both the men and women were highly receptive and responsive to these concepts. This enabled subjects to take up more fluid and cyclic forms of thinking when describing themselves in terms of characteristic patterns of nature.

Directions currently being undertaken by the author and recommended for future Australian based clinical research is work with Aboriginal myths (‘dreamings’) that largely concern totems attached to the creation of the Australian landscape and nature.
This is considered to have particular relevance in light of the current socio-political agenda in Australia and focus on reconciliation. Development of this line of work may serve a useful role in ameliorating some of the social and psychic rifts between white Australian and Aboriginal cultures, and might also enable the re-discovery of a ‘lost generation’ dialogue that is integral to Australian cultural history.

10.8 Conclusion

This thesis explored aspects of women’s feminine archetypal psychology via the study of dreams following a workshop utilising myth and archetypal notions. The impetus for this research stems from criticisms attached to traditional therapy methods. As a focal point of study, examination was made of the Wild-Woman archetype, as described by feminist writer and psychoanalyst, Clarissa Estes (1992). The study included an investigation into feminine-instinctual repression. In an attempt to extend Estes’ work, the study incorporated a combined theoretical and relational view to its methodology, in keeping with recent feminist philosophy, research and recommendations. The study included the combined theoretical perspectives of Freud and Jung in an attempt to contextualise and extend Estes’ tenets on feminine-instinctual repression. These theoretical paradigms have tended to operate separately in the research as though different discourses (Colman 1996). Some Jungians from the developmental school argue the need for incorporating a view of infantile experiences in archetypal work.

The study found support for Estes’ central tenet that the feminine-instinctual aspect of women is repressed. An argument was made that Estes’ view of women’s feminine development is somewhat limited when restricted to the feminine principle. The study found evidence that the masculine principle, namely the animus, is intricately involved in steering feminine development.

Support was found in the present study for Colman’s (1996) hypothesis that feminine repression is deeply rooted in the mechanisms of the Oedipus complex; that archetypal development involves the gendered archetypes freeing themselves from their repressive Oedipal bonds and ties; and that the animus serves as a bridge to resolve Oedipal material. The concept of the tyrannical omnipotent father (as depicted in the Chronus myth) obscuring and eclipsing the feminine element proved a useful metaphor for describing mechanisms attached to feminine repression. Feminine-instinctual repression was found to involve phantasies (unconscious beliefs) around feminine engulfment.
Evidence was found for Estes’ portrayal of the Wild-Woman archetype in its cyclic Life/Death/Life Mother function. As a way of extending and contextualising Estes’ work, this study included a review of the literature and research on feminine repression from infancy and over the life-span, from both psychosocial and intra-psychic dimensions. Clinical implications of the study’s findings were discussed.

The study found that women respond positively to interventions of myth and feminine archetypes when operationalised in a two-day group workshop. Myths were found to be a useful clinical tool for lifting feminine repression and for activating feminine-archetypal processing. The study identified clinical implications and wider applications with mixed men’s and women’s group work. Suggestions for future research and clinical expansions were described.
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