



DANCING WITH JUNG

GHOSTS, WITCHES AND THINGS THAT GO BUMP IN THE NIGHT - Discovering Archetypes in Stories and Tales

Courtney E. Webb, MA

From ghoulies and ghosties and long-leggety beasties
And things that go bump in the night, Good Lord, deliver us!

Cornish prayer (Anonymous). From "Bartlett's Familiar Quotations," seventeenth edition, by John Barlett and Justin Kaplan, general editor (Little, Brown and Co., Boston, 2002).

I have wanted to revisit the realm of Jung for some time and have enjoyed doing this little piece about him. It surprised me then, as a student of psychology for a long time, I don't even remember, even once, in a book or a class or in a lecture, hearing about his 'interest' and preoccupation with the 'occult sciences.' It came as a surprise to me, then, to find out that not only did he have an 'interest' in the subject, he also 'saw' them. Ghosts that is. He was at one time so frightened of them and of losing his mind, that he kept a loaded gun under his pillow in case he had to do himself in to 'stop it.' Talk about 'I see dead people.'

Since there was no real 'proof' of these phenomena; perhaps people felt discussion of the 'occult' detracted from the science and was a discredit to Jung as the scientist. However; I don't think there is much cause for concern. It is almost impossible to calculate the amount of influence Carl Jung has had on psychological theory, how much his ideas have 'seeped' over into our everyday lives.

Jung took the ideas of the subconscious, as put forth by his friend and mentor, Sigmund Freud, and pulled them out of the dark, dank, deep hole into which they had sunk, and brought them up into the light. He talked about the subconscious not just as buried sexual feelings but made them part of the 'collective unconscious' making us all part of the whole of humanity. He described "The Shadow' part of our personalities not as an 'evil' part of us but more like the non-dominant hand each person has. We all are born with two hands; one is dominant and the other is not. The 'Shadow' of our personalities is just like that non-dominant hand. It is not

dominant, but it is still there. Psychologists today actively seek to train individuals to know, understand and make use of this non-dominant side of their personalities.

"I must also have a dark side if I am to be whole." Carl G. Jung.

However, not to underestimate the Shadow side; Jung would probably say that the further the distance there is in the individual between their conscious side and their unconscious side, the less healthy the person is. We will see examples of how the needs of the unconscious (for power, glory, fame, attention, love, fear, greed, etc.) can flip the person entirely into the Shadow side and into evil. Examples in literature would be, of course, *Dr. Jekyll and Mr. Hyde*, written by Robert Louis Stevenson and is about a 'good' doctor who starts to take a 'potion' which turns him into a very dark and dangerous form of himself. Eventually, the 'change' begins to completely take over and he can no longer go back and recapture his 'good' side anymore.

"Until you make the unconscious conscious, it will direct your life and you will call it fate."

Jung was himself, a life-long student of his own unconscious, and pointed the way to bringing the Shadow self into the light. Modern therapy and therapists utilize many different techniques to help their patients get to 'know' themselves such as talking, writing in journals, self-help groups, prayer, meditation, church and even movies and theater. https://en.wikipedia.org/wiki/Carl_Jung

"One does not become enlightened by imagining figures of light but by making the darkness conscious." Carl Jung

Jung introduced us to the idea of archetypes, many examples of which can be seen in various cultures through the ages. We can identify these classical archetypes in literature if we just shift our focus a bit and look for them. He introduced the idea of animus and anima and talked about the feminine and masculine sides to each of our personalities. It is not really about sex or sexuality; they are human attributes we hold inside.

He also spoke about the fact that the animus in men is the source of their creativity. My work on famous male writers shows me that many of them started writing and creating stories as a result of some physical handicap that kept them from participating in the usual activities as boys.

Jung had a break with Freud over a significant difference in their theories regarding the unconscious. This split almost cost him his mind and he had a nervous breakdown after their parting. It was at that time he began experiencing more 'psychic phenomena'. Whether or not he was really seeing these things or not; maybe no one will ever know. There is a possibility that, as a scientist, he used himself as the 'lab rat' and inducted his own hallucinations, chemically. He called these 'induced hallucinations' 'active imaginations.' Fortunately for him, he did not go completely crazy and eventually 'returned to normal' and writes about his 'experiences' in his *Red Book*. [en.wikipedia.org/wiki/Red_Book_\(Jung\)](http://en.wikipedia.org/wiki/Red_Book_(Jung))

Jung believed in telepathy and talked about having conversations in dreams with people he was very close to; and that a similar conversation/event then took place. Scientists today don't seem to be able to explain how telepathic events take place; but much research on the subject indicates that these events have been documented to occur many more times than could be attributed to 'chance' events. Jung's explanation was that the collective unconscious was the path way to these communications between people.

Also, 'prophecies' of the future may be nothing more than our very perceptive subconscious mind, organizing information and giving us an intuitive 'heads up'

before something happens. It helps to remember that not too long ago, man was a hunter-gatherer in the wild and his (or her) ability to intuitively know what was about to happen may have been what saved his life more times than not.

Archetypes in Literature

I would like to revisit the Archetypes that Jung was talking about and to see examples of those in tales and literature and briefly pass over some of the other ideas he toyed with at the time and what these things are about. This is the briefest overview and I will leave bread crumbs on the trail (references) you can look up later if you wish. First; some more about the man himself and then onto the stories.

"Nights through dreams tell the myths forgotten by the day." Carl G. Jung

Chapter Two

Born Carl Gustav Jung (26 July 1875 - 6 June 1961,) Jung was Swiss and trained as a psychotherapist and psychiatrist. He founded the science of analytical psychology. Jung proposed and developed the concepts of the extraverted and the introverted personality, archetypes, and the collective unconscious which is shared by all people. His work has been influential in psychiatry and in the study of religion, literature, and other fields.

Individuation is the central concept of Jung's analytical psychology. He felt that individuation, the psychological process of integrating the opposites, including the conscious with the unconscious, to be the central process of human development.

Jung created some of the best known psychological concepts, including the archetype, the collective unconscious, the complex, and synchronicity. The Myers-Briggs Type Indicator (MBTI), a popular psychometric instrument, has been developed from Jung's theories. *simple.wikipedia.org/wiki/Carl_Jung*

Jung saw the human psyche as "by nature religious" (3), and made this religiousness the focus of his explorations. Jung is one of the best known contemporary contributors to dream analysis and symbolization.

Though Jung considered himself a scientist first; much of his life's work was spent exploring other areas, including Eastern and Western philosophy, alchemy, astrology, primitive societies, as well as folk-lore, mythology, totems and the occult.

Childhood

Jung's father was a poor minister and his mother, Emilie, came from a well-to-do, academic family.

Emilie's family were spiritualists and she frequently saw spirits at night. Jung's grandfather and a cousin also saw spirits. When Jung was doing his Phd thesis; he wrote about his cousin and her visions. His mother may have suffered from some form of mental illness.

A number of childhood memories made a lifelong impression on him. As a boy he carved a tiny mannequin into the end of the wooden ruler from his pencil case and placed it inside the case. He then added a stone which he had painted into upper and lower halves and hid the case in the attic. Periodically he would come back to the mannequin, often bringing tiny sheets of paper with messages inscribed on them in his own secret language. This ceremonial act, he later reflected, brought him a feeling of inner peace and security. In later years he discovered that similarities existed in this memory and the totems of certain native peoples. This, he concluded, was an unconscious ritual that he did not question or understand at the time, but which was practiced in a strikingly similar way in faraway locations. His findings on archetypes and the collective unconscious were inspired in part by these experiences.

Professional Life

Jung developed an early interest in the new field of psychiatry, and the study of the diseases of the mind.

In 1895, Jung studied medicine at the University of Basel. In 1900, he began working in a psychiatric hospital in Zurich. His dissertation, published in 1903, was titled "*On the Psychology and Pathology of So-Called Occult Phenomena.*"

Jung later met and became great friends with Sigmund Freud, the acknowledged father of psychiatry. Freud became Jung's mentor and they were very close for some time until they began to have conflicts regarding their respective theories on the human psyche. There was finally a significant rift in the friendship and the two men went their separate ways. There is some speculation that because Jung regarded Freud as a father figure, this split may have caused a nervous breakdown and influenced his actions and his scientific experimentation for many years.

Red Book

In 1913 at the age of thirty-eight, Jung experienced a horrible "confrontation with the unconscious". He saw visions and heard voices. He worried at times that he was "menaced by a psychosis" or was "doing a schizophrenia." *He decided that it was valuable experience, and in private, he induced hallucinations, or, in his words, "active imaginations."* He recorded everything he felt in small journals. Jung began to transcribe his notes into a large, red leather-bound book, on which he worked intermittently for sixteen years. *en.wikipedia.org/wiki/Red_Book_(Jung)*

Individuation

Jung considered individuation, a psychological process of integrating the opposites including the conscious with the unconscious, necessary for a person to become whole.

Individuation is a process of transformation whereby the personal and collective unconscious is brought into consciousness (by means of dreams, or free association for example) to be assimilated into the whole personality.

Persona

The *persona* appears as a consciously created personality or identity fashioned out of part of the collective psyche through socialization, acculturation and experience. Jung applied the classical term *persona*, because, originally, it meant the *mask* which the actor bears, expressing the role he plays.

The *persona*, he argues, is a mask for the "collective psyche", a mask that 'pretends' individuality, so that both self and others believe in that identity, even although it is really no more than a well-played *role* through which the collective psyche is expressed. Jung regarded the "persona-mask" as a complicated system which *mediates* between individual consciousness and the social community: it is "a compromise between the individual and society as to what a man should appear to be". But he also makes it quite clear that it is, in substance, a *character mask* in the classical sense known to theatre, with its double function: both intended to make a certain impression to others, and to hide (part of) the true nature of the individual. The therapist then aims to assist the individuation process through which the client (re-)gains his "own self" - by liberating the self, both from the deceptive cover of the *persona*, and from the power of unconscious impulses.

Jung developed an understanding of archetypes as being "ancient or archaic images that derive from the collective unconscious".^[1] These are different from instincts, as Jung understood instincts as being "an unconscious physical impulse toward actions..."^[2] There are many different archetypes and Jung has stated they are limitless, but they have been simplified; examples include the persona, the shadow, the anima, the animus, the great mother, the wise old man, the hero, and the self.

1 - Fiest J, Friest G, (2009) *Theories of Personality*, New York New York; McGraw-Hill

2 - Jung, C. G. (1964), *Man and His Symbols*, Del Publishing, a division of Random House Inc.

3 - *Jung's Map of the Soul an Introduction*, Peru Illinois: Carus Publishing Company

The Anima and The Animus

The anima and animus are described by Jung as elements of his theory of the collective unconscious. In the unconscious of the male, this archetype finds expression as a feminine inner personality: the **anima**; in the same way, in the unconscious of the female it is expressed as a masculine inner personality: the **animus**.

The anima and animus can be identified as the totality of the unconscious feminine psychological qualities that a male possesses or the masculine ones possessed by the female. It is an archetype of the collective unconscious and exceeds the personal psyche. *en.wikipedia.org/wiki/Jungian_archetypes*

Because a man's sensitivity must often be repressed, the anima is one of the most significant autonomous complexes of all. It is said to manifest itself by appearing in dreams. Jung viewed the anima process as being one of the sources of creative ability.

Spirituality

Jung's work on himself and his patients convinced him that life has a spiritual purpose beyond material goals. Our main task, he believed, is to discover and fulfill our deep innate potential. Based on his study of Christianity, Hinduism, Buddhism, Taoism, and other traditions, Jung believed that this journey of transformation is at the mystical heart of all religions. It is a journey to meet the self and at the same time to meet the Divine. Unlike Sigmund Freud, Jung thought spiritual experience was essential to our well-being.

Wise Old Man - Wise Old Woman

In Jung's thought, the individuation process was marked by a sequence of archetypes; each acquiring dominance at successive stages. The early stage is The Wise Old Woman and Man, as what he termed "Mana" personalities, and stood for that wholeness of the self.

The masculine initiator was described by Jung as 'a figure of the same sex corresponding to the father-(image)...the mana-personality is the recognized archetype of the mighty man in the form of hero, chief, magician, medicine-man, saint, the ruler of men and spirits'.

Similarly, 'the wise Old Woman figure is represented by the Crone ...the Great Mother' stood for an aspect of the mother-(image). Consequently, for the Jungian, 'the making conscious the mana personality signifies "for the man liberation from the father, for the woman that from the mother, and so the first perception of their own unique individuality" '.

The Hero/Heroine was in Ancient Greek the word: (ἥρωϛ, hērōs),and in Greek mythology and folklore, was originally a demigod. A demigod is the son or daughter from one immortal and one mortal parent, an example would be Heracles, son of a mortal queen and the god Zeus. Later, *hero* and *heroine* came to refer to characters who, in the face of danger and adversity or from a position of weakness, display courage and the will for self-sacrifice—that is, heroism—for some greater good of all humanity. This definition originally referred to martial courage or excellence but extended to more general moral excellence.
en.wikipedia.org/wiki/Hero

In the Disney movie, "The Incredibles" the heroine tells the hero that she is going to need him to be 'more than just Mr. Incredible.' In other words, more than just a big strong guy.

Stories of heroism may serve as moral examples. In classical antiquity, hero cults deified heroes such as Heracles, Perseus, and Achilles . Stories of the anti-hero also play a major role in Greek mythology. The anti-hero is someone's whose qualities are the most unheroic and where little is expected from the person in certain situations. The favorite type of anti-hero is a characterless individual. (In the Harry Potter series, Neville Longbottom is an example of this, he shows the greatest courage he can in the scene where he stands up against Harry, the obvious 'hero' and tells his friends he will 'fight them.')

Coined in English 1387, the word *hero* from the Greek (hērōs), means, literally "protector" or "defender". It is also thought to be a cognate of the Latin verb

servo (original meaning: to preserve whole) and of the Avestan verb *haurvaiti* (to keep vigil over).

Our literature is replete with endless heroes and hero stories; Ulysses, the Greek hero, Robin Hood, Ivanhoe, again Harry Potter; also, the unlikely heroes, Sherlock Holmes and the TV character, Dr. Who. Although the unlikely heroes are a little odd, we still love them because we instinctively know them for what they are, the heroes that will save the good guys and punish the bad.

According to the *American Heritage Dictionary of the English Language*, the Indo-European root is **ser* meaning "to protect". A good example of the heroine in modern films is the Laura Croft series where Laura is obviously the heroine but she is also clearly the 'protector' of the people against greed and corruption at clear cost to herself.

Self

The **Self in Jungian psychology** is one of the archetypes, signifying the unification of consciousness and unconsciousness in a person, and representing the psyche as a whole. The Self, according to Jung, is realized as the product of individuation, which in his view is the process of integrating one's personality.

What distinguishes Jungian psychology is the idea that there are two centers of the personality. The ego is the center of consciousness, whereas the Self is the center of the total personality, which includes consciousness, the unconscious, and the ego.

Works Consulted

Jung, Carl. G.: *The Psychology of the Unconscious* (1912) : New York. Dover Publications, 2002. Print.

Jung, C.G.: *Psychological Types* (1921) : Bollingen Series XX, The Collected Works of C.G. Jung, Vol. 6. : 1971. Princeton, N.J. University Press. Print.

Jung, C.G. : *Memories, Dreams, Reflections* (1962): New York. Vintage Books Edition, 1989. Random House Pub., Print.

Jung, C.G. : *The Red Book* (2009): The Philemon Foundation, New York.
W.W. Norton and Co. Print.

Chapter Three

Let's look at these Archetypes

Oh and about dreams,

You know that place between sleep and awake, the place where you can still remember dreaming? That's where I'll always love you. That's where I'll be waiting."
— J.M. Barrie, *Peter Pan*

THE WISE OLD WOMAN.

The Mother is a life-giver and the source of nurturing, devotion, patience and unconditional love. The ability to forgive and provide for her children and put them before herself is the essence of a good mother.

In its shadow aspect the Mother can be devouring, abusive and abandoning. The shadow Mother can also make her children feel guilty about becoming independent and leaving her. This stereotype can refer to anyone who has a lifelong pattern of nurturing and devotion to living things. www.goddess-guide.com/archetypes.html

The shadow Mother can smother her children and be overly protective. The Wise woman learns to allow children to make mistakes but to also be available for care and advice when it's needed.

An example of the Wise Old Woman or the 'good witch' can be found in the book *Wizard of Oz* - by Frank Baum 1908

23. Glinda The Good Witch Grants Dorothy's Wish

...

"When they were all quite presentable they followed the soldier girl into a big room where the Witch Glinda sat upon a throne of rubies.

She was both beautiful and young to their eyes. Her hair was a rich red in color and fell in flowing ringlets over her shoulders. Her dress was pure white but her eyes were blue, and they looked kindly upon the little girl.

"What can I do for you, my child?" she asked. ...

"My greatest wish now," Dorothy added, "is to get back to Kansas ...

"Bless your dear heart," she said, "I am sure I can tell you of a way to get back to Kansas." ...

"The Silver Shoes," said the Good Witch, "have wonderful powers. And one of the most curious things about them is that they can carry you to any place in the world in three steps, and each step will be made in the wink of an eye. All you have to do is to knock the heels together three times and command the shoes to carry you wherever you wish to go."

"If that is so," said the child joyfully, "I will ask them to carry me back to Kansas at once." ...

Dorothy now took Toto up solemnly in her arms, and having said one last good-bye she clapped the heels of her shoes together three times, saying:

"Take me home to Aunt Em!"

Instantly she was whirling through the air, so swiftly that all she could see or feel was the wind whistling past her ears.

The Silver Shoes took but three steps, and then she stopped so suddenly that she rolled over upon the grass several times before she knew where she was.

At length, however, she sat up and looked about her.

"Good gracious!" she cried.

For she was sitting on the broad Kansas prairie,..."

Glinda, the good witch (Wise woman) uses her powers throughout the book to counter the harm done to the inhabitants of OZ by the evil witches. In the end, she grants Dorothy her most heartfelt wish, to go home to Kansas.

Reference

Baum, Frank. *Wizard of Oz*. 1908. Literature.org, 2013 Web.

Chapter Three

THE SHADOW MOTHER

The shadow Mother is the one that abandons her children, or is so busy that she has no time for nurturing her young.

In literature and folktales, the story about Rapunzel is more a story about the Shadow Mother than it is even about the heroine. Look at the story again and focus on the mother who is a person who can only concentrate on her own needs and wants.

In the Brothers Grimm story, *Rapunzel*, the wicked witch threatens the young couple with black magic and succeeds in taking away their only child, a beautiful little girl.

The girl grows up and is beautiful, can sing and has lovely long, long hair. The witch places her in a tower all by herself so that no one can 'steal her away.' However, the handsome young prince hears her singing one day as he is riding by and discovers Rapunzel in her tower.

He plans to help her escape from the tower but the plan is thwarted by the witch who throws the prince from the tower, blinding him and casts Rapunzel into the forest with nothing after chopping off her long, beautiful hair.

The prince and Rapunzel are finally reunited and her tears cure his blindness and they are married and live happily ever after. Although the story originally seems like is it all about Rapunzel, in many ways the story is about the Shadow Mother who is selfish, grasping and greedy and won't let go of the thing she loves the most, Rapunzel. The treatment of this theme is handled really well in the Disney movie *Tangled*, which really explores the Shadow Mother theme.

- *Source: Jacob and Wilhelm Grimm, "Aschenputtel," [Kinder- und Hausmärchen](#) [Children's and Household Tales -- Grimms' Fairy Tales], 7th edition (Göttingen: Verlag der Dieterichschen Buchhandlung, 1857), no. 21, pp. 119-26.*
- *The Grimms' source: Dorothea Viehmann (1755-1815), and other sources.*
- *This tale, in a different version, was included in the first edition of [Kinder- und Hausmärchen](#) (1812). It was substantially revised for the second edition (1819). Translated by [D.L. Ashliman](#). © 2001-2006.*

We see the characters, the Hero, the Shadow Mother and now the Child in this ancient tale.

Beowulf - by Unknown Anglo-Saxon poet (8th - 11th Century)

Grendel

Grendel is a man-eating demon that lives in the land of the Spear-Danes and attacks King Hrothgar's mead-hall, Heorot, every evening. The narrator of *Beowulf* claims that Grendel's motivation is hearing Hrothgar's bard sing songs about God's creation of the world, which rubs his demonic nature the wrong way. For whatever reason, every night Grendel slaughters more Danes and feeds on their corpses after tearing them limb from limb. Although he can't be harmed by the blade of any edged weapon, Grendel finally meets his match when the Geatish warrior Beowulf takes him on in a wrestling match and rips his arm off which kills him.

The poet explains that Grendel and his mother are the descendants of the Biblical Cain, which indicates they are descendents of evil, and outcasts from society. Shmoop Editorial Team. "Grendel in Beowulf" *Shmoop.com*. Shmoop University, Inc., 11 Nov. 2008. Web. 15 Feb. 2013.

Beowulf

Beowulf is a medieval Geatish warrior who is willing to take on any challenge in order to make a name for himself.

At the beginning of the book, Beowulf is sailing with his Geatish warriors, to the land of the Spear-Danes, where he offers his services to the King. There, Beowulf battles two demons, first the man-eating Grendel, then Grendel's bereaved mother, defending the Danes from these vicious killers. After returning to his own home, and nobly refusing to steal the throne when his uncle, the King there, dies, Beowulf ends up becoming king anyway after his cousin, is killed in battle. Beowulf reigns for fifty years, striking terror into the hearts of neighboring tribes and protecting his people from all enemies - until, one day, a thief wakes a dragon, and Beowulf faces his last great battle.

Beowulf is clearly the hero figure in this story and as such, may be the easiest character to understand.

Grendel, in Jungian terms - 'the Child', is supported emotionally by the Shadow Mother who is herself, evil and despicable.

Grendel's Mother

Grendel's mother, another demonic descendant of Cain, attempts to avenge her son's death by attacking Heorot Hall. Although she manages to kill one man, she is pushed back, and retreats to her lair, a cave underneath a lake filled with sea monsters. Beowulf follows her and beheads her with a sword that he finds there. Although she isn't as strong as her son, Grendel's mother fights like a warrior, and Beowulf has a tough time defeating her.

This mother, is the Shadow Mother who is overly protective of her child and never requires him to grow up; thus, placing him forever at odds with the rest of mankind.

In Jungian terms Grendel is the child, the wild, instinctual, savage and untamed child who has been protected and sheltered by the Shadow Mother. He comes into contact with the fully adult male (Beowulf) who kills him.

In the 1971 book, *Grendel* by John Gardner, he is seen as a lonely but intelligent creature who longs for the company and society of men but who is rejected because of who he is and what he looks like. He tries to become part of their society but just scares them and continues to be rejected by them. Also, Gardner portrays Grendel's mother as mute and an emotional being who is incapable of communication. Therefore, Grendel's sense of loneliness and isolation is further compounded. Grendel may be described as the Lost Child.

Freud again

Thank You for previewing this eBook

You can read the full version of this eBook in different formats:

- HTML (Free /Available to everyone)
- PDF / TXT (Available to V.I.P. members. Free Standard members can access up to 5 PDF/TXT eBooks per month each month)
- Epub & Mobipocket (Exclusive to V.I.P. members)

To download this full book, simply select the format you desire below

