Developmental processes of transition applied to religious understanding and therapeutic change: the functions of relationships, symbol and paradox

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DEVELOPMENTAL PROCESSES OF TRANSITION APPLIED TO RELIGIOUS UNDERSTANDING AND THERAPEUTIC CHANGE: THE FUNCTIONS OF RELATIONSHIPS, SYMBOL AND PARADOX.

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ABSTRACT

DEVELOPMENTAL PROCESSES OF TRANSITION APPLIED TO RELIGIOUS UNDERSTANDING AND THERAPEUTIC CHANGE: THE FUNCTIONS OF RELATIONSHIPS, SYMBOL AND PARADOX.

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This thesis suggests that the main transitions that occur in infancy are relevant to many later processes of change. Reality becomes clearer as symbiotic dependence on mother decreases and as an infant develops his or her distinct personality capable of relating to other people. Like the adult, the child has to deal with paradoxical situations in which there is illusion and half-truth, and throughout life symbols are used in the perplexing experiences that promote growth of understanding.

Observations of children's play and language demonstrate the importance of images and symbols which help an infant to interpret the new realities which have to be faced. The most pertinent of these observations is described by Winnicott who interprets the use of a 'transitional object' (such as a piece of blanket or a teddy bear) as a symbolic image which is effective in 'transitional space'; the latter being the hypothetical 'place' where its symbolism can work.

These developmental processes can be used as a template applicable to the transitions that occur in religious understanding, in anthropological studies and in therapy. In particular, the practice of prayer, with or without overt symbolism, can be a means of transition into 'religious space', and there is also 'therapeutic space' between therapists and their clients.

In most states of transition there are paradoxes which have to be accepted and there is confusion between truth and illusion. The function of symbol, metaphor, myth and archetype in helping towards greater reality is considered, not least for the therapist as a facilitator of symbol formation in the context of affective disorder.

Declaration

None of the material in this thesis has previously been submitted for a degree in this or any other university. This thesis is entirely my own work

Statement of copyright

CONTENTS

ABBREVIATIONS

The following abbreviations are used:

Freud, S. (1959:1974) Standard Edition of the Complete Psychological Works of Sigmund Freud Vol. 1-24 trans. Strachey J. Hogarth Press, except where otherwise stated will be referred to as Freud S. S.E. 1-24

Jung, C. (1951:1971) The Collected Works of C.G. Jung, Vol. 1-20 trans. Stein, L. or Hull, R.F.C., Routledge and Kegan Paul, will be referred to as Jung, C. C.W.1-20

Shakespeare, W. (1930) The edition edited by Craig, W.J. and published by O.U.P. is used throughout.

Tillich, P. Systematic Theology Volumes 1,2 or 3, (1951) will be referred to in the 1978 edition published by SCM Press, as S.T. 1, 2 or 3.

Biblical references are given in the Revised Standard Version unless otherwise stated.

Dartman, Longman Todd - DLT.

Routledge and Kegan Paul - RKP.

Oxford University Press, Oxford - OUP.

Cambridge University Press, Cambridge - CUP.

Society for Promoting Christian Knowledge - SPCK.

Student Christian Movement - SCM.

Classics of Western Spirituality - CWS.

New York - N.Y.

University Press - U.P.

The place of publication is London unless otherwise stated, except for Penguin publications where it is Harmondsworth.

GLOSSARY

This glossary is compiled using information from:-

Gelder, M., Gath, D., and Mayou, R. (1990) Oxford Textbook of Psychiatry, Second Edition, OUP, Oxford.
Jung, C. C.W. 6. 'Psychological Types'
Milner, M. (1969) In the Hands of the Living God, Hogarth. Press.
Walrond-Skinner, S. (1986) A Dictionary of Psychotherapy, RKP.

ACTIVE IMAGINATION. The use of art and other forms of imaginative work to stimulate associations which will liberate thoughts and feelings from the unconscious.

AFFECTIVE DISORDERS. Disorders of mood such as depression and mania.

ANIMA This term is used in several different senses by Jung:
a) Soul image as in the Latin meaning.
b) An archetype which is the personification of the feminine nature in a man's unconscious. When not in balance it is manifested by 'irrationalities' in feeling.

ANIMUS. Jungian personification of archetypal male nature in a woman's unconscious. When not in balance it is manifested by 'irrationalities' of thinking.

According to Jung both Anima and Animus, the contrasexual archetypes, act as mediators between the conscious and the unconscious, for instance in guiding dreams and helping further understanding of the whole person. They are complementary to the persona.

ARCHETYPES. A Jungian term for prototypes or models common to mankind, They represent inherited experience of, for instance, good, evil, mother, anima and animus. They are primordial images and modes of apprehension by which people can have a common understanding. They are typically manifested in dreams and are found in myths and fairy tales.

COLLECTIVE UNCONSCIOUS. The inclusion of all archetypes in inherited unconscious as described by Jung.

COMPLEX. In Jung this is a synthesis of unconscious thoughts and feelings which are separate from other thoughts and feelings in the unconscious. They consist of innate elements and those learnt from experience. They do not interact with the rest of the psyche so are not subject to modification. They erupt into consciousness as feelings and judgements sometimes giving rise to obstinate paranoid or hypochondriacal delusions.

DEFENCE MECHANISMS. The means of avoiding stress by unconscious processes such as projection, repression, sublimation, reaction formation, displacement. First described by Freud.

DELUSION. A belief or fixed idea which is not related to the objective facts as perceived in the prevailing culture.

DENIAL Failure to acknowledge the reality of painful and distressing facts

DISPLACEMENT Transfer of feelings onto a substitute (eg. kicking the cat)

DISILLUSIONMENT. Discovering of the falsity of an illusion while retaining a knowledge of the real perception on which the misinterpretation was based.

DYSPHORIA. Inappropriate emotion usually associated with anxiety and depression

EGO. Freudian word for the self which is the central part of the personality, relating to the outside world with volition, feeling and thought. Used by Jung to mean a complex of awareness; how we see ourselves with feelings from the conscious and the unconscious. It includes both archetypal and personal elements. It is the centre of the field of consciousness.

EXTRAVERT. Used by Freud and Jung as a term for a psychological type looking mainly outwards to other people for value.
Jung considered the extravert to be the most likely to develop affective disorders.

FIXATION. Remaining attached to an 'object' appropriate to an earlier stage of development

HALLUCINATION. The apparent perception, usually auditory or visual, of an external object which has no basis in reality.

HYPOCHONDRIASIS. Preoccupation with bodily functions and with symptoms not related to physical cause.

ID. A Freudian term for unconscious instinctive impulses wanting gratification for pleasure.

IDEALISATION. The result of ambivalence and 'splitting' whereby the 'good' (acceptable) part of an 'object' is idealised and internalised.

ILLUSION. A subjective perversion of objective perception; a misinterpretation of real sensation. There is an element of reality and unreality in illusion as used by Winnicott.

INDIVIDUATION. Used by Jung to denote the coming together of divided parts and polar opposites in an individual. The making of a whole integrated person by harmonising the 'shadow' with the conscious aspects of the self. Jung regarded it as a phenomenon of the second half of life and not one which occurred in many people. A life long process of becoming oneself.

INTROJECTION or IDENTIFICATION. Incorporation of the feelings,thoughts and actions of someone else. Taking onto oneself part of their personality.

INTROVERT. Used by Freud and Jung to denote a type of person whose concerns and values are mainly from looking inwards to thoughts and feelings.

ISOLATION. Separating contradictory thoughts or feelings into compartments that cannot be assailed by logic. A dissociation that prevents conflict.

LIBIDO or EROS. Freudian name for the driving force from unconscious sexual urges towards life. It has both physical and psychological components. Creative energy.

MANIA. HYPOMANIA. Elated mood with excess activity, impulsive rapid thought and speech. The opposite pole from depression in bipolar affective disorder. No insight into irresponsible grandiose behaviour in manic psychosis.

NARCISSISM. Self-love of a regressive type proper only to infants, often over-valuing the body.

NEUROSIS. A Mental state or illness usually consequent on anxiety or avoidance of stress. Evaluation of reality and insight into the condition are retained in that people know that they are ill. Examples are hypochondriasis, obsessional or compulsive neurosis and hysteria.

OBJECT RELATIONS. A term used by psychoanalysts for the emotional bonds with other people or with their parts, such as the breast, which start as primitive instinctual responses in infants but may develop into a disinterested relationship. The 'subject' or infant desires and relates to the mother or her breast which is the 'object'. Symbolic images of the 'object' may also lead to the same mode of attachment.

OMNIPOTENCE. The illusion of infants that the world is ordered by their needs.

PARANOIA. A state where delusions of jealousy, suspicion or persecution predominate.

PERSONA. The way in which people present themselves to the world as if with a mask.

PROJECTION. Attributing unwanted thoughts and feelings to someone else. The reverse of introjection. It is the basis of suspicion and paranoia.

PSYCHE. Used by Jung as synonymous with Soul, infused with mystery and eluding both affective and cognitive explanation. It encompasses both conscious and unconscious. It is the essence of a person.

PSYCHIC ENERGY. For Jung this replaces Freud's ideas of Libido as a driving force though he uses the terms interchangeably. It is not necessarily based on sexual instincts in Jung's work.

PSYCHOLOGICAL TYPES
According to Jung they are determined by the place along a number of axes; Introvert to Extravert, Feeling to Thinking functions and Sensation to Intuition.

PSYCHOSIS. Mental Illness in which there is a severe disintegration of the personality and an inability to evaluate some or all of external reality. It is usually without insight into the state.

RATIONALISATION. Justifying something unacceptable by specious arguments and believing the excuse. A defence mechanism that is often unconscious

REACTION-FORMATION. Consciously feeling or thinking the opposite of the true unconscious feeling or thought, eg. compensatory care or politeness towards someone who is fundamentally disliked or rejected. This is sometimes the basis of compulsions eg. excessive cleanliness because of an obsession with dirt.

REGRESSION. Reverting to an earlier stage of development when under stress, eg. comfort eating, retiring to bed when upsetand temper tantrums.

REPRESSION. Relegating threatening ideas, memories and feelings to the unconscious. These thoughts are apt to surface in dreams sometimes clearly and sometimes disguised in more acceptable symbols.

SCHIZOID. A personality type who is introverted and withdrawn to the extent that there is a split between the emotional and the intellectual life. It is thought to be a result of traumatic experiences in very early life. It tends to lead to feelings of unrelatedness and 'non-being' with extreme anxiety.

SELF. The self is often used as synonymous with Ego.
In Jung there is an archetypal Self which is the organising principle of the psyche making an integrated individual. It is a totality which resonates with the symbol of the 'Image of God' in mankind. Alienation occurs when Self is out of touch with the Ego.

SHADOW. Jung's term for repressed aspects of the personality which are not compatible with the chosen conscious attitude or ethical stance. It comes from the collective unconscious as well as from experiences in life. It comprises everything an individual does not want to acknowledge about himself. It is not necessarily evil as good instincts and insights may be relegated to the unconscious but it is the carrier of irrational guilt.
The shadow also ties up energy which is kept unavailable for useful and creative purposes. This energy can also be perverted into evil.

SPLITTING. A defence mechanism whereby an 'object' is divided into a 'good' acceptable part which is introjected and the 'bad' rejected part which is denied or projected. Splitting of the ego is a schizoid response to ambivalence.

SUBLIMATION. A form of displacement where acceptable substitute activity is found to replace unacceptable impulses. Sport, work and art are the most common pursuits to benefit.

SUPEREGO. A Freudian term for a 'neurotic conscience' which is built up from early experiences. If the Ego gives in to the demands of the Id and the the Superego does not approve, guilt and anxiety will result.

SYMBOL. Used by Jung as a way of conceptualising the merging of opposites and bringing about transformation with a new centre for the integration of the personality. He used symbols from various religions and from alchemy in his work. A Mandala is a pictorial symbol such as a circle in conjunction with a square or another geometric form, which is visualised to help the process of integration. It derives from Asian religious and meditative processes.
Jung describes symbol as the best possible representation of something that can never be completely known.

THANATOS. Urge towards death and destruction.

TRANSCENDENT FUNCTION. Jung uses this to describe the complex means by which opposites are synthesised and new attitudes are formed through the use of symbols. Likened by Jung to CONIUNCTIO in Alchemy where dissimilar substances make something new.

TRANSFERENCE. The displacement of feeling from one object or person to another. This may be positive with feelings of attachment and trust, or negative with feelings of hostility and fear. It occurs in psychoanalysis when someone is reliving the feelings of the past.
Counter -transference is used for the repressed feelings of the analyst which he/she may then feel for a patient.

TRANSITIONAL OBJECT - A comforting object which a child feels or sucks when passing from the narcissistic stage of unity with mother to a more independent stage where relationships with other people are beginning. Winnicott describes it as a symbol enabling the child to grasp the new reality of separate identity.

UNCONSCIOUS.(noun) Aggregate of forces and experiences not available for voluntary conscious recall. In psychodynamic practice it is approached by gradual associations of past memories or through dreams and symbol. Jung divides the unconscious into that which is personal caused by repression of experiences and that which is collective containing archetypes.
The subconscious is more readily available on the edge of awareness.

INTRODUCTION.

'From Shadows and Types to the Reality'

J.H. Newman's motto, (1)

The purpose of this discussion is to relate the processes which start in the early transitional stages of infant development to the capacity for religious understanding and to therapy for depression.

'Transition' for infants is between states which in their understanding seem incompatible, for instance, between dependence on mother and a degree of self-reliance, or between the internal and external worlds. There are conflicts in this situation, such as the urge to explore more of the world and the wish to stay within the security of what is already known and such ambivalence causes a confused mixture of love and anger when frustrated. Religious understanding can also be regarded as transition from one half-truth to another as on the one hand we struggle with ambivalent feelings, and on the other we try to accept the paradoxes inherent in faith. The therapy of depression likewise enables transition into greater reality, in this case from, for instance, the deceptive extremes of self-hate, hopelessness and feelings of guilt to the knowledge of God's love, giving self-acceptance, hope and forgiveness.

Polarities and paradoxes are encountered in each of these experiences of transitional growth (development, religious understanding and therapy), and each can elucidate some of the problems that are found in the other two.

1. POLARITIES IN AFFECTIVE DISORDER

The condition of depression, used in its widest sense to mean a state of misery and despair, will be taken as a practical focus for the discussion of therapy. It is perhaps the most prevalent disorder of mankind and shows itself in a large range of different ways from mild lowering of mood to suicidal endogenous (biological) disorder. In bipolar affective disorder the same precipitating factors can cause a swing from depression into hypomania, two manifestations that are at opposite poles of the affective spectrum.(2) There are biological features affecting sleep, appetite and libido which swing from one extreme to another. It is also possible to identify contrasting mental symptoms which are common to all depressive or hypomanic episodes and these can be summarised as follows:-

In Depression	In Hypomania
Depressed mood	Elated mood
Lethargy	Energy abounds
Retarded movement	Over activity
Slow thinking and speech	Quick flight of ideas and speech
Lack of self-esteem, Guilt feelings	Grandiose inflation Self-assurance and no guilt
Social withdrawal	Insensitive sociability

If space permitted these polarities could be aligned with the ontological tensions of 'Individualisation and Participation', 'Dynamics and Form' and 'Freedom and

Destiny' which Tillich regards as fundamental to mankind's dilemmas. (3)

2. DESPAIR AND HOPE

The most important dichotomy, not always mentioned in medical categorisation, is between despair and hope. Both depression and hypomania can be reactions to despair caused by guilt, anger or anxiety. Depression exaggerates these feelings, whereas hypomania defends the individual against their impact by using the mechanism of denial and projection. In the latter 'bad' aspects of the self which might cause guilt are attributed to other people; there is then no need for despair to be felt. (4)

The Christian virtue of hope is a necessary quality for mental health in that, according to the Oxford English Dictionary, it combines 'desire' with 'expectation'. In depression there is no expectation of improvement and eventually no will nor desire to improve; the situation is without hope, that is, one of despair.

3. TWO FUNDAMENTAL SOURCES OF HOPE - PEOPLE AND SYMBOL

In the extremities that have been described there are two main ways in which a person can start to experience the other pole so that hopelessness can change to hope and inactivity to action. The outstanding mediating factors are, firstly, a meaningful personal relationship, and secondly, the use of symbol. Both these ways of helping a healing or transforming process will be discussed in relation to the three types of transition under consideration, that is, in development, in religious

understanding and in therapy.

Both mediating factors have their origins in the developments of early infancy. Child psychiatrists have noted that the feelings which are elicited by the mother's intermittent absence include hate, fear, anxiety, guilt and anger; the opposite feelings of love and reciprocated concern also begin in the same period of development in the first and second years of life. (5) These are complex and conflicting emotions as the child recognises that he or she is a separate person capable of relationship. At the same time there is development of an ability to create images in which one thing represents another, as, for instance, in play and language. The symbols that are developed in these activities aid understanding and give stability to emotional experience at a time when the assumptions of an infant are being fundamentally altered.

'Transitional space' has been postulated for the 'no-man's land' in which a symbol or image effects a change in a child's basic conceptions and where there can be resolution or acceptance of paradox. (6) This concept of 'space' resembles the similar hypothetical 'space' suggested by anthropologists and by psychotherapists. There is a wide variety of transitional processes in which the value of image, symbol, paradox and illusion can be seen. A similar 'space' giving an opportunity for change in religious understanding is, moreover, provided by prayer.

REFERENCES AND NOTES

1. Ker, I. (1988) John Henry Newman, Clarendon Press, Oxford, p. 745; 'Ex umbris et imaginibus in veritatem', the motto which was carved on his grave as Newman requested.

2. The complicated nature of diagnosis is demonstrated by the multitudinous subheadings under which the symptoms of affective disorder are classified in official documents such as:
International Classification of Disease Tenth Revision (ICD-10), (1992) World Health Organisation, Geneva.
Diagnostic and Statistical Manual of Mental Disorders Fourth Revision, (DSM-111-R), (1987) American Psychiatric Association, Washington DC.

3. Tillich, P. (1951) S.T.1, pp. 174-186

4. Wetzel, J. W. (1984) Clinical Handbook of Depression, Gardner, N.Y., p. 8.
Gelder, M., Gath, D. and Mayou, R. (1991) Textbook of Psychiatry, Second Edition, OUP. p. 188.

5. Klein, M. (1952) 'Some theoretical conclusions regarding the emotional life of the infant' reprinted in Envy and Gratitude and Other Works 1946- 1963, (1988) Virago, pp. 61-93.

6. Winnicott, D.W. (1971:1990) Playing and Reality, Tavistock Publications and Routledge, pp.11 and 107.

PART 1 TRANSITIONAL PROCESSES IN DEVELOPMENT

CHAPTER 1.

THE DEVELOPMENT OF SYMBOLISM AND A CAPACITY FOR DEPRESSION

'The Child is father of the Man'. Wordsworth. (1)

OVERVIEW.

During the latter part of the first year and the second year of life an infant experiences momentous changes in awareness. These follow from the recognition of being distinct from mother when emotions, including anger, anxiety, guilt and love become conflicting and confusing. It has been observed that these conflicts give rise to the possibility of depressed mood, but at the same time promote a capacity to care for another person.

The awareness of being separate creates the need to discover different links between the inner and outer world. This need is served by parallel development of skills which provide means of exploring connections, thus linking many experiences that at first seem contradictory. Understanding depends, to a large extent, on an ability to use images or symbols which can temporarily replace 'lost objects' (see note 2), and so help to find new means of relating to them. In order that these processes can proceed well there has to be some sense of security and basic trust in the mother and in the environment. The most obvious achievements in the transition from total dependence are gained by finding

symbols in imaginative play and through the use of language. In both of these activities the representation of one thing by another can be extended to relate to a variety of other things, and so help the infant to become reconciled to loss and separation, that is, to understand something more about reality through the associations that are made.

Links with religion and with therapies will be postulated and it will be argued that creative ability, a religious sense and transference all also depend on the same capacity to provide an ephemeral substitute, either for something that is not materially present or which is so mysterious, profound or disturbing that the best, and often the only, means of expressing it is through symbolisation. In order to give Winnicott's work on infant transitional states due emphasis it is also necessary to summarise briefly some of the work which provides the background, particularly that which stresses the importance of relationship.

A. RELATIONAL CHANGES AND TRUST

1. 'THE 'OBJECT RELATIONS' SCHOOLS OF PSYCHOANALYSIS

Freud provided a basis for further work when, in 1917, he related melancholia to personal loss in early life. There is, in his view, an 'introjection of the lost object', which means that the person to whom the child has been most attached is 'taken into the psyche' to be identified with the self and then blamed when no longer available in the same way as before. It is thought by most

psychoanalysts that there is then loss of self-esteem because angry and aggressive feelings are turned inwards in self-punishment. Freud links these negative feelings to *thanatos,* the death instinct. (3)

After Freud, the contributions most relevant to an understanding of infant development altered the emphasis by stressing the positive importance of early relationships, necessary in order to establish emotional stability in later life. The first significant deviation from traditional Freudian psychoanalysis was made by Melanie Klein. She started her psychoanalytic training in Vienna and Berlin turning her attention to the therapy of children in 1921. Soon after she came to England to work with Ernest Jones she began to diverge from the orthodox Freudian insistence on *libido* as the main motivating force, and to outline the early formulations of an *object relations theory.* (4)

Klein's insistence on the importance of significant people in early life influenced many of her contemporaries. It also led to the distinctive nature of the British school of psychoanalysis with its emphasis on the positive aspects of relationship. (5) At much the same time in the 1920's and 1930's, Sullivan in America was also noting the prime importance of interpersonal relationships - especially the difficulties that emerge from conflict in situations of developmental dependency. (6) Later Kohut added a dimension which admitted the normality of human tendencies to self-absorption by observing that a degree of dependent narcissism is inevitable throughout life. The importance of his

contribution is well discussed by Greenberg and Mitchell. (7)

2. KLEIN AND THE DEPRESSIVE POSITION OF INFANCY.

Klein was a pioneer in using play as an activity in which to observe and analyse children. The methods she used are detailed in her description of a technique which revolutionised child psychiatry, and made possible not only better treatment of young children but also threw new light on the early roots of adult problems. (8) Her observations enabled her to formulate a theoretical basis for a capacity for depressed mood which has its origins in infancy. In brief, it suggests that separation makes the child angry as well as anxious, and he or she also realises that there is the power to attack the breasts and hurt the mother. This causes guilt because of the wish to do harm and there are also confused feelings of envy and gratitude. (9) The mother's recurrent absence will cause great frustration as the infant realises that it is neither omnipotent nor able to command all the comfort and reassurance that it wants.

Study of infants' behaviour at the time of separation, and in longitudinal studies of their subsequent feelings, suggests that ruthless primitive instincts amounting to hate emerge as a result of the anxieties which occur when the baby is on its own. Guilt is moreover increased through the fear of having been the cause of the separation. The infant is for the first time dealing with conflict and ambivalence; the result is that, if loss and separation cannot be borne, there is a continuing

susceptibility to depressive feelings. Klein calls this stage of normal development the 'depressive position'. (10) This in no way indicates that there is necessarily an illness or actual depression but a capacity for it has developed. In normal progress there are many positive aspects which arise from integration of the experiences of this period and it is an achievement to have reached it. In addition to helping a baby to come to terms with the outside world, for instance by reacting to guilt with gestures of reparation, the foundation of concern for others is laid. The whole process of adaptation to this separation and loss is rarely complete and may not be accomplished until many years later, if at all.

3. BASIC TRUST - ERIKSON AND BALINT

Klein notes that there has to be some security in the bonding of mother and child for absence to be tolerable(11) and the need for 'basic trust' to be established during infancy has been stressed by a number of practitioners. It is only because there is such trust that the infant can accept that he or she has a separate existence, and can control rage when desire is thwarted. Erikson has been one of the main exponents of this need to find other people, and one's own reactions to them, trustworthy. He describes trust as 'an attitude toward oneself and the world derived from the experiences of the first year of life' and 'a cornerstone of a healthy personality'.(12) Fundamental to Erikson's scheme for gaining mature identity is his concept that this basic trust is a foundation for good psychological development

and that it leads to the possibility of faith as well as love. Jones elaborates this by saying, 'This basic trust may be reflected in a child's sense of being held in the arms of God or watched over by a protective providence.... If a child's early milieu is not safe ..... the terrors of childhood cannot be mastered and she grows up anxious or guilty.' (13) Bryant, when expounding Erikson, calls this trust 'a seed out of which can grow the strong reliance of an adult on his Creator and Redeemer'. (14)

Trust is necessary for good relationships which can view people as they really are, and it can also help in the reversal of defence mechanisms such as the introjection and projection of 'objects'. These are devices that are used to externalise pain and internalise pleasure, but which result in a false view of the world. (15) A total inability to trust anyone is found in some adult patients who have regressed during analysis so as to exerience infantile feelings of not being able to trust. Such lack of trust has been called the 'basic fault' by Balint because of the fundamental importance of establishing trust without which other relationships cannot be made. Balint also attributes the intense loneliness which is sometimes found in childhood, and even more acutely in adolescence, to a continuing pattern of poor trust in relationships which started in infancy. (16) Healthy reactions to change and loss in later life depend on having established the security which basic trust brings and which Balint, like Erikson, considers an essential foundation for mental health. It is difficult, but not impossible, to establish a later substitute.

4. BOWLBY

Bowlby, in the 1970's, approached the problems which the infant has in relationships from a different angle working with ethological thoroughness in observing children's behaviour. The analogies he found with animal 'attachment behaviour' caused him to come to similar conclusions.(17) He showed convincingly that by scientific criteria the essential condition for mental health in early childhood is a warm, continuous and intimate relationship with the mother (or a mother substitute) in which they both can find pleasure.(18) The failure or absence of this relationship gives rise to anxiety, excessive calls for more love, angry feelings of revenge, guilt and depression. He found extreme examples of infants brought up in an impersonal institution who were affectionless and excessively demanding, or who withdrew from people into self-isolating depression. (19) He observed that traumatic separations of all kinds do lasting damage to children by causing a susceptibility to adult anxiety and depression.

Bowlby confirms the importance of interpersonal relationships though he differed from some of his predecessors by giving more weight to the affectionate bonds of the infant in situations of dependence rather than to the physical needs for warmth and food or to the frustrated aggressive instincts. He found empirical evidence which showed that the infant's attachment is to an individual; it is specific, very long lasting and emotional. Moreover the degree of unique attachment determines the amount of distress on separation. Anger,

fear and actual depression are proportional to the seriousness of the loss. For this reason, Bowlby concluded, childhood bereavement is particularly likely to increase the incidence of morbidity in later life. (20)

It is important to note that Bowlby's findings are based on concrete facts and observation of gross deprivation in infancy. His work is essentially scientific but it does not deal with the intricate and complex nature of most early relationships in normal development. Klein and others with a psychoanalytic background were grappling with deeper issues and coming to conclusions that were, in some respects, hypothetical but which have, on the whole, been well supported by subsequent experience.

B. WINNICOTT'S THEORIES OF TRANSITION

1. THE STAGE OF CONCERN

Donald Winnicott's theories, based on the observation of children's behaviour and psychoanalysis, will be of prime importance in this discussion. He was a paediatrician who moved into psychoanalysis and child therapy in the 1930's. An original thinker who, though he based much of his work on Klein's theories, modified them in a way which is particularly pertinent to the theme of transition. He makes it clear that, in his view, the onset of a capacity for a playful, creative and religious view of life is linked to this period of change when learning to separate from the mother, and that all the experiences of that time can help maturation.(21) Winnicott puts less

emphasis than Klein on the danger of guilt and hate and aggression, and more on the positive development of concern and love for the mother lest she should be hurt by his or her anger at her absence. He regards the negotiation of the 'depressive position' as an achievement and prefers to call it 'the stage of concern'. Most of Winnicott's descriptions of this transitional stage, in which illusion and reality are becoming more defined, stress the lasting value that even the difficult experiences can have if there is what he calls a 'facilitating environment'. He also points out that as the child becomes more mature and able to bear frustration he or she develops a 'capacity for compromise'. (22)

Winnicott notes that the basic trust which should be established in the first year of life develops largely through the agency of a 'good enough mother'. It is the mother or her substitute who can establish trust in the child and so enable unpleasant experiences and reverses to be tolerated. (23) The common occurrence of separation anxieties in early childhood which often lead to emotional vulnerability in adults show, however, that the road to independence is perilous.

Winnicott introduces the term 'true self' to describe the optimal adaptation and development of early infancy and the 'false self' to describe the defensive personality structure which can not bear those frustrations in life that do not gratify the sense of omnipotence; a sense that is natural in the first year but which has to be outgrown. An infant may respond negatively to adverse situations with feelings of either inflation or annihilation both

of which foster the 'false self' and have been found to lay a foundation for depression later in life. (24) 'Good enough mothering' will, on the other hand, go a long way towards establishing the basic trust necessary to overcome early difficulties. The true self can then grow and adapt to an independent but communal life. This does not, however, mean that other supports which can help in giving security and confidence, will not be necessary as life progresses. Many of the processes begun in infancy continue to be important as Kohut emphasises. (25)

2. SYMBOL IN LANGUAGE AND PLAY

At this time of transition the development of language and a capacity for play are complementary. Winnicott notes that whereas language is a way of communicating with others, play is, amongst other things, a means of inner communication. It recapitulates events and emotions, so that it serves as a way of understanding change and preparing for the next new experience. Images and symbols are inherent in both language and play. Speech depends on mutually understood sounds or gestures which stand for concepts or feelings. The experimental element which searches to find the right word or the right image is similar to an exploratory process which occurs in play. In both there is a constant succession of representations with varying connotations. There is no fixed or rigid system to be learnt but a process in which there can be adaptation to reality by means of a variety of changing symbols. Winnicott suggests that symbolic thought can precede language in the realm where subjectivity and

objectivity penetrate each other, as for instance, in the dreams of infants as recalled subsequently by analysis. (26)

Symbolism of this kind is a particularly vital element in any period of learning associated with emotional disturbance, and it starts early enough to aid the very difficult transitions of the first year of life. Later, children continue to explore new experiences and test their capacities in safe but adventurous ways, often taking an imaginative jump into a new situation or adopting new ways of interpreting experiences, thereby increasing their understanding and confidence. (27) Winnicott describes the symbols used by little children as precarious, yet as having a magical quality of expectation as the reliability of the world is tested. (28) There is some anxiety generated in play but it serves to allay much more basic anxieties, so that there can be progress into new and uncharted areas of experience. In play there is an ability to blend illusion and reality into appropriate fantasies. A symbol is generated instinctively and can stimulate imagination to make new connections. Creative ideas then become possible through the association of elements previously unrelated.

As we grow older some other representational form may take the place of play, so that throughout life symbols can help in adaptation to stress. Winnicott considers that play is not only an essential stage in development but is also the beginning of a capacity for symbolism in art and religion (29). He adds that the objectivity of the reality apprehended through a symbol is, at least to some

extent, validated by the overlap with the meaning given by other people. In the same way, a child finds that his experiences in play lead to authentic social integration because they are congruous with more general experience and there can then be better interaction with others.

Klein had previously noted the importance of symbols in her work with children. She says, for instance, that 'In their play children represent symbolically phantasies, wishes and experiences. Here they are employing the same language, the same archaic, phylogenetically acquired mode of expression as we are familiar with from dreams.' (30) She warns that these symbols, though akin to others occurring in many different situations, can only be interpreted by very careful observation of the context, manner and the means of their representation. They are personal and their meaning is unique to the individual at a particular time, in specific circumstances.(31) Though Klein concludes that the use of symbolism in play is essential for normal emotional development, Winnicott argues that her view is limited by her use of play solely as a technique. The intrinsic value of play is not recorded if it is used only to understand those who,in therapy, can not communicate in any other way. He maintains that the subtleties of playing, as a normal way of helping to tolerate change, can be missed. (32)

3. THE TRANSITIONAL OBJECT

Winnicott's most original contribution to our understanding of early development is his theory, first suggested in 1951, of 'the transitional object' which is

effective in 'transitional space'. (33) This substitute or representative object is given qualities that help the child to manage the emotions which threaten him or her through loss. It also helps to transform negative feelings so that there is a greater understanding of the real world into which he or she is emerging as an independent person. When the mother cannot remain close, a transitional object such as a comforting blanket or teddy bear becomes a symbol which is a defence against anxiety during the process of separation from her. The infant gives it properties which symbolise the mother and it acts as a substitute for her; in this sense the child creates its meaning. Winnicott expresses this as a paradox of not knowing whether it is found or created, for 'the baby creates the object but the object was there waiting to be created and to become a *cathected* object' (waiting for the investment of psychic energy.) (34)

Children become attached to an object when they are learning to separate from the mother and beginning to find relationships in the outside world. The piece of blanket or teddy bear is, in psychoanalytic terms, helping the baby to 'negotiate the transition between primary narcissism and object relationship'. (35) In other words this can be described as emerging from total security (undifferentiated symbiosis) with the mother in a situation where all needs are automatically met, to a separate existence which entails independent relationships. There is a paradoxical quality about the mother as she is perceived as both 'me' and 'not me', and so too with the transitional object. It is part of the

child's subjective world according to the properties which the child assigns to it in his growing imagination. It is also an objective fact which can be shared with other people. It helps the transition into the real world and in particular into the realisation that there is no infant 'omnipotence' - that is, that needs and desires will not be met automatically or immediately. (36) The transitional object is used to help in distinguishing fact and fantasy. Winnicott regards it as providing the root of symbolism by helping to distinguish what is similar from that which is different; that is, what is internal from that which is external. (37) When a child is anxious, ill or lonely the teddy will be a resource for a long time after its original use has passed. Eventually, however, other symbolic images will replace it.

4. REALITY AND ILLUSION

The transitional object has an illusory quality because it does not belong wholly to any of the poles in the ambiguous and paradoxical situation that the child is in during the early stages of transition. It is not really what he thinks it is, but Winnicott stresses that it is important as a means of finding reality. The term 'illusion' is therefore used by Winnicott as meaning a perception which is interpreted in a partial or distorted way and which only carries a partial message about reality. He considers that an acceptance that there are illusions in our perceptions is as necessary in everyday life, where the full truth is rarely known, as it is for children. Illusions are essential as a continuing aspect

of people's capacity to involve themselves in the world and be creative. (38) Different aspects of the outside world can be appreciated through perceptions that are initially partly true and partly illusion, and by bringing objective and subjective ideas together we are enriched. The illusory element has eventually, however, to be recognised for what it is and superseded. Disillusionment is, therefore, a vital stage in order to understand more of reality.(39) Inappropriate persistence with an image may turn an illusion into a delusion, or into an idol (see p.119).

If loss or separation is not accompanied by enough basic trust to overcome anxiety, the balance of illusion and disillusionment will be upset and there will be difficulty in coping with reality and its frustrations, leaving a legacy of problems later in life. It may then become impossible to make good use of experience, creativity will be limited, and there will be a liability to depression. If, however, there is enough trust and security, there can be a gradual relinquishing of the 'magic' transitional object (and later other precious symbols) while, at the same time, the ability to withstand frustration and disillusionment will grow.

4. CREATIVITY

Winnicott stresses that play is essentially creative and provides a basis for attitudes that continue throughout life. (40) As child and adult there is a need to progress beyond each symbolic image to new meaning and new symbols. This is a process that maintains a vital

element of emotional health and liveliness. Winnicott himself prayed 'May I be alive when I die' (41) He contrasts a life lived with healthy creativity and zest - in which symbols and the adult equivalents of play continue - with one that is caught up in fate, as if in a machine. (42) Winnicott links the urge towards creative understanding with sexual characteristics and fantasies. (43) He accepts the Jungian view of male and female aspects of both sexes *(anima and animus)* which are the basis of much that is contradictory, including a great deal of life's pleasure and pain, love and hate, constructiveness and destructiveness. (44) These are the experiences which give energy for creative work and Winnicott recognises that it is necessary to integrate emotions generated from the sexual instincts from a very early age in order to achieve a balanced and resourceful life. As with other aspects of the personality sexual development is fostered through early relationships and helped in the symbols of play. (45)

6. TRANSITIONAL SPACE AND PARADOX

The transitional object can be thought of as existing in a hypothetical 'space'. A 'space' that occurs between the feelings an infant has when he or she assumes that it is one with the mother and those associated with the emergence into reality as an independent person. It is a safe space where there can be experimentation, and where aggressive feelings can be let loose without doing harm. Destructive urges can co-exist together with love because the transitional object survives whatever it is made to

suffer. (46) Winnicott has described such co-existence as occurring in intermediate space that is 'real and not real', ' outside, inside at the border'(47)

In transferring from an understanding of life as symbiotic to an experience of autonomy there is bound to be confusion between the objective and the subjective, the real and the illusory and the inner and the outer. Because the transitional 'space' contains so many paradoxes for the infant, it is relevant to the way in which we deal with ambiguity of all kinds. It is the area where opposites can meet, where there can be play, creativity, reconciliation and where a healing process can often start. This stage in infancy is the origin of all symbolic thinking and starts a process of dealing with apparent contradictions that is vital for mental health throughout life.

Psychic or transitional space is the no man's land in which the paradoxes exist; for instance between the infant and his mother, the adult and the world and the soul and its God. The teddy bear is simultaneously part of the exterior objective world and it is also interiorised and subjective with characteristics no one else can appreciate. The two worlds of the symbol interpenetrate and are brought together so that the confusing ambiguous realities of outside facts can exist in harmony with the interior life. Moreover objects in this space are, as Winnicott suggests, as important for 'what they are not as for what they are'. (48) Winnicott in describing them as 'outside, inside, at the border' also sees them as having a numinous quality, conveying something mysterious and

compelling. (49)

Winnicott again stresses the importance of trust, which is necessary before this space can become operative. He writes, 'The potential space happens only in relation to a feeling of confidence ..... related to the dependability of the mother-figure or environmental elements' (50) and he quotes Plaut, a Jungian analyst, saying that 'The capacity to form images and to use these constructively by recombination into new patterns is - unlike dreams and fantasies - dependent on the individual's ability to trust.' (51) This is the basis of his view that cultural activities and religion are not only enhanced by experiencing security and reliability at the time of maximum dependency, but may not develop without them. He calls the potential space 'between baby and mother, between child and family, between individual and society .... sacred to the individual in that it is here that the individual experiences creative living'.(52)

7. OTHER ASPECTS OF POTENTIAL SPACE

It is of interest to note the variety of situations in which a similar 'potential space' is described or advocated. Wherever creative change is needed there seems to be someone who has noted the relevance of Winnicott's hypotheses. Situations such as the transitions observed in anthropological studies, in therapeutic change and in religious understanding will be discussed in greater detail in Chapters 4 and 5.

There are many other applications, and even in the world of business or community organisations Winnicott's

assumptions are used. Ambrose, for instance, builds on the work of Harold Bridger in the Institute for Transitional Dynamics in which Winnicott is frequently quoted as providing the basic concepts which are helpful for 'innovative thinking' and 'transitional learning'.(53) Ambrose describes ways in which new meaning and new possibilities become apparent if opportunities of using 'potential space' are taken. The ideas that result can help in preventing a system from staying in a rigid outmoded pattern when circumstances change.

Ambrose analyses aspects of organisational transition in relation to the disequilibrium and dissonance that change may engender. There are three stages in his analysis: firstly the relinquishing of inappropriate established belief or practice, secondly exploring new possibilities (and this is likely to involve finding analogies and suitable symbols), choosing to implement the most appropriate for a new context, and thirdly looking at the implications in greater depth. (54) Ambrose mentions, as necessary components if a group is to benefit, a suitable time and place, sanction from others and toleration of ideas that may emerge from within the boundaries of the 'space'. This is a paradigm that needs people to trust each other and it echoes in almost every respect Winnicott's description of processes that occur in childhood. These processes are, moreover, as applicable to Christian living as they are in these other contexts.

8. PARADOX AND SYMBOL FROM INFANCY TO OLD AGE

Winnicott's observations of children are careful,

empathetic and profound, and they have far reaching implications for later life. He was insistent that 'paradox should be accepted, tolerated and respected, for it is not to be resolved'.(55) There is an innate discord in our life and Siegelman adds that 'Paradox does not resolve or dissolve the opposites; it maintains them in all their tension'. (56) This claim can be considered in the light of Jung's repeated comment that energy flows from the tension of opposites, not when they are kept at a distance but when they are brought into association.(57)

The contention here is that both religious understanding and therapy are working within the tension of paradoxes, and will be helped by processes which are analogous to those of an infant in a stage of transition. In all these situations of change there needs to be the 'space' for symbolism, as well as help through personal relationship. As the child finds something on which to hold, as a comfort in passing from the world we know to unknown realms, so in a similar way a religious symbol has a numinous power which can illuminate sacred matters, though it is firmly grounded in the here and now. This also has repercussions in the realm of mental health. It is a matter of common experience that healthy progress in one of these spheres is beneficial to the other. A secure and stimulating childhood provides the basis for much that follows later, and though we may not be able to relive this period, there are still the means of finding the appropriate 'space' and symbols for adult 'play' which are beneficial in religion and therapy. (58)

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PART 2.

THE FUNCTION OF SYMBOL, MYTH, ILLUSION AND PARADOX IN TRANSITIONAL STATES

CHAPTER 2

INTERPRETING RELIGION THROUGH SYMBOL AND IMAGE

'The symbol is the slender filament which reaches from our world to the Infinite. Only the man who can lay hold of the symbol and make it part of his being, standing the tension of the opposites in his own soul, can participate in the creative process.'

June Singer (1)

'Religiously and theologically, the loss of the symbolic leads to the pathology of literalism (2)

'The artist is no more and no less than a contemplative who has learnt to express himself, and who tells his love in colour, speech or sounds. The mystic upon one side of his nature, is an artist of a special and exalted kind.'

Evelyn Underhill (3)

A. SOME CHARACTERISTICS OF SYMBOL AND THEIR ABUNDANCE IN CHRISTIANITY

In this chapter some of the characteristics of symbols which make them effective in facilitating changes not only in development but also in religious understanding are reviewed. Some criteria necessary for their use are suggested.

1. MAKING CONNECTIONS AND COMMUNICATING

Early symbol development, play and a capacity for religious thought all have their origins in the struggles of an infant to become an independent person. It is in this period of transition when paradox, ambiguity and illusion are predominant that images first show their power to reduce chaos and affect the whole of life. They are available to meet the needs of the child who is growing in understanding and overcoming the problems of the 'depressive position'.

The transitional object and play have a significant role in early years. Later in life images, metaphors and rituals continue to have symbolic meaning through such things as myths, fairy tales, art, dreams, literature, music and drama which catalyze understanding by the synthesis of conscious and unconscious material. It is therefore necessary to look at the power of symbols in order to understand the impact they can have in religion and in therapy.

A symbol stands for or represents something else as a way of understanding, connecting and communicating. It

is used here to mean an image with the power to connect using any mode of perception. It sometimes works through interaction of different senses as Shakespeare wrote in King Lear, 'I see it feelingly, ... look with thine ears'. (4) A symbol in a Jungian framework which will be frequently referred to here is 'the best possible representation of something that can never be fully known'. Jung calls it 'a pre-existent form of apperception' which comes into a dream or into consciousness intuitively.(5) This is what he calls 'archaic', a term that he uses appreciatively. (6) Jung regards the work of a symbol as being a means of bringing the contents of the unconscious *shadow* to consciousness. Symbols are effective, in Jung's analyses, because they portray recognisable common ground between repressed and unconscious elements and the corresponding opposite poles in the conscious mind. (7) He regards them as having a '*transcendent function*' since they help to transcend an existing state by bringing together elements which had previously been kept apart by repression or other unconscious mechanisms.

Symbols enable syntheses which integrate the personality in the journey towards mental health and 'wholeness' or in Jung's terms towards *individuation*. The relation of this to religious symbolism has been studied by Esther Harding who notes the interaction of increasing self-knowledge and religious understanding. Amongst other images she uses that of 'rebirth' to show how dreams frequently represent concepts used in Christian doctrine. (8) All such progress which leads towards greater

understanding of the self in relation to the world develops increasing sensitivity and awareness that enables people to live more authentically in the reality of their circumstances. Jung stresses that new vision gained from symbols brings with it a heightened sense of ethical obligation and responsibility. (9)

We are called into transitional states all through life for different purposes, whether it is for greater understanding of the world around us, for religious reflection or as a means of strengthening the psyche. At each stage the formation of symbols is a powerful tool which demands a change of attitude. Dillistone notes that symbols work to effect change by stimulating the imagination to make associations, bridge gaps and find relationships. (10) This is expressed by words that are evoked by their use, such as '*translucence*, *translation*, *transference*, *transfiguration*, *transformation*, and *transcendence*'. (11)

Used here in the sense of 'a multifaceted image', a symbol can mediate a different message and significance according to circumstances in an open-ended and flexible way. It can connect disparate things which would otherwise seem unrelated and, because of its wide possible associations, it has great power to revolutionise thought and dispel confusion. The symbol of a cross will be taken to illustrate this. (see p.53)

2. IMMEDIACY AND PARTICIPATION IN THE REALITY

The immediacy of symbols means that they can make connections between disparate concepts intuitively without

rational thought. This is linked to the understanding that Tillich amongst others had, that to be effective, a religious symbol 'participates in the reality of that for which it stands'. (12) Coleridge had already expressed the same idea saying, 'symbol creates a balance and reconciliation of opposite and discordant qualities; of sameness, with difference; of the general, with the concrete;' and that 'it partakes of the reality which it renders intelligible'.(13) It is presumably this 'participation', with qualities that link two worlds of ideas, which gives a symbol its immediate resonance and vitality.

Coleridge describes two kinds of imagination; the first is merely reproductive in which one thing represents another in a straightforward way, 'as if it were present'. (14) Secondary imagination, which Coleridge calls 'the intermediate faculty' is, however, more creative, representing 'the power which the mind has of forming concepts beyond those derived from external objects'; 'it dissolves, diffuses, and dissipates in order to recreate'. (15) This secondary imagination has a mediating function through symbol so that it can join passive and active modes of thought giving a synthesis which unites disparate things and reconciles polarities. It brings together, Coleridge says, 'things that are sensed and those that are reasoned, things that are immediate and those that are hidden'. (16) Symbols are plentiful in all the situations in which imagination is allowed space and they can then transform life through the certainty and immediacy of their apprehension. The reality or part-truth

which is then understood may not seem logical or explicable but the whole person can participate in it with their feelings as well as their intellect.

3. THE NUMINOUS POWER OF SYMBOLISM

The power of symbols can be found in the effect they have on all aspects of mankind through body soul and spirit. Physiological effects are described in Appendix 1., but here we are mainly concerned with the repercussions in the psyche. Taylor uses the term 'epiphany' to describe the extra quality or vision which an image or a work of art can yield and which may extend not only beyond logic but also beyond the bounds of meaning intended by the artist. (17) It is something that can 'transfigure the ordinary' sometimes with an 'uprush of feeling' and a certainty to which a sense of wonder and praise is the only appropriate response. (18) It is feelings of wonder, love and awe which give Macneice the right to call a religious symbol 'a signature of God's immanence', and it is the immediate resonance that gives recognition of this numinosity. (19)

Olson, when he expounds Ricoeur, states that symbol has the capacity to point to the nonsemantic roots of experience, that is, to the ultimate truth of being which is primordial and mystical.(20) This primordial function is found in Jung who frequently mentions the *transcendent function* of symbol. He regards it as numinous because it has this function by which one conscious thought or disposition can mysteriously transcend another, through images that are often archaic and deeply embedded in the

psyche. Symbolic thought enables union of a conscious thought with its opposite in the unconscious thereby making it more complete. This again relates to the qualities of symbol which are common to both aspects of the psyche, and is the reason why Jung calls symbolism the language of the unconscious. (21)

Pruyser extends the idea of numinosity in symbol even further by exalting the importance of transitional symbols. He links them with other forms in which 'the holy' appear as 'theophanies of the spirit in nature, art, liturgy, myth and mysticism'. (22) These phenomena, and many that are less obvious, are numinous to those who have the will to seek and be gripped by 'the other'. Pruyser describes Winnicott's 'transitional object' as transcendent, saying that, like all mystery, it has to be approached with reverence. (23) He agrees with Winnicott that a religious capacity begins with play in the transitional period and uses the idea of the numinous in a wider sense than Otto originally intended. (24)

Otto describes the numinous as an awe-inspiring but fascinating mystery experienced when in touch with God, the wholly other, the *mysterium tremendum et fascinans*. (25) The same numinosity can however be experienced as much through the immanence as through the transcendence of God, and I would contend, with Pruyser, that there is divine activity immanent in every step a child takes towards reality. The symbols he or she uses, even the teddy bear, have a numinous aspect because they are given fascinating qualities that partake of something mysterious beyond present understanding. It is the limitation of our

sense of wonder that makes us balk at this. There is something awe-inspiring and even majestic about the world that is being explored, and the Christ who welcomes little children is unlikely to despise their means of understanding it.

4. RESONANCE IN IMAGE, SYMBOL AND METAPHOR

The concept of symbol so far used has included both verbal and non-verbal representations which have been open-ended in their interpretation. Freud, Jung, Klein, Winnicott, and even Piaget (whose observations are almost entirely empirical. (26) have amongst others observed evidence that symbolism has a function early childhood before language had begun. Bachelard calls symbol formation 'the birthplace of language'. (27) Building on this idea, Ricoeur calls it 'the starting place of our thinking'; it deals with paradox through being itself paradoxical, 'bound and free, mediating and yet immediate'. (28) Meaningful communication through symbols which have these qualities is the foundation from which other images can emerge. From this it can be inferred that the intuitive function of prelinguistic symbol or image underlies all the sophisticated metaphors which are used to express symbolic thought in poetic speech and religious language. Metaphors increase the range of the symbolic through language.

Bachelard uses examples of different aspects of space found in poetry in order to illustrate his observations about the effects of metaphor. It is interesting to note that much religious imagery is in terms of spatial symbols

conveying height and depth and breadth. 'Heaven' is one such spatial metaphor for many people though the reverberations may be different according to each person's experience. As Bachelard said, the image will help to maintain a 'vital impulse from heart and soul that will penetrate the whole of life'. (29)

The changing moods of affective disorder are also described as low or high, elated or depressed, and a person's personality can be expansive or constricted. The connotations of words such as narrow clefts, vertical walls, horizontal roofs, things that are miniature, immense, round and so on are such that Bachelard could indicate the deep levels at which poetry speaks, indicating that it penetrates 'immediately beyond all psychology and psychoanalysis,'. For , he continues, 'in the resonance we hear the poem, in the reverberations ... it brings about a change of being, ... it possesses us, ... it takes root in us.' (30) and he sums up the importance of this in his much quoted aphorism, 'the image has touched the depth before it stirs the surface' (31).

Bachelard uses the terms 'image' and 'symbol' with wide and flexible meaning. There is however a semantic problem in the use of all these terms which is illustrated by C.Day Lewis. He uses the term 'poetic image' in preference to metaphor or symbol regarding the latter as a static sign with only one limited connotation, as with a mathematical symbol. He describes the 'image' as having qualities of 'freshness, intensity, and evocative power' which lead to new understanding and opens up unending possibilities. (32) This is precisely what should be

conveyed here by the term symbol, using the models of Winnicott, Jung, Tillich, Dillistone and others.

Soskice explores the 'associative networks' of religious images with their plurality of meaning and compares these with a restricted use of metaphor which speaks of one thing in terms which are suggestive of only one other. (33) She distinguishes metaphor from simile (by which one thing is compared with another) by the richness of the implications and potential of metaphor to stimulate ideas for which there is no exact word. (34) She also differentiates it from analogy which is used, for instance, by Aquinas to speak of God in a way that is more obviously and directly applicable but which is still earthbound in concept. She quotes Aquinas who himself admits the inadequacy of analogy by referring to Gregory who says that 'stammering, we echo the heights of God as best we can.' (35)

Metaphor like all symbolic concepts joins together things that are dissimilar and helps to resolve the paradoxes with which we strive and it is therefore difficult to restrict it to a meaning that has only a single reference. Cox, from his practical experience with patients in Broadmoor (described in Ch.5). has no doubt whatsoever that metaphor is open-ended, and he writes that 'the metaphor has a capacity to sustain several different referents simultaneously. It can point to more than one meaning at the same time' - the patient may be implying several things by the use of one word and the metaphor has a 'gyroscopic function' in holding the meanings steady and coherent while the environment or understanding is

changing. (36) Cox uses the term 'mutative metaphor' because the meaning given to it may force the metaphor itself to change according to the need of the patient to whom it is offered. It also is mutative because it has the function of effecting change by holding, in the mind, experiences which had been repressed so that a person's attitude towards them can alter.

5. SPEAKING OF GOD

We feel God to be mysterious and we cannot define His qualities except as Soskice says through metaphor but we know He is accessible in prayer. (37) If we fail to realise the difference of the two approaches, she says, we risk making God finite because in our 'stammering after a transcendent God we must speak, for the most part, metaphorically or not at all.' (38) This is very much in the same genre as Tillich among other theologians who state that after asserting that God is 'being-itself' or the absolute, 'nothing else can be said about God which is not symbolic'. (39) Tillich regards all life's experience as relevant to the religious situation mentioning in particular art, literature, philosophy, science. (40) Symbols are moreover to be found through the ordinary things of life, for as he says religious symbols have their roots in the totality of human experience. (41)

The interweaving of daily life with images that lead to God is also prominent in the thought of Berdyaev. He impresses on his readers the need to use symbols to bridge the gap between finite knowledge and the infinite. He

writes, 'God can only be perceived symbolically for it is only by means of symbols that it is possible to penetrate the mystery of His Being'. (42) He also says that the 'spiritual life is a symbolic life, that is to say, one which unites two spheres - which unites God and the world'. (43) Berdyaev believed that an apophatic approach to God is all that is possible and linked the symbolic life with this. He affirms that 'Negative theology recognises the unfathomable mystery of God, and the impossibility of exhausting His nature by affirmative definitions'. (44) He is rightly scathing about any academic theology which is 'anti-symbolic' and which tries to define God in finite terms. He asserts that conceptual thought is inadequate (45), and writes that there must be 'liberation of the spirit from naturalistic and materialistic distortions. God is not an object. God is not a thing. God is spirit. One cannot enter into the mystery of the Spirit in any kind of objectivization. The mystery never reveals itself in the object. In the object only symbolism of the Spirit is possible, not its reality.'(46)

Berdyaev veers towards a mystical apprehension of God which he says can rise above 'the naively realistic interpretation of revelation'. (47) He goes on to exalt Boehme for his ability to give 'symbolic expression to the mystery of divine life'. (48) Berdyaev's view does not, however, suggest a separation from ordinary life but a spirituality in which the Holy Spirit works through events and symbols in the world.(49)

6. ABUNDANCE OF CHRISTIAN SYMBOLISM

There is a wealth of symbols in Christianity; the literature abounds with words such as light, darkness, serpent, demon, breath, bread, wine, cross, cup and water used sometimes by contrast and sometimes by association to become full of meaning for individual need as well as in corporate worship and liturgy. Such symbols have been assembled in the Christian tradition to provide a link between the human and the divine, between mind and spirit and between the immanent and the transcendent.

Wright points out the mythic and symbolic nature of every statement; even of the Nicene creed which phrases such as 'Light of Light' and the Lord's prayer which describes God as 'Father' in 'Heaven' and goes on to talk of His 'Name' and 'Kingdom'. None of these terms can be understood literally or as realities without applying one's imagination. (50)

Many of the symbols have two opposite associations, for instance fire destroys and warms, water refreshes and submerges, it represents chaos and the spring of life, the candle can be a sign of hope as it is lit or of imminent loss as it flickers. This ability to point in more than one direction is also mentioned by Sallie McFague in her study of metaphorical theology in which she draws attention to the 'unlikeness' to which the metaphors and parables of the Bible point as well as to the more readily accessible 'likeness'.(51) They hold the opposites of the divine and the human in tension but connected. (52)

Tillich suggests a hierarchy of symbolic meanings for the crucifix; it signifies Golgotha, which is in turn a

symbol for devotion to the redemptive action of God, and this symbolises ' what concerns us ultimately', that to which we are ultimately committed. (53) The Cross is the supreme example of a symbol uniting as it does so many conflicting things. It is the intersection of horizontal and vertical with Christ at the centre and can be seen in terms of:

earth and heaven,

finite and infinite,

good and evil,

flesh and spirit,

love and hate,

weakness and glory,

judgement and salvation,

hope and despair - and of many other polarities.

To take an example, a Celtic Cross can be considered from many perspectives: horizontally it can represent God's immanence in the world, perhaps visible in the caring community around; Vertically the cross can lift the lowest aspect of life, even depression, upwards, so that it can be overcome by the transcendent risen God; evil is not denied but transformed. The circle can represent all that there is - 'enfolded in love', in Julian of Norwich's words. (54) Someone in distress may find themselves with the person of Christ at the central point of intersection on the cross where there is suffering, but also integration, reconciliation and hope in the relationship.

These and other symbols may remain latent from early teaching or be assimilated subconsciously without any

apparent immediate relevance and still be available when they are needed. Moreover a symbol need not necessarily be comprehensible at the time when it is used, as can be seen in the case history of Kenneth below.

7. CHRISTIAN SYMBOLS AND JUNG

Some Christian symbols have been noted to have an affinity with Jungian concepts and these will be considered in more detail. Welch (a Catholic priest and Jungian practitioner) has studied the similarities between the many symbols St Teresa of Avila uses to describe her experiences in prayer and those of Jung during his painful period of withdrawal and introversion. (55) Both writers describe a pilgrimage towards integration and wholeness and both had severe problems with which they had to contend. (56) Teresa is sometimes considered to have had a somewhat and hysterical personality but she persevered to become ever more integrated and effective. Williams is at pains to stress the difficulties of her circumstances which account for many of the incidents which some have labelled neurotic.(57) It can, in any case, be assumed that as prayer was the one stable and continuous thread throughout her life, it was a major factor in her transformation into someone who was extremely effective in her life time and who is still revered.

Welch finds an abundance of Jungian symbols in Teresa's 'Interior Castle'. (58) He considers that the 'castle' has much in common with a *mandala* (see note 59) an image much used by Jung in his own journey towards individuation. Teresa's imaginary castle has a series of seven rooms

leading to the centre where there is divine light. The journey inwards though the rooms in prayer was for Teresa a lifelong task, perilous with many serpents and devils blocking the way. It is likened by Welch to the tower which Jung built to symbolise his journey to the centre of the self and where he found there were similar serpents to be faced in the darkness of the unconscious. (60)

Some of the other symbols used by Teresa had an equivalent in Jung, for instance, the symbol of water was frequently used by both. In Jung it signified the flowing and levelling of unconscious material and was important as a symbol leading to unconscious material often appearing in dreams in front of an opening or door. (61) The rain unites heaven and earth and brings fertility but the flood can either refresh or destroy, images that have their equivalent in the psyche.

Teresa constantly elaborates the theme of water as a symbolic image of that which which satisfies our thirst for God. She uses the account of Jesus with the woman at the well in Samaria (John 4:13,14), to indicate the resources of the soul in Christ who can be drawn upon as 'living water'. In the 'Interior Castle', for instance, she likens different modes of prayer to drinking from a trough which could be full and overflowing from a spring or laboriously filled by human effort in building an aqueduct. (62) Water has many other Christian associations mainly associated with repentance, cleansing and renewal. It is fundamental to the Hebrew tradition in which over and over again it symbolises the source of life, as for example, 'They have forsaken me the fountain

of living waters'(Jeremiah 2:13) and in the New Testament, 'Then he showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb.' (Revelation 22:1) Water is a good example of a multifaceted metaphor with many associative networks that can be drawn upon in whatever way is meaningful and appropriate. It is chosen by Bryant (a monk and Jungian practitioner) to signify the 'powerful energy' that is available in the depths of the psyche and which flowing like a river through life has its source in God. (63)

The symbol of the caterpillar which goes into the darkness and passivity of the cocoon in order to be transformed into a butterfly is also used by Teresa and Jung as an image of healing. Interpreting this in Jungian terms Welch suggests that the cocoon represents the feelings of darkness or alienation which occur when the shadow is initially faced, and the butterfly signifies integration and consequent transformation. (64) The cocoon is an image used in many contexts and it could equally well be a metaphor for latency in depression.

The metaphor of light is frequently used in the Gospels and has been adopted to mean a central and enduring goodness in people; Underhill for instance talks of the immanence of Divine Love as the motivation towards Absolute Light. The Quakers are guided by 'inward light'(65) and St Augustine says there is a 'mysterious eye of the soul' which sees this light. (66) Lossky goes further than this in his exposition of the 'mystical theology of the Eastern Church' suggesting that it is no mere metaphor but a reality . He quotes St Symeon the New

Theologian, 'God is Light, and those whom He makes worthy to see Him, see Him as Light; those whom He makes worthy to receive Him, receive Him as Light'. (67) This way of making 'the symbol partake of the reality' is perhaps confusing the philosophical issue but it demonstrates the power of the metaphor to convey ultimate meaning. Light is a symbol which is adopted in many contexts; in depression it is sensible to look for 'glimmers of light' in a very dark world.

Gregory of Nyssa, on the other hand, reverses the idea that there is illumination as God is approached and talks of 'divine darkness'. (68) Louth points out that this image is used because God is considered so utterly different from the human soul that the contrast of His unknowability makes the darkness deeper the nearer we get. (69) This seems to be a helpful image to those in the apophatic tradition of spirituality who suffer in the 'dark nights' (which may be akin to depression) that St John of the Cross describes. (70) It is expressed in another way by the fourteenth century English author of The Cloud of Unknowing. He stresses human ignorance and divine incomprehensibility but says that the dark cloud is 'pierced by darts of longing love'. (71) He centres his writing on a quotation from St Denis, ' The most godly knowing of God is that which is known by unknowing'. (72)

8. PEOPLE AS SYMBOLS

Opposites brought together by symbols are also constantly being reconciled in people, who then themselves become symbolic and able to take others beyond themselves

into the realm of the transcendent. In the course of his examination of the power of specifically Christian symbols to illuminate every corner of thought and life, Dillistone also stresses that a living person may stand for the ethos or attitudes of a group and thus become a symbol for them. He says 'the most powerful of all symbols is a living person'. (73) Someone's 'name' may take on this power as it did for the Hebrews when talking of God's presence and we still invoke 'the name of Jesus'. For the Christian Christ must be pre-eminent in this role. He is not only an historical figure to emulate nor just a worker of miracles but through his name he carries symbolic meaning leading men to a fuller life. He is also referred to as Shepherd, Bread of Life, Light, Vine, Door, Lamb, Living Water and in many other symbolic ways. Brown notes the twofold meaning of the metaphors of the fourth gospel which in their original language enabled them to be understood at different levels - personal, historical or sacramental (74).

There is a sense in which the therapist also has a symbolic role which may be as Leader, Shepherd, Wise man, Oracle, Sounding Board, Provider and many others, each of which has a different connotation and suggests a different way of working. (see also ch.6)

B. CRITERIA FOR THE EFFECTIVENESS OF IMAGE AND SYMBOL

The prerequisites necessary for a symbol to exert its transforming power are:-

1) Belief in its importance and efficacy.

2) The will to grasp its meaning and make it personal.

3) Desire for a change.

4) It has to be chosen with discrimination as appropriate.

These four factors will be considered first as they apply to religious understanding and then consideration will be given to their application to affective disorder.

1. BELIEF IN THE EFFICACY OF THE SYMBOL

Charles Darwin describes imagination as, 'one of the highest prerogatives of man' for by this faculty 'he unites former images and ideas, independently of the will, and thus creates brilliant and novel results'. (75) This power of an image to make important connections in everyday matters is illustrated by Kekulé who found the answer to a chemical conundrum whose solution had previously evaded him. (76) In 1865 he was struggling to find a rational way of interpreting the chemical structure of substances with six carbon atoms. He knew carbon had an affinity for four other atoms but Benzene did not fit this theory for it had too few hydrogen atoms for a straight chain. The ancient symbol of a snake eating its tail came to mind and he realised that this image together with another of two people entwined together, both of which came to him spontaneously and unexpectedly, were the answer to his problem. From this he developed the theory of the 'closed chain' or 'benzene ring' theory which revolutionised knowledge of organic compounds. It has been called 'the most brilliant piece of prediction to be found in the whole range of organic chemistry'.(77)

Symbols used for religious purposes may not come to mind in such a dramatic way but when they are offered to

those who are receptive they may be equally revolutionary. The process can however only start when a symbol is allowed space. In other words readiness to change has to be present before belief in the efficacy of an image can be well grounded. Faith and experience are always closely linked and as Lynch says 'Faith is a form of imagining and experiencing the world.' (78) There is an interaction between belief and action through which the image becomes validated and the symbol is made effective, in other words, 'by their fruits you will know them'. (Mathew 7:16,20)

2. MOTIVATION - OVERCOMING LITERALISM

There are two essential aspects of motivation that are necessary if symbols are to be effective in a Christian life: a) the will to be receptive to the terms of ultimate reality as they apply to the immediate situation;
b) the will to change in accordance with that reality.
Ricoeur maintains that people are changed in behaviour not by 'ethical urging but by transforming imagination'. (79) He presses for metaphorical language that would give liveliness and urgency to life, saying that 'any ethic that addresses the will in order to demand a decision must be subject to a poetry that opens up new dimensions for the imagination.' (80) There tends to be a reluctance to accept the challenge which imaginative use of symbolism might incur. There is a security in sameness which leads to literal and unchanging interpretations of potentially rich images. It is this literalism which prevents motivation because of its rigidity. Literalism negates the

purpose of symbol which should invite exploration of new associations in order to transform life. Many writers point out that rigid literalism is often the reason for dullness of mind in contrast to a lively and dynamic approach which faces new aspects of reality and is therefore full and challenging. (81) This resonates with Winnicott's remark 'May I be alive when I die'.

There has recently been an upsurge in cooperation between those primarily studying human nature through literature and those who approach it through theology. The overlap of the two disciplines is discussed by Wright who focuses on the role of the imagination in both. His work discussess the value of the imaginative metaphor and symbol in scripture, in literature and in autobiography. He points out a common enemy of literalism which obscures the real meaning of such writing. Things that are beyond human comprehension can only be approached 'by glimpses which transcend the limit of ordinary understanding.'(82)

There are particular difficulties in a community that does not want to change because it thinks along rigid literal lines. Even the Church of England House of Bishops complained in 1986 of the oversimplified language of Western popular culture which only regards factual statements as objective truth and tends to dismiss metaphor and poetry as 'only in the mind'. (83) Wright comments forcefully, 'The paradoxes and ambiguities of Christianity are too complex to be sustained by straightforward, literal language. It requires a poetic Joshua, blowing his trumpet against the walls of literalism, to resist 'the aggression of fact'.' (84) A

reluctance to use reflective 'space' which might reveal reasons for change, and a reluctance to allow the transforming action of symbols may be unconsciously related to an unwillingness to leave securities and face the risk of demands that could be made by new understanding.

3. PERSONAL MEANING

Thomas Merton writes:

> 'A true symbol does not merely point to something else. It contains within itself a structure that awakens our consciousness to a new awareness of the inner meaning of life and of reality itself. A true symbol takes us to the centre of the circle, not to another point on the circumference. It is by symbolism that man enters affectively and consciously into contact with his own deepest self, with other men and with God. --- "God is dead" means in fact that symbols are dead'. (85)

This expression of the need for symbols reinforces the significance of finding personal meaning through them. Ricoeur analyses three ways in which religious symbols become meaningful. The first is an immediate primitive gut reaction; the second he calls 'truth at a distance' because it has a rational comparative element without leading to commitment; and the third is 'a second naiveté' returning to an immediacy of response and commitment to the truth that has been conveyed after critical assessment. He describes the dilemma of the symbol in that, 'we must understand in order to believe and we must believe in order to understand' and this, he says, is 'a

living and stimulating circle' (86)

Turner and Turner, in their work as anthropologists, also point out that personal meaning develops with commitment so that there is progressive depth of understanding according the responses that are made. They describe some aspects of symbol in the rituals of different cultures and in particular that of the Ndembu. They conclude that symbols can convey meaning at different levels:

a. There is an obvious manifest and intentional meaning by use of enduring symbols with accredited meaning, for instance, the accoutrements of worship or in the traditional exegesis of religious writings. There may be various opinions but the symbols are explained in relatively fixed way.

b. There is also a latent meaning of which there is marginal awareness, for instance, in the use of Christian scripture where there is ever increasing realisation of its significance. This opens up possibilities of many interpretations which can be appropriate for individual circumstances.

c. The hidden meaning which comes from forgotten early experiences and archetypal images. There is personal appropriation of symbols related to Christian belief which link with those from the unconscious to address problematic areas in conscious life. (87) It is this third meaning which does most to transform the depths of the psyche and therefore life in community. The symbols hold together the tensions between matter and spirit and are important in realising potential in every aspect of

life.

The third hidden meaning can be linked to Doran's concept of 'psychic conversion' which uses Jungian concepts to explain the connections between religious symbol, life in the world and therapy. Based on Lonergan's method of theology, Robert Doran describes four 'conversions' that are necessary for a Christian life, that is, the intellectual, moral, religious and psychic. (88) He has pioneered the idea of psychic conversion as necessary for full self-transcendence, authenticity and a life of vitality. This, he says, yields more than the cognitive conversion which results in intellectual assent, more than ethical conversion which subscribes to moral standards, and even more than the affective religious conversion which Lonergan has described as 'falling in love with God', though it complements and completes the latter. (89)

Doran says that psychic conversion occurs through prayer and reflection but is also often mediated by processes described in modern depth psychology. It is usually through the mediation of symbol that it can go to the depth of the soul or psyche and alter a person's whole disposition. He uses Lonergan's definition of symbol as 'an image of a real or imaginary object that evokes a feeling or is evoked by a feeling'. (90) This recognises an important mediating function in the affective element as well as through imagination in the changes of this fundamental conversion, since it acts by removing the 'censorship' which has been exerted over unacceptable and repressed psychic material. This can then be transformed

by using a new symbol system which would otherwise lie dormant. (91)

Symbols can be transvalued to meet new capacities, and habits can be modified as the contradictions and hurts in life are absorbed and fragmentation halted. Doran writes, 'The true healing of psyche would dissolve the affective wounds that block sustained self-transcendence.' (92) At the same time as the 'vertical life of the spirit' is affirmed, 'psychic energy' is released to 'heal disordered affections', such as those of despair, and to enable readjusment into the work required in the horizontal dimension. (93) Doran uses Jung's insights on the value of symbol to meet darkness and lead to light. He says that if there is a willingness to accept symbols and their meaning in terms of human contact and love they will 'heal our contorted energies so as to complete us as God's work of art.' (94)

4. APPROPRIATENESS

In order to be powerful a symbol has not only to be meaningful to the person concerned but also appropriate for the circumstances. The 'theatre of the absurd' caricatures the inauthentic and the inappropriate as, for example, Samuel Beckett with the outmoded religious language of his isolated characters in 'Waiting for Godot'. They are alienated and longing for reintegration and salvation but their previous experience of religion does not meet their need and as they cannot grasp its symbolism they remain in a state of lethargic despair. (95) Similarly Tom Stoppard in 'Jumpers' plays with the

convoluted language used to express religious ideas by his ridiculous philosopher hero and the sentimentality of the wife. (96) Routine use of a concept or ritual that was once meaningful but which has no resonance with life itself will dull the appreciation of reality and may give rise to an increase in conflicting emotions and anxiety.

It was partly the inappropriateness of many prevailing images that fuelled the Reformation in an attempt to stamp out superstitious and magical elements. Calvin went too far by reinforcing a pejorative view that claimed God rejects all shapes and pictures and other symbols because they 'defile and insult the majesty of God'. (97) So much that is valuable was lost as the baby went out with the bath water. The lack of symbolism in worship was one of the reasons that Jung found the Protestant church less likely to be a helpful background in therapy compared with the rich symbolism to be found in Catholic worship. He saw the images of the liturgy as a major factor which can open the way to understanding some unconscious material without the intervention of psychotherapy (98).

5. THE CRITERIA FOR EFFECTIVE SYMBOLS IN THERAPY

The same four criteria are needed if symbols are to be effective in therapy. There has to be a glimmer of hope that will allow the meaningful symbols access, possibly through belief in the therapist as their mediator.

Appropriate images are plentiful and presented in many ways some of which have been tested over the centuries. In the psalms, for instance, there are readily available metaphors for those who are familiar with a liturgy.

Memories from religious practice can be linked with the with symbols being explored in therapy. Many of these came from periods of suffering when the mood was melancholy and the metaphors that resulted move us still. In Psalm 18, for instance, we read on the one hand of the 'cords of death', 'torrents of perdition', thick darkness, smoke, canopy of thick clouds, mountains quaking, arrows and lightening, hailstones and coals of fire. On the other hand this thunderstorm imagery of an angry God is counter-balanced by other images of God who is a rock of steadfast love, a fortress, a refuge , a shield and a horn of salvation, . In psalm 23 he is Shepherd with rod and staff and in many others he is King. God's actions are also symbolic; He helps His people to 'leap over the wall', 'He girds with strength,' 'He lights the lamp and He lightens the darkness', 'the voice of the Lord flashes forth flames of fire and He 'makes Lebanon skip like a calf'. In Psalm 31 the sadness of a 'broken vessel' whose 'strength fails because of misery' and who felt 'as in a besieged city' or 'in a net that was hidden' is relieved when the prayer to God as 'rock of refuge and strong fortress' is answered. Similar images may be found in many parts of Scripture and in liturgy they are heard as they reverberate through the themes of each season; death and resurrection, creation and redemption, self-offering and renewal and many more are offered and may be found relevant. Belief in the efficacy of scriptural images will depend to a certain extent on a person's ability to give them credence though their poetic force may overcome barriers

The personal meaning attached to symbols is idiosyncratic and unpredictable in psychiatric problems though there are many archetypal symbols which have a universal resonance. Cox's work in Broadmoor demonstrates the power of these to overturn set ideas by their tremendous personal resonance and by the state of arousal they catalyse. Their appropriateness and meaning is in no way stereotyped and he mentions in particular the power to defy reductive labelling, strengthen individuality and raise self-esteem. (99) The patient no longer feels hopelessly stigmatised, institutionalised nor worthless. This is no small achievement in a population as completely marginalised as that in Broadmoor.

Motivation in mental illness is not always straight forward because the illness itself is often an escape from a reality that had become intolerable. There will be great ambiguity about returning to face painful aspects in life even though some of the precipitating causes may have been in the past. Heroic courage may be needed by some people if they are to start believing that there is a way of returning to a fuller life and take to themselves the symbols that might help. Lynch draws attention to the deleterious effect of 'absolutising tendencies' which in depression would mean such hopelessness that there is no point in trying to find any other options. When some aspect of life is absolutised there is preoccupation with that part and it is made into the whole; it is out of balance and overwhelming. (100) There is then no motivation to allow imagination or symbol any space, (101) because 'The imagination will always be the enemy of

the absolutising instinct and the ally of hope'. (102)

The enforced introversion of depression may give the space needed for introspection during which symbols may emerge, but as Vanstone suggests, there is always an element of Gethsemane which tempts the sufferer, like the disciples, to fall asleep or into further despair. (103) If on the other hand there is the endurance to be patient and wait for an appropriate and meaningful symbol, it may become apparent in a variety of ways, not least through liturgy or in the Scriptures.

6. CASE HISTORY

A case history can demonstrate the power of symbol to bring together different aspects of life by utilising stored memories of experiences long forgotten. Symbol in this case helps to unite the spiritual to the mundane and to bring psychic material from the unconscious to consciousness.

Kenneth started life in a prosperous Sussex home but he tried to commit suicide at the age of thirteen. His mother had been psychotically depressed and in a deluded episode had thought it best to remove both herself and her children from this life. When Kenneth was ten she succeeded in smothering his younger brother and sister but did not die herself. As a result she was sent to a special hospital with an indefinite sentence which included the horror of living with what she had done. The whole family disintegrated and Kenneth's father became unreliable, alternating between morose reclusiveness and spasmodic

social drinking. He could not give Kenneth either time or understanding and the boy built up a defence of defiant bad behaviour.

Kenneth was intelligent, witty and capable, but not using his skills at school. He fell into disrepute and started to truant, not with other boys but in lonely wandering in the countryside.

Kenneth's first suicide attempt was followed by many more which may have been cries for help rather than a determination to die. His depression was however deep and intractable and by the age of twenty he was spending much of his time detained in hospital under the Mental Health Act (1983) so as to prevent irreversible self-harm. Over the years he was given a wide variety of treatments including medication and psychotherapy, none of which made any lasting difference. It was clear that his sense of self-worth was very low, that he was angry, resentful and very bitter about the way in which life had treated him and that he vented his anger not on other people but on himself.

His education was minimal, he had no training and no job but the one positive factor was his artistic ability. His early drawings had revealed the darkness of his mental state with monsters overcoming the ordinary things of life. Black paint predominated and smothered even some pictures of religious images he had found in the house. The symbolism of his painting became more sophisticated but stayed equally morbid. As time went on he started to collect clay from a local excavation and modelled abstract figures which gave him some satisfaction and pleasure. He

had been brought up in a Roman Catholic environment and he found that some of his models were gaining religious significance. Some were in keeping with his depressed mood; others began to give him some hope because of their beauty.

One day a particularly lovely sculpture fell and the figure it represented was wounded. Kenneth had no conscious recognition of its importance beyond the aesthetic value of the shape but it was the only thing he cared about and it stood for something that was beginning to give his life purpose. It became a symbolic image of the wounded Christ though he could not explain the connection. He cried for the first time for many years and prayed to the God he had forgotten. In the prayer the words from the *Anima Christi*, which he had heard as a child but which had never had any rational meaning for him, came to mind. He repeated 'Within Thy wounds hide me' words which made no sense to his conscious mind but which he found spoke to him at a deeper level of the relevance of other suffering to his own. This verbal metaphor which had been stored in his subconscious (104) emerged spontaneously to articulate the feelings he had about the image. It was recognised as a symbol that represented not only the brokenness of his own life but also that of the suffering Christ and moreover these two aspects could be related. Repetition of the phrase became a habit and slowly he came to realise some of its significance and that it was altering his mood. The urge to suicide became less compulsive and his appreciation of natural beauty greater. He did not immediately return to Christianity as

a practising member of a church but is finding new truths in his early teaching. His life is still precarious but the use of artistic and religious symbol which he increasingly applies to his own state is opening up new vistas, helping him to come to terms with his anger and even enabling him to find people to whom he can relate.

It is not possible to identify the way in which the image became meaningful; all the previous influences, including that of therapy, may have helped him to give it a positive interpretation. Memories of contact with people, whether conscious or unconscious, will have left their mark and some people may have been significant symbolic figures who exerted their influence much later. Those who are caring for others should never feel that their efforts are pointless if they get no immediate response. In this case history the symbols were appropriate and personally meaningful, hope had begun to replace despair so that there was motivation to move out of depression with a willingness to change.

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38. Ibid., p. 140.

39. Tillich, P., S.T. 1, p.239.

40. Tillich, P., S.T. 3, p. 200.

41. Tillich, P., S.T. 3, p.108

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99. Cox, et al., Op. cit., p. 56.

100. Ibid., p. 105.

101. Lynch, W.P. (1974) Images of Hope, Notre Dame U.P., N.Y., p. 63.

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104. 'The Subconscious' includes anything that is not conscious whereas 'The Unconscious' has been used in a specialised sense to mean 'that which is repressed or too painful to recognise - either personal or collective.'

CHAPTER 3

MYTHS AND ARCHETYPES - SHARED SYMBOLS

'Man today stripped of myth, stands famished among all his pasts and must dig frantically for roots.' Nietzsche (1)

The richest source of symbol has probably been been through those myths that are rooted in a corporate ethos. In this chapter the importance of this is analysed in terms of some Jungian archetypes. It is also argued that when the archetypes are imbalanced in an individual or in a community, there is a predisposition to mental disturbance.

1. MYTH AND CORPORATE IDENTITY

Symbols are most effective when they are mediated and confirmed by a community within which interpretations can be shared. Myths are a means of making this possible. They are composite expressions of the way in which people interact and understand the world and convey truths about the meaning of their circumstances. Much of the content of myths is symbolic and has had significance throughout different ages and in different cultures.

There are also myths that speak primarily to a particular culture or age, and which give new understanding of human interactions in those particular situations. Eliade points out how ubiquitous culture specific myths are even in popular entertainment and

literature. He finds meaning appropriate for modern circumstances, as well as primordial themes, in the search for heroes and villains in magazines, television and popular music. (2) There is also what he calls the 'desacralisation of myth' when religious symbols have been secularised leaving 'mythological litter' which may then have to be recycled to give it new meaning (3).

The organisation of society is, however, becoming ever more complex and, as it tries to counter aspects which threaten it with fragmentation, there is less time for communal sharing of ideas. The older myths tend to forgotten and the symbols that were once meaningful loose their force. It is doubtful whether the new 'myths', which Eliade mentions, have sufficient general acceptance to act in their place. Rollo May, a practising psychoanalyst, and a friend of Paul Tillich when they both lived in the same town, studied the difficulties which he thought resulted from a dearth of myth available to his patients. He exalts myth, including religious myth, perhaps to excess, when he says 'Myth is the quintessence of human experience, the meaning and significance of human life .... it speaks to the whole person with heart, imagination, spirit, soul and psyche not only the rational elements'. (4) He bitterly laments the loss of myth in Western society quoting Nietzsche's referral to our 'historical hunger in the loss of a mythic home'. (5) He also mentions Alex Haley's search for the 'roots' which Haley needed in order to provide a meaningful myth.(6)

May writes of myth as a basic structure like the beams of a house not visible from the outside but upholding and

making sense of the world. They are 'self-interpretation of the inner world in relation to the outside world' and he continues 'they occur in dreams and fantasies with remarkable world-wide consistency'. (7) The archetypes and symbols presented by myths play a part which he says is 'essential for mental health'. (8) The penalty of ignoring myth is increasing alienation with a growing incidence of depression and suicide particularly among young people. (9)

Mary Douglas an eminent anthropologist, regards myths as having the role of mediator between contradictions. (10) Myths do not always end happily and usually suggest makeshift solutions and unsatisfactory compromises because of the profound human dilemmas they address. In spite of this they do however give reassurance, solidarity and cohesion within a community. (11)

2. MYTHS GUIDING BELIEF AND PRACTICE

Orientation and purpose are more precarious in a world where there are no stable beliefs or moral goals and where religion has less influence. This is now the reality in most societies and Austin Farrer is among the many people who realised it. He stresses the importance of Christian myth and symbol as a means of inspiring Christians and helping them to act in accordance with a shared belief. He pleads for the rebirth of imaginative and symbolic thought in Christian practice and values myths as organised symbols which are significant to the whole community. The shared understanding of their significance is a way of communicating truth about

corporate and individual behaviour at a very deep level.(12)

Pruyser who writes about transition from unbelief to belief and whose views about the transitional object have been quoted, says that 'myths have a numinous message which reveals some cosmic arrangement of lasting significance'. (13) He goes on to cite the great dramas of the Creation, the Flood, Elijah and many others saying that a story only becomes a myth when it is 'widely accepted and given the status of ultimate wisdom or sacred knowledge'. (14) This wisdom and all the myths which convey the ultimate truth of Christianity, that God is Love, can still exert their influence. Myths create an image which is stirring and known to be significant, and as has already been said of symbols, Myths too strike a chord of immediacy and relevance. Lévi-Strauss compares them to music, others have compared them to paintings. They can be apprehended through different senses, for, as Dillistone says, myths are not only extended metaphor but can be truth conveyed in pictures or mime without the intervention of words. (15)

3. THE UNIVERSALITY OF SYMBOLS IN MYTH

Eliade supports the view that Christian symbols and myths and many non-Christian myths have been universally recognised as significant. He felt, moreover, that the Judeo-Christian religion is distinct in that it helps to abolish the division between the sacred and the profane in an historical as well as a symbolic sense. It mediates between these two dimensions in a unique way which is

relevant to all mankind because the Scriptures portray characters that incorporate patterns of instinctual behaviour.(16) Mythology has often been noted to have a similar pattern the world over and this universality gave Jung the concept of *archetypes* which we inherit in the *collective unconscious*.

The collective unconscious, according to Jung, is that part of the unconscious psyche which incorporates themes which constantly recur in myth, story and scripture and which everyone inherits as part of the culture into which they are born. The archetypes that occur there are the source of symbol and help understanding of human irrationality. Myths are expressed through archetypal figures which reveal the way people interact at a variety of levels. Myths mediate between the secular and the sacred, and they also have an important role in bringing together and integrating antithetical forces. As Mary Douglas writes they find the best possible solution for the need to live in community within a world of contradictions. (17)

4. BALANCE IN THE COLLECTIVE UNCONSCIOUS - ARCHETYPES

There are innumerable possible ways of describing the archetypes that occur in myths and only a small sample of those which are most easily recognised can be described here. They are not separate 'people' within individuals nor are they roles which can be taken up and dropped. They are universal drives, energies and complexes with which we are born, which remain throughout our lives and of which are usually not conscious. There are some that seem

undesirable and are suppressed but which need recognition and incorporation into conscious life so that their valuable side and purpose can be integrated. Denial of the complementary aspects of personality, because they seem negative, will lead to the destructive possibilities (which can be expressed as archetypes) becoming more disruptive in the unconscious. A balance is necessary between the opposing tendencies of our nature and will be illustrated by an analysis of some archetypes.

Pearson classifies some of the archetypes concerned with the development of soul or psyche into those that are most active at different stages of life; they all work instinctively to a greater or lesser extent throughout the whole of existence, though they may not be recognised or accepted. (18) Using Pearson's grouping it is possible to elaborate these to show the relevance of different clusters of archetypes to the problem of depression. There are other archetypes which could be shown to have equal relevance and other ways of expressing the same phenomena. The categorisation to be described provides a useful focus and means of recognising the imbalance that occurs in mental disorder.

i. 'Innocent', 'Orphan', 'Warrior'/'Amazon', 'Caregiver'.

In the early stages of psychic development when the Ego is building up strength these archetypes occur: (19)

The 'Innocent' relies on others with optimism and trust and is willing to be in other people's hands when this is appropriate. It helps to develop the social personality and *persona* by suitable response to the outside world

holding a balance of autonomy and dependence. It is essential for all relationships.

The 'Orphan' is the archetype that has been disappointed or betrayed and has to become more independent or to learn how to muster peer support. It is necessary in coping with reverses and helping to avoid painful situations. Pearson says that 'we all have a collection of orphaned or banished selves in the unconscious. If they can be brought back to consciousness they will greatly enrich the psyche'. (20)

The 'Warrior' is an archetype that sets goals and arranges strategies with courage so as to serve good purposes. The boundaries of permitted activities are set by the warrior so as to achieve the goals that have been set. It fights the good fight. In Freudian terms it helps to control instinctual desires from the Id mediating between them and using them to meet the demands of the world. It aims to maintain integrity by defending the Ego and building the Superego.

The 'Amazon' is the female equivalent of the 'Warrior', managing the world and task oriented fighting for whatever ideal is valued most highly. It looks for success and accomplishment rather than relationship. It is most often caricatured when exerting a contrasexual influence.

The 'Caregiver' represents compassion and practical help and also strengthens the Superego in helping to develop morality, concern and helpfulness. The 'Caregiver' is a good example of sex differences in the archetypes Though they also occur contrasexually, the archetypes of 'Mother' and 'Father' are natural complements in

procreation and also in caring and protecting. When they are well expressed the Mother encourages, supports and nurtures and the Father provides and protects.

Negative Aspects of Innocent, Orphan, Warrior and Caregiver

Evil results from the perversion of archetypes because when archetypes are neglected or out of balance they do damage in the shadow affecting the person through their harmful activity in the unconscious. The reverse side of the archetype may become a caricature of the value it has in the good side - or its complete opposite.

The 'Negative Innocent' may fear abandonment and hide away without trust, denying the good and blaming others in a misery of insecurity. This links with Erikson's stress on the fundamental need for basic trust early in life and Winnicott's equally compelling insistence that there must be 'good enough mothering' to enable this. Failure of the 'Innocent' is a basis for depression which may occur at any time of life.

The 'Negative Orphan' will not face painful realities and fears exploitation or victimisation. Cynicism, misery and loneliness result and it may lead to self-abuse or abuse of others. The negative side of this archetype looks for substitutes with which to hide the lack of security, poor self-esteem and feelings of worthlessness. It easily resorts to self-pity, self-hate and resentment becoming depressed and opting out of normal life sometimes into addiction or even criminal activities.

The negative activities of the 'Warrior' or the

'Amazon' shows as a lack of understanding of other people's feelings and vulnerability. There may be ruthlessness towards an end which may be entirely selfish, an obsessive need to succeed and a desire for power. There may be unscrupulous exploitation of others in the struggle to achieve and some of its activities may give good reason for guilt. Legitimate authority may not be recognised through excessive independence and failure is likely to precipitate despair.

The 'Negative Caregiver' may become a martyr, may devour or be possessive about its charges or may loose the personal love that is called for substituting the warrior which is more impersonal to do the work. If allowed to become out of control and egocentric the Mother archetype may give anxious smothering and possessive love which allows her charges no freedom to develop. She may be a destructive menace that threatens independence, growth, and individuality so fears, prejudices and lack of trust will emerge. The Father archetype may also be similarly distorted becoming authoritarian, rigid and condescending.

ii. 'Seeker', 'Destroyer', 'Creator'. 'Lover'.

Pearson's second group of Archetypes are of most significance in the main period of active life when identity, authenticity and meaning are sought. (21)

The Seeker' is yearning for something better by searching for the grail or climbing the mountain. It responds to emptiness and discontent and looks for wholeness instead of fragmentation. There is a desire for accomplishment, understanding or perfection. This

archetype is adventurous and will explore most readily the inner or outer world according to the preference of type. The introvert feels most at home and faces fewest fears when exploring the unknown depths of the psyche and the extravert when leaping out into new worlds. There is risk whichever attitude predominates and there needs to be a balance of looking inward and looking outwards in each person. There is the loneliness of exploring deserts balanced against a fear of being trapped by conformity. The 'Seeker' is not easily distracted from the search for meaning and purpose and will sacrifice a great deal in the quest. The need to endure loss and death for the sake of reality and transformation is acceptable.

Denial of this archetype so that it is relegated to the Shadow will cause a proud isolated independence often with obsessional symptoms and arrogant ambitions. The aspirations become narrow, perfectionist and competitive, and will probably lead to frustration and misery. When Icarus did not heed advice not to fly too near the sun the wax on his wings melted and he fell.

The 'Destroyer' is a paradoxical archetype that enables the 'Seeker' to go further. It recognises the enemy within and without and is willing to tackle it. It can face the pain of the Shadow in order to be transformed - to lose life in order to gain it. It is active when something is relinquished for the sake of something greater, in the principle of sacrifice. It causes loss to be transformed so that it can be beneficial - where there is death, injustice, powerlessness or any other calamity it will fight for something better to emerge. The 'Destroyer' and

the 'Orphan' work together in providing means of facing and managing existential suffering.

When the 'Destroyer' is negative there is a denial of mortality and resistance to change. Paradoxically this may lead to self-destructive inclinations such as addiction or suicide. Even asceticism can become an end in itself and fail to effect a change of heart. There is also undervaluation of the lives of others so that if reaction against loss is extreme violent crime and destruction may occur. The negative 'Destroyer' can be seen wherever the pain of life is not accepted and transformed.

The 'Creator' gives birth to freshness and new perception - a vision and hope for the future. It is imaginative but focused on the ultimate end and unique goal of each person. It has been described as 'tapping into the *entelechy* (potential and actuality) of the self at the level most related to the divine self'. (22) As an acorn is destined to be an oak and a baby an adult, so men have the potential to become whatever God wills them to be. Eckhart who upheld a creation centred spirituality is relevant when says that as 'the pear seed is destined to become a pear tree so the seed of God in us is destined to become God'. (23) Choice determines the path that is taken and therefore the personality that develops. The fact that mankind has freewill means that this archetype should keep close to God's creative and redemptive activity in order to have constructive inspirations which can be followed through in the real world. It is essentially concerned with dynamic authenticity but often works through imagination.

The negative 'Creator' is obsessional, workaholic and inauthentic, always acting a role and creating without any concern about the purpose of the work; it tends to be without meaning or direction. Sometimes it feels powerless and conditioned, unable to make decisions because it has ceased to see alternatives. It has lost the faculty of imagination.

The 'Lover' is the archetype that joins together erotic forces in the personality integrating anima or animus and other polarities within the whole so that there can be whole-hearted and single-minded service. The 'Lover' has to follow and serve with commitment the person, idea, cause or work that Eros has selected. There also has to be self-acceptance to keep a satisfactory connection between the person and the community.

The negative 'Lover' is jealous, envious and promiscuous and will not serve any one or any thing. It leans either towards pornography and lust, or towards puritanism which through the mechanism of projection condemns in others what is most repressed in the self.

iii. 'Ruler', 'Magician', 'Fool', 'Sage'

Pearson's third group of archetypes are those which help us to find maturity in the true purpose of our lives and therefore our true selves. (24)

The 'Ruler' brings order and harmony among the other archetypes helping to achieve balance and increased inner freedom. It is the archetype which takes responsibility for all that is occurring and it does not make excuses. It takes everything into account without favouritism or

prejudice for an objective good purpose. It brings into use the powerless and fearful within the self. It will, for instance, help to balance the personality type making an introverted person more outgoing, and keep the promptings of heart and mind in harmony. It has the good of the person, the community and the planet at heart.

The negative 'Ruler' is on the other hand tyrannical, one-sided, rigid and cynical. Power is used indiscriminately for personal gain and for the pleasure of manipulating other people. Preferred tendencies are allowed to develop out of balance with other faculties and there is a chaotic undirected situation which can only lead to inept behaviour and misery.

The 'Magician' heals and transforms, thus helping to mobilise some of the energy in the Shadow. Merlin can be considered a prototype and the shamans have similar gifts. It transmutes primitive emotions into something more helpful bringing into consciousness repressed potential; it acts for instance in the experience of forgiveness and is harbinger of hope. It moves between the different worlds in which we live with a careful light touch bringing them together, synthesising, preventing rigidity and promoting change. It is intuitive and farsighted so that experience can be seen in truer perspective. It is the healer of division and degeneration working from the mental and spiritual to affect even the physical. Jung put the alchemists in a category with this archetype predominating and wrote extensively about fairy stories that show the 'Magician's' power. (25)

The negative aspect of the 'Magician' uses powers to do

damage and to fragment. It controls through a sinister manipulative power which dehumanises and devalues. It takes away identity and the potential for transformation into good both in the self and in contact with others. This evil tendency is not something remote or esoteric; it is likely to show in some form if the power to change is denied even, for instance, if the call to accept the self through forgiveness goes unheeded.

The 'Sage' is an objective archetype which observes and makes judgements about thoughts and feelings but in itself not anxious to promote change. It lives in the world of ideas and looks for truth and understanding in all its complexity aiming at wisdom but not interested in action. Because at its best it is so linked to reality it is aware of human vulnerability and subjectivity and takes these into account.

The 'Mediatrix' is another intuitive archetype related to the 'Sage' but not mentioned in Pearson's scheme. It mediates the world of the unconscious, sensing for example the mood of a group or the feelings of someone who is perhaps dying. The Mediatrix is active in art and esoteric skills being sensitive and understanding small clues in the other person. It is objective in the sense of observing and understanding but also involved in transferring feeling or thought so that it can be absorbed and used.

The negative 'Sage' or 'Mediatrix' when not balanced or controlled sticks to opinions whatever the evidence of contradictory facts and has difficulty in translating ideas into realities. It is so unattached that it can

never be committed but remains outside as a critical, judgmental, manipulative and pompous spectator - playing a game. It is particularly important for these two archetypes to have a focus and to function through a healthy Ego or they will be a source of great confusion. If the skills they have are used manipulatively or maliciously they can be destructive at a very deep level removing the hold on reality in susceptible subjects.

The 'Fool' or 'Trickster' undercuts the other archetypes, reminding us of our diversity; it turns our world upside down. Like the court jester it shows up our follies and that we are not unified or harmonious. It upturns pride and allows fun and humour to penetrate. It is vital and alive but not particularly moral for it allows freedom from the 'oughts' of life by which mankind has bound itself; it has little use for convention and perhaps it can be described as grace rather than law. It may seem outrageous but it is good humoured and kind. Like all the archetypes it behaves well when we recognise its value and allow it space. It will then reward us with enjoyment. Jung likens it to Mercury or Hermes who were fleet of foot and quick to out-wit the excessively solemn. (26) It is often noted that humour arises from the Shadow and is a way of expressing hidden or feared emotions. It gives release to pent up feelings to which it would not be appropriate to give serious expression. People without much humour tend to be more judgmental and unforgiving; they are not able to let their Shadow into consciousness so the negative forces are not dispersed but fester and erupt in more damaging ways.

The negative 'Fool' when it is repressed becomes a fifth column underground disguising itself so that it seems plausible. It can use wit in a hurtful destructive way or it may justify self-indulgence causing undisciplined sensuality which could lead to addiction promiscuity or gluttony. It may also be vindictive and irresponsible, for instance in using its influence to break up relationships through scorn or ridicule.

5. SUMMARY OF POSITIVE AND NEAGATIVE ARCHETYPES

a) The Positive Archetypes

The first four archetypes form the basis of a character that is secure and trusting, able to cope with hurt and pain, active and courageous in the world, concerned and caring with others. The second four archetypes can be summed up as forward looking, hopeful, imaginative, able to transform loss and pain , loving and committed. The third set of archetypes are of most value later in life giving the personality a balanced and harmonious approach. The positive archetypes typify the 'fruits of the Spirit' (Gal. 5:22)

The archetypes bring with them or are represented by symbols, and Jung took the view that by uncovering aspects of the unconscious the healing work would follow through the numinosity of these symbols. He described a symbol as having a transcendental function which enables 'its transforming power towards that which it represents'. (27) In Jung's language this transformation is aiming towards *individuation* which is the goal of wholeness in which *The Self* is realised. The Self is, in itself, an

archetype which is expressed by the balance of the other archetypes. Jung stresses many times the numinous nature of the transformation process. He was commended by Adler for regarding this numinosity as an essential element in any therapy. (28) Samuels has also suggested that 'the object' in the psychoanalytic sense is somebody (or something that represents a person or an archetype) who has an element of awesomeness and fascination, in other words the 'object' is numinous. The numinosity of archetypes means that by introjection into the personality there is a mystical aspect to the integration of the archetypes that constitute the 'Self'. (29) This makes it easier to understand why Jung identified the Self with with the *Imago Dei*. If God is, however, 'All in All' He is the totality which 'exceeds the individual consciousness to an indefinite and indeterminable extent'. Jung suggests that He is represented by the perfection of all archetypes. (30) Our salvation or individuation is, in this model, brought about by association with these perfect archetypes. (31)

Edinger describes Christ as symbolising 'the archetype of the individuating Ego', that is, of someone who is bringing together unconscious and conscious to become whole. He uses the concept of *kenosis* or self-emptying to describe the Incarnation as a model for human selflessness. This leads to wholeness, for only when empty can the ego, that is the conscious self, be filled by the redeemed archetypes of the Self from the unconscious. (32) Christ can be seen as the 'Innocent' in the manger, vulnerable but trusting and also in the man who prays

'Abba' to the Father. He is the 'Orphan' as He is presented at the Temple, when he stays behind there to talk to the Rabbis and later goes out on His mission in the world, transforming his pain. He is the 'Warrior' as he works and struggles both in the wilderness and in the world vividly seen, for instance, in the cleansing of the Temple where anger is used to good purpose. At all times He is the 'Caregiver' healing, forgiving and comforting even to the extent of laying down His life. Similarly the other archetypes will be evident.

b) The Negative Archetypes

The negative aspects of the the first four archetypes are helplessness, insecurity, loneliness, anxiety, resentfulness, self-pity, guilt, rigidity and despair; yielding a prototype who is self-absorbed and depressed and the very epitome of depression. The negative aspects of the second set are arrogance, frustration, obsessionality, misery, stasis, self-destruction, jealousy and a restricted attitude, lacking authenticity, meaning and purpose. Malfunctioning of the last four archetypes will cause a chaotic, self-indulgence, fragmentation, and a boring unsatisfying inner life which has lost the will an ability to allow transformation. The combined negative archetypes would give a state in which no one could live, though in reality they are balanced by aspects of compensating positive archetypes. Sandford has analysed the 'intrinsic archetypal evil of sheer destruction' which gives those who succumb to it exalted ideas of power, alienating them from ordinary human feelings. This can occur when the Ego is not

sufficiently strong to resist the evil archetype. In psychopaths such patterns of weakness may be predetermined by failure to sustain early relationships making reversal of the tendency very difficult to combat. (33) Tuby equates mental illness with the experience of being overcome by archetypal forces where there is not the strength to face the reality of inherent evil. She also stresses the damage done by defences against this which result in projection of the evil, thereby finding it primarily in other people, especially when this results in scapegoating. (34)

6. ARCHETYPES IN DAILY LIFE - A Case History Vignette

The way in which archetypes can be understood not only as mythical figures but also as they occur in everyday life can be illustrated by the story of Pippa. She was an intelligent woman who was widowed without children in mid-life. She then devoted herself to 'good works' becoming popular with those with whom she worked at first but without close friendships. She had had a reasonably stable background and her marriage had been satisfactory as both partners had lived fairly independent lives. She had had only occasional swings into low mood.

She had some qualities which put her into a position of leadership but had little capacity for sustained relationships. Quick and imaginative as she was, she left others behind unable to follow her plans. She was not good at communicating and particularly bad at responding to queries, giving the impression that they were resented. Her personality type was introverted, intuitive, feeling

and perceptive. (35) Though she had made herself act as if extraverted in a number of communal activities, she lacked the extraverted practical sensing aspect by which things could be judged. This meant that many of the programmes she started floundered on practicalities. The greatest problem was failure to know limits and think plans out in detail and consequently she tended to be unreliable and unpredictable. Whole steps towards an end were left unplanned so that her colleagues were frequently puzzled and frustrated.

As time went by she got a reputation for grandiose and impractical ideas and she lost credibility. Her ideal self was indeed often out of touch with reality. An example of the type of assumption that she made could be seen when she upset a committee by interfering with their slow but sound plans for a Community Centre, by setting up and paying for alterations without consultation. The Archetypes most in evidence were the 'Amazon', task orientated, independent and anxious for success and the 'Creator' seeing the rich possibilities and pursuing them so as to gain identity and vocation. The more subjective archetypes which give good relationships had been subjugated and as a consequence legitimate authorities had difficulty in modifying her plans and rather arrogant programmes. People came to know that she would not listen so ceased to offer advice and she became increasingly isolated. Her schemes were often doomed to failure because she had lost much of her early support. As the real situation became clear to her she sank into a depressive illness without a goal to work towards and without close

friends.

The two archetypes, the 'Orphan' and the 'Destroyer' which help in dealing with negative aspects of life were amongst those least developed. The 'Orphan' could have reconciled her to failure, and helped her to make plans which could work more closely with other people - at their speed and capacity. The 'Destroyer' could have realised what things needed to be abandoned and lost in order to succeed in the others. She did not give up ambitious plans nor 'let go' the memory of achievements that were only relevant in the past, so there was a great deal of rationalisation and wishful thinking. As a result her life became increasingly fragmented and impossible to hold together. She did not tolerate being thwarted and allowed resentment and self-pity to dominate. She ended up as a bitter and angry old woman who did not shake off a depressed mood. Instead she projected all the blame for her disappointed feelings onto other people, and sank into egotistical and miserable isolation.

7. ARCHETYPES AND THE BRONTES

Another example of the way in which archetypes can become apparent in daily life can be found in Barbara Hannah's study, from a Jungian standpoint, of the Brontë family. (36) They had a rich imaginative life from their childhood onwards and Hannah shows how this had a profound effect on their subsequent development. They were preoccupied by imaginative games, many of which had archetypal resonance. This is reflected in the tone and depth of their writing and in their understanding of forces in

worldly situations of which they had had very limited practical experience.

The Brontë's capacity to describe profound emotions developed partly through their entry into imaginary conflicts and partly because their life included a great deal of suffering which had to be accepted without bitterness or self-pity. After their mother's death the children were brought up in an isolated house with their father and aunt who left them to their own devices. The children had no opportunity of making local friends so when not studying they created imaginary worlds with some toy soldiers they found. This led to great dramas set in the fictional territory of 'Angria' in Africa. Each of the children acted a chosen role in stories which had some resemblance to the Arabian nights. Hannah suggests they identified so much with the characters in these games that they were almost dangerously in touch with archetypal forces of the unconscious; the boundaries between fantasy and reality became blurred.

Emily was the most in touch with the opposite poles of the negative and destructive elements in life, and with the conflict of the archetypes that represent good and evil tendencies. Her vivid writing portrays this integration of the lower and higher nature which she found in herself and in the world. Emily surrendered more easily to her imaginative and creative capacity and wrote readily of contending forces in Wuthering Heights. Despite her difficult life she does not appear to have been discontented or depressed except perhaps for a short time when away from home in Brussels. Charlotte describes

her as happily looking after her ageing father and aunt. It is an amazing fact that with almost no life outside her home she became one of the great writers in the English language. This can be attributed mainly to the immense knowledge she gained of human nature, particularly of her own psyche. Hannah considers that the use of active imagination in the archetypal games of childhood played a major part in the development of her intuitive understanding. (37)

Charlotte was not always as whole-hearted as her sister Emily in the quest for reality through her imagination and she took longer to recognise and accept the extremes in her life. She was more easily disturbed and upset by the contradictions and confused by its mystery. Miss Ratchford says she suppressed her feelings 'because of her tyrannical conscience'. Hannah suggests that it was more because of fear of archetypal images. (38) The deadening effect of her conflict is evident in works such as The Professor which is correct and dull in contrast with later works such as Jane Eyre and Villette in which she expresses more emotion. These were written after she had experienced actual love for M. Héger while she was in Brussels. In all her later books Charlotte is freer and her writing speaks more to people as she allows herself to be a woman of feeling, in touch with depths within herself.

Anne was the quietest of the sisters and more under her aunt's supervision than the others. She imbibed an impossibly high standard of virtue and still had to come to terms with evils she found all around her. (39) In

Agnes Grey there is a detached and objective view of life written from a sense of duty. She wanted to warn people and to reform them as an archetypal 'Ruler'. Later in The Tenant of Wildfell Hall she wrote more spontaneously and imaginatively. Hannah says that although it has no pretensions as a great novel it is psychologically revealing and shows greater understanding and willingness to explore darkness. (40)

Branwell, the only other Brontë child to survive to adulthood, was very different from his sisters. He followed the characters who dominated the stories of their youthful imaginings and lived in what Daphne du Maurier called 'his infernal world'. (41) In this, though idle, he was domineering and inflated, getting his own way by whatever means were at hand, opportunist and unscrupulous. He identified with the 'Chief Genius' in the stories of his youth. (42) His imagination led him into a dangerous inflated fantasy and he could not accept until near his death bed that he was not the genius he had thought. As he came to realise his failure he became more depressed and addicted to alcohol and laudanum - the archetype of the 'Destroyer' became dominant.

8. LITERARY EXAMPLES OF DANGEROUS ARCHETYPAL IMAGES

Exaggeration through a 'psychotic preference', that is fantasy that has been allowed to become delusional is seen in many fictional characters who fixed their will on an archetypal idea. In Moby Dick by Melville, for instance, Captain Ahab thinks he can usher in the millennium if he kills the huge white whale that had bitten off his leg.

He gives this creature the significance of a malignant archetype and he sacrifices everything to get his revenge. His obsession makes him cruel, evil and mad in its pursuit. He has a tragic monomanical egotism with a fantasy that was paranoid and appallingly destructive. There are religious analogies in the story which add poignancy as it is a story of evil against a tyrant 'god'. (43)

The tendency to absolutise a fantasy in this archetypal way which ignores the demands and limitations of reality is also illustrated in The Spire by Golding. (44) In this a Dean's obsessional effort to build the most magnificent cathedral spire of all times totally ignores the needs of other people and relevant physical limitations. The whole project is therefore doomed to disaster. He is constantly praying to his 'angel' as he thinks he is doing God's work as 'Creator'. He has persuaded himself that it is a divine mission though it is only a grandiose fantasy and dangerous illusion which separates him from reality. There is an unthinking arrogance and failure to take into account factors that could have helped him to see the self-absorption of his ambition. The disastrous consequences of inevitable collapse makes him feel the whole weight of the building when he realises he has failed but such is his lack of insight that he is tormented more by despair than by remorse.

In both these tales there are mistaken aims that are given archetypal significance and which become psychotic delusions. They eliminate the balance that would have made the characters' lives compatible with their situations.

9. DIVERSITY AND BALANCE

The archetypes can be given a variety of names and different clusters of characteristics can be found permeating different cultures. When they are recognised there will always be two opposite poles, the one positive and constructive and the other negative and damaging. Culture and tradition influence the development of personality and this is as true of archetypes as it is of any other tendency. The Western ethos with its acquisitiveness commends the 'Warrior', 'Ruler' and 'Seeker' more than the 'Destroyer', 'Lover' or 'Creator'. The negative aspects of the less preferred group are therefore apt to erupt with the angry destructiveness, alcoholism, envy and disillusionment that are so prevalent in our society. Similar examples could be taken by looking at other cultures and groups of archetypes from which predictions of likely problems can be made. There should always be an inherent complementarity and balance in both the inner and outer worlds.

Hillman points to the 'pandemonium of images' and large amount of fiction there is in any account of the self. The imaginary has to be teased out from the real and past history however undesirable has to be re-owned as part of the whole, forgiven and transformed. (45) Above all, he writes, 'the psychic figures from geographical, historical, and cultural contexts' which battle for preeminence in the collective unconscious have to be incorporated. This means owning the less attractive archetypes which we would rather ignore. Hillman associates these archetypes with the Greek *daimones* which

are neither gods nor physical and it is their potential which is important. They can either cause havoc or be the basis of a constructive force depending on how they are are incorporated into the personality and balanced by other forces.(46)

Eliade points out that the modern equivalents of ancient myths exert their influence in subtle and hidden ways which are linked to unconscious forces. (47) He lays particular stress the value of the 'religious aura' which surrounds some popular art and literature. Eliade connects this with a primordial sense of 'unity with the universe' often accessed through mythological material. (48) This feeling seems to be the same as that noted by Freud who, in a correspondence with Romain Rolland, discusses the 'oceanic feeling' as a regression to infantile narcissism.(49) Both Eliade and Freud attribute this overwhelming sense of 'belonging' to an unconscious religious urge that is made conscious by symbol and myth. Freud, however, tends to give it a more negative connotation.

The same feeling is described in much more positive and constructive terms by Milner as, 'an oceanic feeling of limitless extension and oneness with the universe' which allows partial fusion 'between inner and outer, me and not me, ego and object', and she adds 'this fusion is needed for symbol formation'. (50) Symbols and myths are, therefore, seen to be both the cause and the result of this 'oceanic feeling' or 'religious aura'. This means that, through it, there can be an opportunity to progress with new concepts and avoid the stasis of which Ricoeur

warns (see p.120).

As situations change, so will the myths that can be applied within them for myths can be very limiting if they are not appropriate. They should be a dynamic means of conveying truth and giving a wider religious vision as well as helping to establish cohesion within a community. The instinctual forces they represent are constantly trying to find a new harmonious balance which is required in changing circumstances.

In therapy, archetypal figures and complexes regularly surface from the unconscious and a capacity to understand their meaning grows. They provide an imaginative way of looking for healing by developing neglected aspects of the self. The symbols found in literature, myth, story and other forms of art help their interpretation.

Pearson provides self-assessment scales, using a simple questionnaire, which may help people to recognise these neglected aspects and find new ways of mobilising them. (51)

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CHAPTER 4.

RELIGIOUS UNDERSTANDING IN TRANSITION

'Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate are necessary to human existence.'

William Blake (1)

'For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood' 1 Corinthians 13:12

PART A. PARADOX AND ILLUSION

The archetypes of the collective unconscious are mirrored in the stories and myths which record heroic achievement and failure - glory and tragedy. The paradoxes of ordinary life follow similar patterns and in this chapter it will be argued that the transitional processes which begin in infancy can continue to help in resolving conflicting ideas. Paradoxes provide a framework which invites us to venture into states of transition, and as we gyrate amidst polarities, we look for meanings that ring true whereever possible. Very often the paradox is so far beyond our understanding that we settle for half truths and must admit to having some illusions. The meaning is often made clearer through symbols in a manner

which starts in infancy and which requires the type of 'space' described on pp. 31-34.

1. THE PARADOXICAL NATURE OF LIFE AND RELIGIOUS BELIEF

Paradox is the coexistence of two apparently irreconcilable situations or propositions that appear to be self-contradictory. It has been seen to be prominent at the time when the transitional object becomes a symbol betwixt and between, neither external nor internal, objective nor subjective. The infant is faced with paradox and uses images and play to reconcile the opposites with which he or she is grappling. The polarities remain throughout life, becoming increasingly sophisticated and complex. They are recorded in myths which reveal the interacting tensions with which we have to live.

Paradoxes should not create confusion but should stimulate thought and feeling into new ways of approaching truth. Often, as has been said, 'The opposite of a deep truth is another deep truth.' (2) Paradoxes are a challenge necessary for progress, without them there would probably be stagnation. They have been associated in history with great crises of thought and revolutionary ideas as an opinion not yet accepted. It is not therefore surprising to find them at the heart of Christianity. Stewart has pointed out that all the innovators who have transmuted human values such as Socrates, St Paul, Pascal, Tolstoy, and not least Jesus, have only done so by the use of paradox.(3) It will, moreover, be argued that the value of paradox is as great in therapy as it is in psychology

and religion.

Christianity has never been short of those who found inspiration in its paradoxes. Tertullian who is described as a master of paradox. (4) has written that 'God's son was crucified and precisely because it was ignominious I am not ashamed of it. God's son also died and this is credible precisely because it is absurd (or in another translation 'in bad taste'). He rose again and this is certain because it is impossible.' (5) Such puzzling affirmations shock us into appreciating fundamental truths which cannot be approached by logic.

Jung commends Tertullian's use of paradox saying that a religion that waters down its paradoxes is impoverished' because there are polarities in the nature of man necessitating paradox whether seen from a theological or a psychological viewpoint. He points out that paradox may not be easy to live with and not everyone possesses the spiritual strength of a Tertullian, able to sustain the paradoxes as part of a strong faith rather than letting reason undermine belief. (6) For Jung, paradox is 'one of our most valuable spiritual possessions'.(7) Lossky goes even further, saying that the more sublime a dogma, the more likely it is to contain an element of antinomy. He cites the Trinity as an example of truth that can in no way satisfy logic. (8) Paradox is not amenable to resolution and many people have written about the need for faith and imagination if we are to live with the tensions of inevitable polarities and particularly those of Christianity. Pascal with his famous aphorism, 'the heart has its reasons which reason knows nothing of ',

was a seventeenth century exponent of faculties such as intuition which are needed to apprehend and live with Christian paradox. (9)

Merton is another notable Christian who constantly expresses the view that the paradoxes in his own pilgrimage were necessary and valuable, saying that 'the very contradictions in my life are in some way the signs of God's mercy to me'. He goes on to say, 'Paradoxically, I have found peace because I have always been dissatisfied. My moments of depression and despair turn out to be renewals, new beginnings. .... All life tends to grow like this, in mystery inscaped with paradox and contradiction, yet centred, in its very heart, on divine mercy.' (10) Some of the polarities of which he writes are, for instance, monastic dread (a term which he appears to have borrowed from descriptions of 'existential anxiety') and monastic peace, obedience and protest, freedom and restraint, being spiritually empty and filled, God's absence and presence.(11) He suggests that the true mark of sanctity is the reconciliation of apparently incompatible states and in particular the need for 'inner peace while wielding a sword against injustice'. He relates the acceptance of paradox to both the Christian life and to his mood. When tempted to despair or impatience there would always be the opposite pole to moderate it.

There are few great writers who have not found themselves confronted by paradox and, as Tillich's says, 'the ambiguities of life' show that we need the symbols of Christianity'.(12) The cross is the place where the

paradox of life through death reaches its pre-eminence in the depth of God's self-abasement and the height of man's self-offering - humiliation and glory in one event. Many writers from the earliest years of Christianity onwards stress the contradictory nature of weakness of Christ and recognise the paradoxical implications of the Incarnation. Almighty God became a vulnerable dependent man who took on Himself the suffering and vulnerability of all mankind in order to redeem it. Gregory of Nyssa says, 'His descent into lowliness represents an excess of power',(13) and Augustine, 'If he was also weak this was due to his own fullness of power'. (14)

2. ILLUSION AND A GOD ROOTED IN EXPERIENCE

Some of the connecting links between developmental processes and our ideas of God need clarification. It would be limiting as well as arrogant to think that the whole truth about God has, at any time, been revealed. It is the task of a lifetime to learn about ourselves and in doing so to learn more about God. Rahner indicates that all our knowledge is a unity which is rooted in experience. Our knowledge of ourselves and of God comes from perceptions as we interact with other people. (15) All our experiences of love and trust are interconnected but the conclusions we draw from them about God are fallible. They need constant reconsideration from infancy onwards while remaining rooted in the fundamental values we assimilate as development proceeds.

Rycroft has an interesting reflection on the ambience given to our notions of God in his essay on 'The God I

Want'.(16) God for him, and for many of his clients in psychotherapy, had to be objective and outside their own subjective limitations, but also had to have continuity with the experience of love that first occurred in early childhood. Hence the different concepts of God that have been noted to reflect historical or domestic situations as, for instance, authoritarian, angry, compliant, beneficent and so on. Rycroft values the symbols that accompany these concepts as means of helping towards understanding the nature of self in relation to God, but he also warns against the danger of taking them literally as final revelation instead of a signpost along the way. There is always the element of illusion. (17)

Vergote's study of the influence of parental figures in religion is more systematic than Rycroft's, but reaches much the same conclusions. He stresses the inherent tensions between 'debt and desire' in early relationships which are mirrored in relationships with God.(18) We want to serve God and also receive from Him according to the characteristics we give Him - almost always those that fit the memories we retain of our parents. Vergote concludes that, as parents influence the idea of God either consciously or unconsciously,. there is evidence to support an analogy between the Oedipal structure, which Freud described, and religious attitudes. This is a theme which is adequately covered in other publications. (19) It is mentioned here as a reminder that early relationships have more than a transitory influence. The nature of attachments and symbols that are absorbed in this early period varies greatly. All can, however, equally well

lead to helpful understanding of God provided there is willingness to revise previous ideas when new truth is offered.

3. RELIGIOUS CONCEPTS IN TRANSITION

The learning process can be further explored by looking at Winnicott's use of the term 'illusion' in the paradoxical situations of childhood. Illusion is taken to mean a perception which, though it may be helpful, has only a partial element of truth; and 'disillusionment' means the process by which the false elements of the perception are accepted for what they are. Winnicott's work suggests that helpful illusions surrounding the transitional object guide the infant from an autistic or depressive self-absorption into independence and relationship. These then pave the way for further understanding not only of this world but also of realms beyond it.

Gilbert Rose adds his opinion to that of Winnicott, saying that our psychological and religious development at all ages is dependent on the same transitional process in which illusion develops into reality through the use of symbols. It is a life-long process by which as we move on to another stage by disillusionment and new symbols. (20) These are never accurate representations, but substitutes for the reality to which they are leading by having the right associations. In this way illusion becomes a useful notion which can lead to a more appropriate symbol and thereby to greater integration.

Meissner also concludes that the transitional object is

a special kind of 'object' (in the psychoanalytic sense) to which the child becomes attached and which has a transcendent function. It will be the start of religious sense because it exists 'in the intermediate psychic space where transitional objects achieve their powerful and illusory existence'. (21) This links with the numinosity of religious symbol already discussed and Pruyser even said, 'The transitional object is the transcendent', because God is to be found there. (22) This is an extreme statement that might have been better expressed by saying that the transitional object has a numinous quality. He does, in fact, expand his statement by saying that there is an illusory aspect of the object and it only becomes mysterious and holy if it is not made into a fetish. (23)

Rizzuto has documented conclusions based on in-depth analysis of twenty patients. She also concludes that 'God' is a concept derived from symbolic thought in a way that is similar to that necessary for the transitional object to effect a change of understanding. The relationship which continues to be grounded in trust is the essential aim in development as it is in religion, but it is symbols which help it to be based on an increasing perception of reality. She explains this by saying that 'we have to create non-visible meaningful realities; unreal because they do not exist except in the human mind but real because they have a powerful impact both in therapy and in religion.'(24) Rizzuto observes the paradoxes in the growing knowledge of what is real and what is illusion. The conflicts become more fully developed in adolescence and Rizzuto is emphatic that the

illusory and the real are not mutually exclusive but interdependent. She writes that 'in the private realm of transitional reality, illusory and real dimensions interpenetrate each other to such an extent that they cannot be teased apart without destroying what is essential in an experience'. (25) Human appreciation of God, however it is revealed, is a transitional concept always moving into new potential - to be accepted or rejected.

The varying interpretations of the meaning of the word 'God' makes it self-evident that there is an element of illusion in some of them. Inevitably, like the small child, we continue to learn and in the process we can progress by holding on to illusions for a while if we realise that there is a mystery of which we only can appreciate a tiny part. Illusions are a necessary component of all processes of transition but it is vital to progress beyond them in order to learn about reality. Religious belief replete with symbols can be seen as a transitional object which is 'something to hold onto' and a comfort in passing from the world that is known to the unknown realms of eternity - helpful for development and not something rigid in a fixed mould of dogma nor circumscribed by infantile egoism.

Reality exists in both material and spiritual dimensions unless one is a solipsist - the world is real, so are we and so is God; but there are paradoxes. It is our ability to appreciate all aspects of these that is clouded by illusion. Experience enables us to grow in a life-long pilgrimage of discovering what is illusion and

what is real. This need for revision is not of the truth itself which remains steadfast and eternally reliable, except perhaps in the view of some 'process' theologians, but of our perceptions. Some recent papers have stressed this need for religious beliefs to undergo continuous transformation and revision. Sorenson for instance states that 'illusion is newly regarded as an essential and psychically useful component of human development which has to be applied in belief.' (26)

4. SYMBOL AND IDOLATRY

Inevitably a search for God will mean using symbols and images that are partly 'partaking of the reality' and partly illusion and they have to be superseded. Just as the child's appreciation of a parent becomes more realistic so, it is hoped, do ideas of God. The Ulanovs describe the use of imagination and symbol in making connections and bridging gaps but add that the misuse of symbol creates a risk of falling into the gap, an abyss of delusion or idolatry. (27) A reluctance to relinquish the illusions and symbols of infancy would likewise make them into idols or fetishes by continued use beyond the stage of development in which they were appropriate. Eckhart highlights the danger of symbols being misused as ends in themselves and reacts fiercely against all church symbols. He is insistent that there should be 'no ideas about God' but only a 'pool of deep silence'.(28) There is however a human need for something to which to cling and Eckhart himself uses metaphors such as that of 'birth'.(29)

Ricoeur gives strength to this warning against continuing to use outdated symbols by noting that though symbol gives rise to thought, and thought to symbol this can become a vicious circle. He says that there must be a dynamic iconoclasm and one symbol must transcend another if the symbol is not to be 'solidified in an idolatry'. (30) This applies in all states of transition, and in another context Ricoeur claims that psychoanalysis is iconoclastic because it shatters illusions and reveals the real state of mind so that new appropriate symbols can be found. He says that 'the idols must die - so that symbols may live.' (31)

Symbols in ritual should lead from incomplete understanding to fuller reality but idolatrous ritual takes the place of the more complete truth to which it points. Tillich was very conscious of this tendency to make religious practices and symbols idolatrous by treating them not as tools, but as ends in themselves. If they become too special and holy can they take the place of the divine and make God 'just one thing among others', (32) for 'holy things are holy only by negating themselves and pointing to the divine of which they are the mediums'. (33) He warns that 'a single powerful religious myth' can act as a substitute for greater understanding if an aspect of it is allowed to remain prominent for too long; there is a danger of absolutising that which should be only relative. (34) A point that links with what has already been said about literalism. Both symbol and myth have to be dynamic and changing to fit the moment, appropriate to each experience and come from the actual

situation. The tendency to hold on to a symbol so that it becomes fossilised occurs because it seems to provide security and there is fear of change.

Gregory of Nyssa in a treatise written at the end of the fourth century uses the ascent of Moses into the cloud on Mount Sinai to signify infinite progress in the never-completed journey to God. In it he writes that 'The one limit of perfection is that it has no limit, the sought for boundary has no boundary'. (35) Gregory uses strong language to express this. He says 'every concept which comes from some comprehensible image by an approximate understanding and by guessing at the divine nature constitutes an idol and does not proclaim God.' (36) This is taking an apophatic approach to its extreme. Though it may be impossible to know God fully, it seems acceptable that we should make attempts to find symbols and metaphors that help our understanding. They can enable some communication about Him provided we relinquish them when they are outworn.

5. REVELATION?

Meister Eckhart was a mystic who taught through paradoxes. His insights are much commended by Jung who quotes him throughout his works. (37) Davies lists many of the antitheses Eckhart mentions in our ideas of God - He is, for instance, 'changing without change', 'an expanseless expanse', and 'an imageless image'. (37a) A typical paradox of Eckhart's is, 'No man can see God except he be blind, or know him except through ignorance, nor understand him except through folly'. (38) He

presumably means by this that reason and sense are earthbound and it is only by what St Augustine calls 'the inner eye of love' or the 'mysterious eye of the soul' (39) that understanding can increase. Eckhart said in a sermon 'If I say God is good that is not true. God is not good, I am good. If I say God is wise that is not true. I am wiser than he is'. (40) As Cyprian Smith points out this is language which is meant to shock us into realising that our concept of God must be human and limited - one which admits to illusions and should always be changing. (41) Smith also speculates that it may be 'the eye of the heart' which can penetrate to the unconscious and thus link Eckhart to the other writers such as Jung who have seen the value of paradox. (42) It is the 'eye of the heart' that brings about 'revelation' but 'not once and for all'.

Watts and Williams say that 'The representation of God is rich enough to allow continual re-working and renewal'.(43) They make this statement in the context of Winnicott's contention that the transitional object is the basis of all creative and religious feeling. Leavy, however, criticises Winnicott for including religious ideas in his description of the creative capacity. He considers that this reduces God to the level of a cosmic teddy bear or a magical fetish and that it takes away from the transcendent. His view is that metaphors are a matter of taste, whereas God is to be found through 'revelation'. (44) One may ask what revelation can be, if it cannot be mediated in the same way as an infant discovers the startling fact of its own separate being.

Leavy's wish to separate psychological categories from 'the privileged area of faith' would split off integral parts of the psyche (or soul) and impoverish Christian understanding. A theology that can make any claim to inform faith should take note of new developments in our understanding of human nature. There is a sense too in which Christian paradoxes are in danger of oversimplification if the element of illusion in our understanding of them is not admitted. Leavy is at pains to distinguish God's initiative through grace from human self-disclosure through analysis. It is, however, the interaction of the divine and the human which is important and which can be better understood through looking at the processes of transition. The 'inner eye of love' which the mystics mention is not, in this view, something separate from the rest of our being.

B. TRANSITIONAL SPACE AND PRAYER

1. THE ANTHROPOLOGICAL CONCEPT OF SPACE FOR TRANSITION

Winnicott's hypothetical space which allows transition in development and where there is room for manoeuvre and adjustment echoes the 'space' posited in other disciplines. Of these anthropology provides an interesting parallel and also relates to the concept of 'therapeutic space'. The 'space' of the anthropologists concerns thresholds and in a religious sense is an area where, as Eliade says, the sacred meets the profane. Eliade's concept of profane space was a formless expanse, devoid of

creativity, without a centre or focus, homogeneous, unreal and deteriorating. He contrasts this with the sacred space that a religious man can enter. It is qualitatively different whether it is an actual place or a frame of mind; it is holy, stimulating, creative and real. (45) Eliade calls this place where the sacred meets the profane an 'area of freedom' where experiences can be tested. It is also a place where there can be initiation, involving death to past illusions and rebirth to new truth. The boundaries are kept by stewardship of the place (or ritual) which is symbolised, for instance, by the pillar which Jacob erected at Bethel after discovering, 'How awesome is this place! This is none other than the house of God, and this is the gate of heaven'. (Gen. 28:17) He had met God in a special 'space' which had spiritual and psychological meaning and which he also wished to mark physically. In most cultures there have been specific areas set aside for this purpose; sacred sites, mountains and other high places, rivers, temples and churches have helped people to enter their personal and communal sacred 'space'.

Turner and Turner have extended this to include pilgrimage, even with its holiday component, as a means of crossing the boundary so as to be receptive to new experience and available for change. They write, '... pilgrimage may be thought of as extroverted mysticism, just as mysticism is introverted pilgrimage'. (46) Other aids to entering this protected 'space', would be the monastic life with its asceticism and, in a very different mode, the dancing of dervishes. It is possible that for

some the introversion of depression may also become a prayer of waiting in limbo. They may feel imprisoned, forgotten, unreal and unwanted but in the space and time that is available prayer is always a possibility and through it, availability for change. It may be a stopping place and discipline in the pilgrimage of life.

2. LIMINALITY

There are other kinds of transition of momentous importance with 'rites of passage' which Arnold van Gennep has studied in initiation ceremonies. He introduces the idea of liminality as the space where there can be transition between the child and the full adult member of the tribe. There is a stage of separation and a stage of incorporation and each stage means crossing a boundary and reaching a threshold. The intervening space is where there is transformation and acquisition of new thought. (47)

Turner enlarges the concept to show how it aids not only social cohesion but also includes transition in spiritual and psychological dimensions depending on the influence of other people and on the terms in which symbolic material is presented in a community. He describes the process of transition 'betwixt and between' as one where the initiate is neither one thing nor another yet both, and where 'undoing, dissolution, decomposition are accompanied by processes of growth, transformation and the reformulation of old elements in new patterns'.(48) It is a state of paradox and ambiguity and, because of this, the transitional state is considered unclean in some societies.

It is interesting that Winnicott and the anthropologists have been equally certain of the importance of transitional phenomena and have given empirical evidence for hypotheses of a numinous 'space' which provides a background for the important work of myth and symbol during development and change.

3. THE HOLY SPIRIT

The 'space' which can be considered a metaphor for 'opportunity for change' can have numinous qualities because of its mysterious and fascinating importance. It is not in any way possible to perceive it but it is inferred as the 'place' and the 'time' where or when transition can occur because of the manifestations.
It can also, because of its effects, be connected to the Christian doctrine of mediation through the Spirit. Taylor describes the Holy Spirit as the 'beyond in our midst' and transitional space is surely the 'place' where 'the go-between God' is working. (49) (The Spirit has been closely associated with the exaltation of wisdom as feminine in the Hebrew Wisdom literature such as Proverbs and Ecclesiaticus, and as *Hagia Sophia* in the Greek tradition, and will therefore be given a feminine designation here.)

The Spirit reconciles, communicates and enlightens and though a powerful and active reality She is also, as Taylor said, in another sense a metaphor, described by metaphors such as 'wind', 'breath', fire and 'the still small voice'.(50) The Spirit is instrumental in all the processes of transition being considered here, not only in

religious understanding and it is possible to follow Her work, as Taylor does, from conception to death. She is present in all the various stages of life in which there can be new meeting, wonder and love, and She gives the power to change. In Her wisdom however it seems that the Spirit leads us on by giving only partial truths which are perhaps as much as we can bear; we could not, for instance, assimilate the full nature of God if it were revealed all at once so everything we say is symbolic through metaphor.

The Eastern view of the Holy Spirit adds even more interest to this possibility of the way in which the energies of God are brought into everyday life. Lossky describes the various titles that have been given to the Spirit including, 'fountain of wisdom and life, ... uncreated, full, creative, all-ruling, all-effecting, all powerful, ... deifying not deified and many more, and 'there is no gift conferred upon the creature in which the Holy Spirit is not present'. (51) Lossky says, (using the alternative gender and this is of little importance because both genders are inadequate) that 'It is the divine life which is opened up within us in the Holy Spirit. For He mysteriously identifies Himself with human persons while remaining incommunicable, He substitutes Himself, so to speak, for ourselves'. (52) In this way the' inner eye of love' is also a manifestation of the Spirit, enlightening human relationships as well as those with God.

The Spirit is, in this tradition, the Grace that deifies, a statement that brings to mind the connection that has

been made between the Jungian concept of 'individuation' and the Christian idea of 'sanctification'. It has been suggested by Keating that they are parallel descriptions of the process everyone goes through in trying to reach the goal which is the purpose of their life. (53) Bryant, both priest and Jungian analyst, also regards prayer as a means of listening to the Holy Spirit in the unconscious and discovering aspects of the self which need integration. He also equates individuation with salvation. (54)

4. PRAYER

Prayer is an opportunity to make connections between the human and the divine. Perry refers to Buber who wrote of 'the narrow ridge where I and Thou meet, in the realm of between'. (55) This can refer to the communication between people but it also acts as a simile, as Buber expounds, for the relationship which the individual has with God. (56) Special time that is allotted to prayer is this 'realm of between' or 'space'. Prayer as an a 'transitional interval' can be an adult form of 'play' which, being interactive with God, gives an amazing opportunity to explore and experiment in order to sort out reality from the illusory images with which it is mixed.

Prayer is by no means limited to particular times set aside and the 'space' for communication with God can become entirely interwoven with daily life. Happold notes that the mystery of the Christian life and its paradoxes become most evident in prayer when understanding of ultimate truth is approached through faculties such as

intuition, imagination and creative insight. (57) These are all active in the processes of transition and such prayer can be likened to entering 'transitional space'. It is neither in this world nor in the world of the divine; it is betwixt and between where different 'languages', different concerns and different goals can be entertained. The language of love differs from that of self-concern but in prayer they can be reconciled because in the 'space' prayer provides there can be openness to the Spirit. There can be freedom to accept, in a personal way, those symbols of transformation which will bring the divine into the secular. In other words grace and the Kingdom of God can gain entrance through allowing this space to be operative.

5. TRANSFERENCE AND PRAYER

People bring to prayer their own concept of God and transfer their emotions onto Him using the modalities set by the religious group to which they belong. There will be images in the world that are taken into prayer, some of which may lead people forward and others which are useless and should be shattered. Prayer should act as a sorting house to rid us of psychological 'junk' by bringing us into contact with the reality of true values in Christ.

Meissner describes prayer as entering the transitional space where the God-representation can be met. (58) He also describes the relationship with God in prayer as a transference situation; 'all that is most profoundly personal and significant' can be put into it and release from emotional conflicts may be gained, as from a

therapist. (59) There will then be an element of transference in any prayer which has an element of relationship and because of this our deepest feelings can be divulged and opened up for inspection. This transference onto God may be more difficult if loss and separation have been particularly traumatic in infancy as the capacity to relate to anyone and to use symbols will have been slow in developing. The religious context and the possibilities of transference not only onto God but also onto His representatives in the Church will then be of inestimable value in repairing some of the damage. Projection and introjection of a religious image may make good the deficient experiences of early life so that in Meissner's language 'the God-representation' may have a therapeutic role. It is perhaps easier to think of this the other way round, in that another person or therapist will mediate God's love and reconcile the client to their own condition. Gaultiere goes to the extent of suggesting that a therapist can act as 'a transitional object to God' (60)

6. THE RISK OF FAITH

Conflicts from past difficulties will be helped through prayer but, as Meissner mentions, religion is not just a comfort for the disturbances of life; it also brings its own demands and tensions. (61) The desire for wish-fulfilment may be inevitable but there will also have to be a realism which not only challenges false assumptions in the inner life but also demands action in the world of outer reality. As with an infant and as with

a therapist with whom there has been transference, disillusionment has to be faced in order to move forward in facing the world. This is similar to the comment about responsibility which we have also noted was made Jung.

There are risks to be taken if we believe; a point that is linked to what has been said about the idolatry inherent in clinging to well known images and rituals when they have lost their power to effect change. As Meissner observes, one of the roles of prayer is to break down idols and allow new thought leading to more appropriate action. The risk of new ventures accompanies creativity and healing. (62) Rowan Williams also describes the tension between the wish to go forward and the desire to stay within known securities. There is a risk in facing the wilderness, and not knowing where it will lead, which needs trust and courage. Williams illustrates this by referring to the thought of Gregory of Nyssa, saying that 'The substance of God is not to be touched or known; it is an abstraction and in a sense a fantasy; there is no core of divine being to be grasped as the final, 'essential' (of his essence) quality of God, only divine works'. (63) God's works tend to be known through the responses of those who approach Him.

Williams frequently mentions those who have stressed the elusiveness of God. In expounding St John of the Cross, for instance, he writes, 'No experience that can be held on to, possessed or comprehended can have to do with God'. (64) God relates to the world in love, or as the Eastern church puts it, through His energy which can be experienced rather than systematised in thought. In other

words, though ideas about God may be totally inadequate or mistaken, He is still active and can be experienced and each experience must result in activity. Each partial truth (which must also carry illusion) that we follow in good faith can lead nearer to reality provided there is willingness to abandon it for a greater understanding. An appropriate response in ordinary life is also necessary to progress further and it seems that the amount that is revealed is proportional to the readiness to act on it.

All love involves vulnerability and risk but it can only be expressed when there is trust that there will be some response. Vanstone stresses that love continues to be precarious with every step that is taken, illustrating this with the risk God took and continues to take as He creates and redeems the world. (65) We are fortunate in that, as we grow through the encounters and challenges of various kinds of transition, there is the 'space' where there can be 'play' and experiment. It is in the safety of this that we are led to appreciate more reality about our world, about other people and about God. It will also be seen that there is an equivalent 'therapeutic space' which is a safe way of assimilating more reality about the self and its problems. Transitional space is a an opportunity for dynamic movement, for healing and 'making whole'.

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PART 3.

THERAPEUTIC TRANSITION

CHAPTER 5.

CREATIVE THERAPEUTIC INTERACTION

'Cure by truth and by illusion are closely interwoven at the heart of psychoanalysis' John Klauber (1)

'Dreams are an involuntary kind of poetry'
Richter in Charles Rycroft (2)

The purpose of this chapter is to detail some of the ways in which symbol can be used to progress through the paradoxes and illusions that are inevitable in therapeutic situations. Examples are given to show that the processes of therapeutic transition are often parallel to the other transitions which have been described.

A. METHODS FOR EVOKING SYMBOLIC IMAGES

Three therapeutic experiences are most likely to evoke symbols which can be used to reconcile conflicting emotions. Firstly 'play' in therapeutic 'space', secondly situations of transference and thirdly the interpretation of dreams or similar images such as those

from 'active imagination'. In each of these experiences there can be recognition of connections which reconcile and heal the damaged feelings or confused beliefs of psychological illness as well as helping normal spiritual growth. They can lead people from illusion to greater reality and transformation, however deeply perplexed or ill they may be.

1. 'PLAY' IN 'THERAPEUTIC SPACE'

It was noted on p. 19 that the capacity of an infant to live independently when separated from mother, and to be concerned about her and about others, begins at the same time as the possibility of depressive feelings. It is through the capacity for symbolism, particularly in language and play, that the infant is helped to surmount the difficult feelings that emerge at this time. He or she develops the ability to use 'transitional space' where he endows an object or idea with characteristics onto which he can project his feelings. The complexities of instinctual reactions and social relationships can be examined, 'played with' and reorganised. 'Play' and 'work' can scarcely be distinguished except for the freedom and imaginative content of the former. Play is made up of illusions which can be used to convey some aspect of truth so that, in this space, they are stepping stones which then have to be discarded.

This concept of play can also be applied to the work that occurs in a therapeutic setting and this led Winnicott to write about 'therapeutic space' that 'Psychotherapy takes place in the overlap of two areas of

playing, that of the patient and that of the therapist. Psychotherapy has to do with two people playing together.' (3) He adds that if the patient is unable to 'play', it is the therapist's task to urge them into a state where they can begin to play. Play is a safe and intuitive way of imagining and manoeuvring the situation without doing harm and when two people are involved it is is interactive. It should however always remain spontaneous and never feel constrained by the other person unless it goes beyond the limits of safety. 'Therapeutic space' is the overlapping of two peoples' 'intrapsychic space', part of which is kept personal and reserved.

Winnicott describes therapeutic 'play' as both exciting and precarious because it is a new experience on the boundary between the 'far side of the subjective' and the 'near side of the objective'. It is a place where symbol can also work (or play) between the conscious and the unconscious. (4) The use of images in the play of infancy leads to the same kind of process of symbolic associations in adult life so that people can find means of overcoming their feelings of anxiety, loss, alienation, despair and fear, helped by image and metaphor. The archetypal symbols of the good and the bad, of the destructive and the creative, the hostile and the caring, and so on, have the opportunity to interact without damage being done.

2. TRANSFERENCE

Transference is a mechanism used in therapy to allow past feelings which had been relegated to the unconscious to be re-enacted by projection onto a therapist. They are

reexperienced in a new context and being made conscious in a safe and unthreatening setting their painful content can be expunged. The therapist has a symbolic role in taking the place of other people who were for instance loved, hated, envied or exploited so that the negative feelings can be owned, forgiven and reconciled with the rest of life.

Gaultiere suggests that, if early experiences have been deficient and parental figures 'not good enough', the therapist on whom there is transference and who is thereby invested with their qualities may be a substitute; by being a 'good enough therapist' he or she may be a basis for the patient to gain not only better general relationships and a stronger identity but also, because it is connected with parental relationships, a better image of God than would otherwise have been possible. (5) This has links with Meissner's concepts of transference onto God; indeed the therapist can be thought of as working in tandem with Him.

It is important to note that a therapist can encourage symbols because these, like transitional objects, can be hurt without damage as an alternative to venting anger in more destructive ways or transferring it to the therapist. The patient can relive the experience of disturbing memories which have left a damaging heritage in a safe environment. It should be noted that Jung included the collective unconscious in all his concepts of therapy and therefore archetypal material is also, in his view, projected onto the therapist together with that which has been accumulated from personal experience. (6) Dynamic

psychotherapy aims to enable a person to enter fully into their own experiences and to be in touch with their distress in as much as they are able to bear it. The defences are broken down to face whatever is the cause of dread or despair; even the imminence of death may have to be faced. The archetypal role projected onto a therapist may therefore be fearful and alarming.

Transference creates the greatest therapeutic illusion and is only slowly relinquished through gentle interpretation. The therapist is given characteristics of people (or 'types') in situations that had great emotional significance in the past and it takes time to disentangle which feelings are appropriate for the present situation. Klauber has stressed the complementary aspects of fantasy and truth with the gradual synthesis of reality from their interaction. (7) In every transference situation it is the therapist who mediates between these extremes. As Klauber has said he stands for himself as a real person with his own attributes and he also stands for 'a hybrid someone' with attributes provided by the patient's memories. (8) In order to reintegrate into the real situation there then has to be disillusionment because otherwise there is a danger that this constructive fiction can a become destructive fact. If resolution is not sought the harmful emotions that have emerged may remain instead of finding their basis undermined. As with all symbolic thought there is a danger of idolatry, that is, of using the therapist for too long in a role, when the purpose has been exhausted and the transference is no longer appropriate.

3. DREAMS, ACTIVE IMAGINATION AND POETRY

Most people have reason to be surprised by the inventiveness and imaginative capacity revealed in their dreams and Rycroft calls them an 'involuntary kind of poetry'.(9) They provide access to the symbols and archetypal images which make connections at the fundamental level of polarities, that is, where the tensions and conflicts originate in the unconscious independently of the will.(10) Jung wrote, 'the dream is a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious'. (11) According to Rycroft dreams reveal 'the shared iconography of the culture' and they are also 'involuntary introspection' in the light of that culture. (12) Freud had thought dream symbolism was a camouflage which disguised distressing aspects of sexuality and interpreted each symbol as a sign with fixed meaning, but Jung, in rejecting a limited sexual theory of *libido*, uses them more positively by regarding them as open-ended means of communication. (13)

Dream interpretation in psychoanalysis is well established but its value is very dependent on the subject's own capacity for insight. They bring symbols and images of many kinds into consciousness so that they, like those adopted from art and poetry, can find connections in everyday life. From the time of the sleep temples in Ancient Egypt under the care of Imhotep (14) and of Aesculapius in Greece the healing powers of dreams have been recognised. (15) Jung stresses their compensatory characteristics, that is, they provide material of an archetypal and symbolic nature which balances and enlarges

that in the conscious mind. He writes, 'When we set out to interpret a dream, it is always helpful to ask: What conscious attitude does it compensate?' (16)

Active imagination is the conscious equivalent of dreaming. In Jung's long period of withdrawal and introspection he found himself playing childlike games such as shifting stones into patterns and through these, in something akin to 'waking dreams', his imagination became freer and more spontaneous. He found new truths through the affinities and comparisons which occurred and he was confronted with archetypal figures which he had to accept and own. (17) He writes that 'By means of active imagination we are put in a position of advantage, for we can then make discovery of the archetype without sinking back into the instinctual sphere'. (18) This means that by deliberately entertaining imaginary thoughts at a deep reflective level we retain valuable control, and the images can be as powerful as those that emerge in dreams. Similarly poetry can be a solace or a stimulus as it resonates with deeply felt emotions and opens our minds to realms of thought that cannot be expressed through prose.

B. PRACTITIONERS USING PARADOX AND SYMBOLISM IN THERAPY

1. MARION MILNER

Marion Milner whom Winnicott held in high regard (19) has written accounts of analysis and therapy in which all the processes described above have been evident and in which she details the importance of symbol, paradox and illusion. A few examples of her work will be given:

a) CREATIVE ACTIVITY AND SELF-ANALYSIS

An understanding of the value of symbol in revealing the origins of emotional problems has been greatly enhanced by Milner's exploration of her own psyche through drawing. She explains that through learning to draw in a way that expressed feelings rather than rational thought, she was demonstrating to herself the reality of some of the tenets of psychoanalysis. She had previously accepted these intellectually but had never before had the courage to believe that they applied to her personally. (20)

In the symbols of her drawing she expresses some of the hurtful primitive urges and hidden anger which seemed disastrous when she first found them. When she accepted that they belonged to her, she could incorporate more of her feelings into her perception of the objective world without destroying anything in it - sometimes even to its enrichment.(21) The delusional and idealised world to which we tend to cling, often through fear of despair, can be transfigured by a more realistic appraisal of urges such as those that were revealed in Milner's drawings.

This can only occur in true art which does not copy others but, which by its authenticity and spontaneity, allows unconscious symbols to develop. It must also be ready to discard previous symbols when they need superseding so that illusion and disillusionment are in constant succession one to the other.

b) PARADOXICAL EXTREMES IN THERAPY

Milner expands the theme of the nearness of extreme despair to its opposite in her detailed description of the psychoanalysis of Susan. She was a young woman with psychotic and depressive symptoms which is described in the book In The Hands of the Living God. Milner uses religious, poetic and artistic images finding many dialectic and paradoxical coincidences throughout the therapy. (22)

In metaphorical language Susan was either in the hands of God or the Devil - with ideals of sainthood but demonic impulses. As a result of her conflicts she lost touch with reality and felt depersonalised. The recovery took many years of working through dreams and ideas in which symbol after symbol gained meaning. In the initial stages Susan was unwilling to diverge from a logical and unimaginative approach but as she gained confidence in the process she relaxed and let the disturbing metaphors and their accompanying paradoxes work. Her drawings were of major significance in expressing feelings that could not be articulated.

Quotations from William Blake are scattered throughout the book and some of the illustrations from his manuscript

on Job were much used for the relevance of their symbolism. Throughout the therapy it was found that, as Blake says, 'without contraries there is no progress'.(23) It is a book which depends on the details of the images and drawings to make its impact and it is consequently impossible to do it justice in a brief summary.

c) DEALING WITH ILLUSION

The value of allowing illusion in therapy was apparent in the case of Susan who could bear very little reality and could only slowly integrate her personality. Milner also illustrates the therapeutic value of allowing illusion in her description of the therapy of two children who were having difficulty in coming to terms with their fantasies and who therefore felt their identity was threatened if reality were brought too close. They had received very little real love and they had created in their minds idealised substitutes for this, wanting other people to give support and confirmation of the fantasy world on which they had depended (24). Their symbolic play tended to be aggressive but its meaning was largely self-punishing as they projected onto the therapist and onto their toys faults which had been their own and which they had committed in defiance to test love. They also had to act out the faults and omissions of those who they felt should have loved them more.

Both the children felt that words were inadequate to express their problems but were able to feel what they wanted to say through their creative and imaginative play. They could then assess it and modify it in the light of

reality and in this way discover what was illusion - unrealities which were once helpful but had to be discarded. Milner felt that they were saying with Yeats 'Tread softly because you tread on my dreams' (25). Necessary illusions had to be allowed full reign before the process of disillusionment could be gently introduced.

2. MURRAY COX

a) MUTATIVE METAPHOR

That theoretical discussions on symbol, myth and story are not remote from the practical problems of severe illness in individuals is also shown by the work of Dr Murray Cox in Broadmoor. He is dealing with some of the most entrenched problems that exist and often with severe depression. Cox has successfully used the symbols and metaphors of literature to enable patients to reach and bring to consciousness from the depths, conflicts which could not be articulated in any other way. Associative images and paradoxes are found in all deep human encounters and he holds that 'an image could safely hold experience which was too painful, too brittle, or too broken to be firm enough to tolerate analysis.' (26)

'Mutative metaphors' is a term used by Cox to mean words, objects or ideas that bridge gaps and contradictions, and as they induce change they themselves can change, that is, they are mutative. Cox finds that in practice metaphor is, in Bachelard's words, 'the image which has touched the depths before it stirs the surface'(27). It is that which links the unconscious and

the conscious because it emerges to consciousness from the former. It is often essentially paradoxical, especially when metaphors are mixed ; 'I'm high and dry, and totally at sea'. (28) A flickering candle can equally well lead to ideas of death or of life; it is a symbol which will be taken up by individuals in whatever way meets their need. Cox gives the example of a woman who went 'blank' in the course of telling her story and who then said that she often felt numb and unfeeling. This was related to a metaphor about freezing which eventually led her to realise that after the birth of a brother she had a burning fire of anger and resentment which she had suppressed by freezing all feeling. This sounds a fairly obvious bit of analysis but the difference between it and more conventional approaches is that the symbol increased the speed with which the patient was able to face her own strong and paradoxical feelings, and so become unfrozen without feeling threatened. (29)

b) AEOLIAN MODE

Cox uses as an analogy, the legend of the Aeolian Harp which continued to play after Orpheus had died, resonating to murmurings in the wind; for in ancient mythology the winds of the Aeolian islands were said in to carry the voices of the gods. It is used, for example, in Spenser and Coleridge and other poets for whom the wind conveys metaphor and gives insight and inspiration. The 'harp' is the therapist's 'tool' which will play in the slightest breeze to give meaning to metaphors; one of its characteristics is its power to continue the resonance

long after a note was struck. (30) It can reflect unselfconsciously the feelings that are only perceived at deep level; they are often feelings that would be overwhelming if brought to light in any other way. There will be dissonance as well as harmony and destruction as well as growth because this is inherent in the problems that are being faced. They can probably, however, be more safely handled through metaphor and symbol than in any other way.

Cox aims to 'restore neglected coherence' and find links between analytical and imaginative thinking. He describes the 'power of *poiesis* to sustain novelty and paradoxically its simultaneous capacity to reinforce the archaic and the primordial'(31) He defines *poiesis* as the 'bringing forth of something that was not there before' in the same way as a cocoon becomes a butterfly, a bud becomes a blossom or the snow becomes a river; but in this case there is new thought and feeling through the words of poetry and drama. (32) The affective loading enables a threshold to be crossed, perhaps initially that of trusting the therapist, and later the greater difficulties of facing personal issues. (33) There is a randomness about all use of metaphor and paradox in therapy because they arise from within. The essential condition is that of 'letting be', of allowing 'space' and loosening the strings so that they will resound. The circumstances have to be right and sufficiently relaxed to encourage creative ideas to surface and then, as with the harp's music, there must be a willingness to let the notes be heard.

When appropriate metaphorical material arises it can be reflected back for further work on changing and enlarging it. Interpretations are only possible when there is the strength to bear them and this has to be tested by suggesting alternatives until there is an association that is acceptable, rings true and is of sufficient weight to alter ways of thinking and feeling. There are no soft options even in this gentle and patient type of therapy because it leads to ultimate issues which include the need to face inner degradation and death. Kierkegaard described the difficulty for the individual in coming to terms with mortality as a dilemma that only faith could resolve, - the 'inward certainty which anticipates infinity'. (34) Cox maintains that his patients, and indeed all of us, have an urgent need to attend to this conflict which is the ground where existential theology and psychotherapy meet. In the terms one of Kierkegaard's paradoxes: 'It is a fearful thing to fall into the hands of the living God but it is much more fearful not to!'.(35)

c) SHAKESPEARE USED IN THERAPY

Cox finds that Shakespeare is the ideal medium to use in group psychotherapy because the plays were written in the Aeolian mode, that is, Shakespeare uses metaphors to give clues to a character's state of mind which have then been elaborated in terms of the 'harp's' resonances rather than stated outright. As Brockbank says Shakespeare's language is essentially associative. (36) The soliloquies of Macbeth are for instance full of

metaphoric foreboding such as 'the bank and shoal of time' referring to insecurities and treacheries which conflict with his personal ambitions so that 'even handed justice' commends the 'poisoned chalice'; 'wicked dreams abuse the curtained sleep'.(37) Hamlet too describes for many their experience of depression in metaphor, 'I have of late, but wherefore I know not, lost all my mirth .... and indeed it goes so heavily with my disposition that ... this most excellent canopy the air ... appears .... a foul and pestilent congregation of vapours.'(38)

The Shakespearean metaphors, particularly those from the tragedies, that Cox uses in his therapeutic work are readily adopted by his patients for their own interpretations. For instance, Othello's, 'Pontic sea, whose icy current and compulsive course ne'er feels retiring ebb, but keeps due on' strikes a chord of understanding for some. (39) Another example is the storm and wind in The Tempest which having played havoc with the lives of the characters eventually allows Prospero's manipulative therapies to bring about some healing; 'Their understanding Begins to swell, and the approaching tide Will shortly fill the reasonable shore That now lies foul and muddy'.(40) Words such as ice, sea, fire, earth and wind so frequently found in all literature are particularly well applied in Shakespeare and in such a way that they have meaning which touches the unconscious and become symbols for those who are emotionally disturbed.

Cox refers to the use of literature as a means of 'fine-tuning' the diagnosis and underlying problems so as to make accurate interpretations particularly in affective

disorder. There is 'recognition' by the patient of the metaphor that is appropriate for them. (41) Psychotic conditions are usually considered very resistant to psychotherapy but an interesting aspect which Cox brings out is the power that metaphor and symbol have to get rid of existing destructive patterns of thought even when they are delusional, and to replace them with others that are more related to reality.(42)

d) THE LARGER STORY

Metaphors of the type we have described can be said to strike with immediacy and force, and they participate in a reality previously unrecognised. They have a numinous quality and, moreover, they are effective in therapeutic change. The use of literature, whether secular or sacred, is, however, a means of calling to mind not only significant metaphorical words and phrases but also stories- narratives which resound and touch us at a deep level. Stephen Sykes wrote that 'story is the raw material of theology, not theology itself .... The narratives do not change but their readers do'. (43) Elsewhere it has been said that we not only read the Scriptures, they also read us and through the tremendous mystery they present they have exceptional power to effect change. Rowan Williams expresses it as an 'interrogation by the text'. (44) Stories make it possible to enter imaginatively into an extended world and find links which add coherence to our own situation.

In therapy there is the opportunity be open to 'the larger story' which is what Murray Cox calls the religious

dimension. He warns against premature closure due to excessive commitment to 'cure', when there is a need to continue the search for the underlying mystery and what Cox calls 'neglected coherence'. (45) The present can be related to something eternal even, or perhaps one should say, particularly in Broadmoor.

Cox quotes one of his patients who in reflecting on her story, much of which was horrific, could still say, 'There's an undercurrent of something very good and effortless,.... its a "being carried" sort of feeling by ... I almost want to say benevolence. A feeling that something that was not on my side certainly is. It makes more demands on me at the moment and that's what I want. I don't feel left out'. (46) There is more than a hint that this patient was beginning to appreciate the unconditional love of God and realise her own worth, despite everything that had happened. Cox adds that 'therapeutic space will always carry the imprint of the therapist's perception of the 'larger story', albeit silently'.

3. JUNGIAN ARCHETYPES IN DRAMA

Enough has been said in explaining the symbolic meaning of archetypal images in chapter 3 for it to be clear that they are all important in Jungian therapy. In this they are mainly accessed through dreams and active imagination. (47) As has been mentioned, archetypes are found in myths and stories and these can be reenacted in drama for the purpose of therapy. Drama therapy is widely used in a number of different ways from simple miming and spontaneous interaction to well rehearsed

plays. The emotional content of the symbolic meanings as well as the impact of people in different roles jolt the mind into seeing the world in a different perspective. Shakespeare epitomises the value of this because his meaning has been acceptable to many cultures and over several centuries. This is possibly because his works can be explained in terms of archetypes which are not culture specific.

Aronson has detailed the way in which Shakespeare's characters portray the archetypes of the Jungian collective unconscious. The archetype of *Hecate* as a bringer of love or hate is, for instance, taken from Ovid where she is half witch and half goddess - full of contradictions and irrationality. Shakespeare uses her to stand for much that is bewildering and seducing in three plays - Hamlet, Macbeth and King Lear. She is destroyer and preserver, and like *Kali*, the Hindu God her blood-thirstiness is a symbol of her fertility. Aronson describes her as symbolising the joining of birth and death, *anima* and *animus*, lily and weed. She is an earth mother who dwells in the Underworld. (48) The possibility that a mythical person of such complexity could be of use in depression may seem strange but it is a fact that by feeling the conflicting emotions in drama it is easier to come to terms with those of real life in a kind of catharsis.

Self-understanding increases with every acknowledgment of feelings that had been repressed. Aronson writes that 'The most effective antidote for the cure of repressed or uncontrolled impulses is shared suffering', and this is

made possible by entering into other people's suffering even when this is fictional. (49) A patient will recognise familiar patterns and by entering into them will be helped to come to terms with their own situation. It can be noted that Shakespeare's healers - Helena in All's Well that Ends Well, Prospero (one of the most manipulative) in The Tempest or Camillo in The Winter's Tale - have a marked intuitive capacity.(50) Those in Shakespeare who were healed were also a mixed bunch and mostly gave little thought to their good fortune. Edgar in King Lear, however, is an example of a man who is almost totally broken, who is bitter and alienated and who describes himself as 'Hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey' (51). There may have been an ulterior motive in his self-abasement but it still reflects his sense of unworthiness. Aronson puts this in Jungian terms of accepting and integrating the darkness as part of the process of individuation. Edgar did not die but lived with new self-awareness; (52) 'A most poor man, made tame by fortunes blows, Who, by the art of known and feeling sorrows, Am pregnant to good pity'. (53)

McDougall also writes of archetypes in the 'theatres of the mind', where dramas are played out in therapy as they are in the theatre itself. For instance Oedipus, Jocasta, Antigone, Narcissus, Clown, Sage, Magician and many others represent complexes and dispositions that are found in many plays and provide the basis of much imaginative writing. The plots show their quarrels and confusions, the impasses that lead to tragedy unless harmony can be

achieved. (54) These archetypes echo individual and corporate human struggle showing the devastation that will occur if an archetype is not accepted or is neglected. It will become unruly, projected onto other people and rebound with destructive force. These are the aspects of character about which there is damaging self-deception and illusion which often has none of the elements of truth which characterised the helpful illusions of transition previously described. The archetypes, as has already been described, are replete with paradoxes which need recognition and balance. Therapy through drama helps this by acknowledging their importance and incorporating them into the personality with a more constructive balance.

4. TRANSPERSONAL THERAPIES.

Transpersonal psychology focuses on mystical or religious experiences which Tart calls the 'fourth force' in the field of psychotherapy.(55) The term covers a wide range of techniques amnd ideas; there is much that has been inherited from Zen Buddhism and it would also include the spiritual elements described by Jung. There is often a use of symbols that are more overtly Christian in this type of therapy. Roberto Assagioli describes the method, which he calls 'Psychosynthesis,' as a means of combining reflective techniques with therapy. He borrows aspects from many other therapeutic regimes including the psychoanalytic, the psychodynamic and the humanistic. His aim is self-knowledge and control of the diverse elements of the self so that the 'true self' can be realised. He calls it 'the reconstruction of the personality around the

new centre' The integrated self with new personal core will become 'coherent, organised and unified' and it presumably corresponds to Jung's 'Self'. (56)

Assagioli recommends the use of imaginative and symbolic thinking in much the same way as has already been described in Cox's therapy. He gives, as examples, instances when images - a ship, a lighthouse, a rose opening, an eagle chick unwilling to fly because it has been brought up with hens, an untidy garden, a bell, a hologram and a host of other evocative ideas - have had a profound effect when allowed to penetrate enough to gain personal significance.(57) Psychosynthesis does not limit itself to images conveyed by language. Music and other imaginative modes are also used in this therapy as a means of conjuring up new symbolic meaning.

There are many similarities between Assagioli and Jung. For instance, psychosynthesis stresses the concept of wholeness and completeness which fits well with Jung's idea of individuation; Assagioli also directed his clients to reflect in imaginative and often paradoxical ways with results cannot be foretold. This can be compared with Jung's view of meaningful coincidences which he called 'synchronicity'. (58) Hardy points out that both Jung and Assagioli were influenced by ideas which had a Neoplatonic and Gnostic background.(59) Certainly Assagioli was involved with Theosophy. Some have thought that this gave a magical or superstitious slant to his work but he himself saw it as a unifying force and demonstration of the numinous in the work of God giving people knowledge of themselves and thereby making them

whole.

5. OTHER THERAPIES USING STORY - THE ANCIENT MARINER

The Rime of the Ancient Mariner by Coleridge has been used by many counselling therapists (here exemplified by Combs and Freedman) because it expresses so well feelings of despair, guilt and isolation. (60) Those who are depressed feel that they can identify with its symbolism and this is probably because Coleridge wrote from his own personal experience and that the metaphors have the right resonance for those who feel despair Lockridge, for example suggests. (61) Coleridge had many conflicting aspects to his character and never felt integrated into a community in which he felt he could become a whole person in relationship with others. He knew the suffering of severe depression and he describes it in his ode Dejection:

'A grief without a pang, void, dark and drear,
A stifled, drowsy unimpassioned grief
Which finds no natural outlet, no relief,
In word , or sigh, or tear -' (62)

Coleridge describes in the ode the suspension of his 'sole resource', 'the shaping spirit' of imagination. Suther and Boulger have separately pointed out that he was describing a state which he himself experienced, 'without feeling and worse than pain'. (63) The *accidie* which caused him to avoid and ignore his creative gifts expressed his unwillingness to live and brought with it only an increase of guilt and devastating isolation. Holmes has described his destitution and despair as

Coleridge's equivalent of the 'dark night'. (64)

The Ancient Mariner, written from this background of suffering, certainly speaks to those who are depressed as Combs and Freedman have testified. (65) Whalley suggests that the Albatross in this tale was a symbol of great personal significance for Coleridge and that it probably stood for his creative imagination which he feared might have been damaged or killed through indolence and through taking opium. (66) In the poem everything seemed hopeless and despair had almost destroyed him after he shot the albatross, for it was a cruel and senseless crime. The results are heart rending as he is then condemned to a dreadful loneliness - 'Alone, alone, all, all alone' His guilt is overwhelming and he stays in a state of static misery for a long time even to the extent of watching the death of his fellow sailors. Whalley compared this remorse and aloneness with Coleridge's own feelings as portrayed in some of his letters and came to the conclusion that it reflected his suffering through guilt, dread and powerlessness and also his extreme sense of isolation. (67)

To return to the poem and the recovery that became possible: the mariner is marooned and there is no water, no shelter from the sun and no future. One day by moonlight he sees the beauty of some water-snakes and expresses towards them good will saying,

'O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:

Sure my kind saint took pity on me,
And I blessed them unaware.
The self same moment I could pray;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea.' (68)

This is a moment of change and it comes unawares, as if from the unconscious. Grace intervenes, it rains and he starts the journey back to land helped by a group of angels who seem like the old crew men. He finds himself saved from death but an outcast who is sadder and wiser. He visits the hermit to be shriven and has to live a life of penance with his painful memories. He has to travel and teach others the meaning of suffering and 'a reverence to all things that God made and loveth'. (69)

Whalley points out that the sun is the scorching problem and the moon is the friendly symbol which helped him 'home' though for Coleridge as for the mariner this was only partly satisfactory as he had to continue wandering without a permanent place to live. (70) Coleridge's prose comments on the last lines of the poem make it clear that redemption does not mean a life without difficulties. An appreciation of beauty in creation has to be matched by a life of service and for him this meant using his gift of creativity. He felt he had destroyed his abilities in a thoughtless idle way but because his alienation had reached such profound depths of suffering he felt the pain might serve as a means of reparation. He hoped that his soul could awaken and look again for meaning in creation and in relationships.

6. PRISONS

Creative writing which expresses other peoples' experiences 'strikes home' in many cases but there is also be value in expressing personal feelings in self-generated fiction or autobiography. An interesting recent development of this kind in prisons has been the establishment of 'writers in residence'. There are at present eight such posts in England, mainly funded by the Arts Council. (71) Their brief is to teach and to encourage the prisoners to express themselves in writing; the effect is similar in type to the professional psychotherapeutic work of Cox. It is usually more superficial, less goal directed and less consistent but it works for some of the students.

The writers report very low self-esteem accompanied by tendencies to depression in those whom they are encouraging to express themselves in writing. The therapeutic value of this form of self-expression is evident in the new understanding that result from the introversion of writing and the imaginative possibilities that are opened up as well as recovery of positive motivation and purpose. (72) The same effect comes from drama and other art forms amongst those who in institutions. There is a small organisation that promotes the performance of operas in prisons and, here too, the fantasies can lead to a link with a reality that had previously been too frightening. (73)

7. OTHER STIMULI FOR INTUITIVE INTERACTION

Play therapy is the traditional way in which child psychiatrists have helped children to express their feelings. They readily make imaginary houses, families, friends and enemies out of play material or drawings, so that hate, love, fear and other emotions can be recognised and the stories that emerge can become the forum for discussion. The concept of using words or gestures as material for 'play' in which patient and therapist can manoeuvre is kept alive by Cox and others in their work with adults. This has a non-verbal parallel in Winnicott's use of squiggles with children. In this a pencil line can be gradually developed into a relevant story with the child and the therapist adding something to it in turn. (74) It becomes a symbol which is open to many different interpretations and only the subject will know what is most pertinent. Clancier comments with some surprise that the method is an effective therapy even when the two participants did not speak the same language. (75) The image is not verbal unless it helps to talk about it and the significance may dawn at the time or become apparent later. Similarly music, dance, touch and mime can be used as a basis for interaction. The symbol can be an image that 'touches the depths' by its initial impact on any of the senses.

8. CONFRONTATIONAL USE OF METAPHOR AND PARADOX

There are some imaginative ways of approaching therapy and using paradox which can be successful but which do not give the patient the same freedom and control as those

mentioned so far. They are more directive depending on the imaginative ability of the therapist rather than that of their subject. They deserve mention because they sometimes make use similar images and because the have occasionally provided a model for specifically Christian therapies. Paradox is present as a problem in all therapeutic situations but it tends to be more overt in groups and in family therapy where there may be more ambivalence. Aspects that need confrontation as well as support occur, and paradox is considered an acceptable tool, particularly in complex cases which have not responded to other methods.

The paradoxical method was pioneered in individuals by Frankl from 1969 onwards. He encouraged patients to enter voluntarily in their imagination into the very situation they feared would overcome them. This 'paradoxical intention', as he called it, aims to reduce anticipatory anxiety and reverses the patient's instinctive avoidance of threatening situations, thus breaking a vicious circle. (76) This is a much more direct means of trying to get results and the patient is under the control of the therapist in a way that could not occur in Cox's methods. It is of value where there is excessive fear and anxiety, and in obsessions and compulsions.

Frankl also applied paradoxical methods to melancholia when guilt was a prominent symptom. He suggested that depression is like an emotional low tide that reveals the vulnerable inner areas as personality's normal buoyancy recedes; guilt and anger are revealed underlying the normal surface and because of them people become even

more depressed.(77) To break the vicious circle the guilt needs full exposure to see whether it is rational or not and then the appropriate remedy can be tackled. Frankl found that the effectiveness of this method does not depend on any particular aetiology and that despite the brevity of the treatment the effects are durable, quoting grateful people he had treated over 25 years earlier.

Bateson, who elucidated the role of double bind paradoxes in the aetiology of schizophrenia, has also used fabricated contradictions and suggested impossible situations in its therapy in a way that is similar to Frankl. (78) He too describes a technique of mirroring, in a lesser degree, the situation from which the illness arose. Sometimes a parallel story to that of the actual situation is used so that the patient can get be brought round to a more objective view without at first realising they are considering their own problem as Nathan did with David, (2 Samuel 12). Weeks points out that in a number of paradoxical therapies the patient becomes obliged to break with his habitual ways of thinking and the context which had led to the illness, because he finds himself with increasing problems or in an untenable quandary if he does not.(79)

There is an element of defiance and to a certain extent the value of paradox is an appeal to the contrariness of human beings. There is a story at the beginning of Watzlawick's book on Change which illustrates this: In 1334 the Duchess Margareta of the Tyrol encircled an impregnable castle hoping to starve the occupants into surrender. Things were in fact getting critical as they

were down to their last ox and two bags of corn. Instead of waiting longer they took the desperate measure of killing the ox, stuffing it with corn and pushing it down to the enemy camp. Such a scornful message demoralised the Duchess, so she and her troops left.(80)

Milton Erikson, who is also a hypnotherapist, has been one of the influential therapists promoting paradoxical therapy in America. He is both opportunist and pragmatic in the way in which illogical, symbolic or contradictory elements are exploited. He and his followers have maintained a lively and effective service which though controversial is flexible enough to change many entrenched family problems. (81) Erikson's paradoxical therapy seems to depend on quick response, imagination and wit to find the appropriate metaphor or paradox to suit an individual. The outcome is as far as possible predetermined so it is also called 'strategic therapy'. The associations stressed are always those more positive and looking to the future rather than those which give insight into the background of the problems. In therapy people are presented with alternatives which have intrinsic assumptions that are not compatible with the client's existing understanding of the situation. This is often done with deceptive lightness of touch using analogy and metaphor. (82) If suggestions are made when a patient is hypnotised, the rationale is that there is then better access to the unconscious. The appropriate symbols are said to be found and work more easily at a deep level without the censorship of a more conscious mind. The safeguard is said to be that only a willing cooperative patient with the necessary trust can

be hypnotised and therefore that misuse is unlikely. Moreover, it is said by those who use this method that, if the metaphors or images are inappropriate they will not be accepted by a patient in a hypnotic trance. Nevertheless it is a 'strategic' therapy the direction of which is very much under the control of the therapist.

9. REFRAMING

The school of 'brief focused therapy' is a problem-based type of family therapy which is also based on paradox. It is used very largely for crisis intervention in a variety of problems including depression and low self-esteem. Interpretations in this type of therapy are always given positive connotations. Even the symptoms may be regarded as having some value if seen in a different context. Brief focused therapy is the background to a technique which has come to be known as 'Reframing'. In this the perspective is altered so that circumstances can be seen in a different light and then the original interpretation becomes irrelevant; in other words the 'mental set' is altered. A mental set is a fixed response to certain perceptions or a limited orientation through false presuppositions which can make life limited and miserable. An example of reframing can be found in the solution to the psychological dilemma which occurs in the nursery story of the 'ugly duckling'. It is a typical example of a situation that can be seen as disastrous from one point of view and full of promise from another. The mother duck's expectations of the little bird are hopeless if it is expected to grow up as a duck, but it is

full of potential if seen as a swan with a different expectations. The situation has to be seen in a new angle with new and previously unconsidered standards.

Reframing has been adopted by Capps, who works in a pastoral setting. He has pointed out that there is often a light-heartedness in paradoxical statements, and if used in counselling there can be laughter and humour which can release inhibitions and free imaginative thought.(83) Capps has put the method of reframing into the context of a large number of Biblical stories to demonstrate the way in which new frames of reference changed the attitudes of those who discovered them and so situations were revolutionised. (84)

Jesus used parables and stories that almost always had a paradoxical twist and in which the truth is the opposite of what might be expected. For example, the rich fool had made himself secure but would die that night, (Luke 12:16ff) and the prodigal son who had made himself an outcast was so warmly welcomed back. It was the Samaritan who helped the wounded man and the publican rather than the Pharisee who was justified; there was always something incongruous and perhaps even shocking to jolt people into reassessing their traditional assumptions. Another example which clearly asks for a different attitude is that of the labourers in the vineyard. Instead of expectations based on what would seem fair by comparison with others they were asked to look on the wage as something generous, a total change in their point of view. Capps also highlighted that the disturbing nature of many of the healing miracles is because of their unusual

presuppositions. (85) Most of the gospel stories are startling in the way they describe the totally different perspective of Christ's standards when compared with those of his contemporaries.

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CHAPTER 6.

ETHICS AND THE THERAPIST

'Physician heal yourself'

(Ancient proverb) Luke 4:23

'I've got very involved in not being me.'

'If the group is too polite its like hitting your head against a feather bed.'

Patients in Broadmoor (1)

In the previous chapters the processes of transition have been described as they are found in the developing infant and as they are paralleled situations of paradox or conflict later in life. The illusions of religion and the terrible realities found in a therapeutic situation can similarly be approached through the use of symbols in transitional 'space'. In this chapter the ethical implications of the use of symbol and paradox in therapy are stressed. Whatever the therapeutic method it is important that the therapist should respect the individual 'space' of each person. With this proviso in mind, the Christian perspective can be found in a variety of therapeutic approaches.

A. ETHICAL CONSIDERATIONS

The spectrum of psychological treatment using symbol and paradox has been seen to range from prolonged analysis or group reflection on metaphor and myth, to brief focused therapy and reframing. There are many other such therapies that require an intuitive and imaginative approach which will depend to a large extent on the therapist. Paradoxical therapy is not however without problems which will be considered in relation to qualities that are recommended for therapists. Barker considers that there is healthy cross-fertilization of ideas and methods in the various approaches. He also says that the consistent feature should be the value given to the patient's dignity, aiming for a future in which self-esteem and responsibility are fostered. (2) One can add to this the need to preserve the autonomy of each person's 'space'.

In a recent review of ethical issues in mental health Barker and Baldwin reinforce Szasz's concern about control and manipulation. (3) If a therapist assumes superior knowledge of what is best for a patient and uses methods which trick the patient into accepting it, a damaging struggle for power and autonomy can ensue. The use of paradox and reframing is very powerful and can be excessively manipulative in this way. It is almost always a very directive therapy in which the therapist has control and knows the results he is expecting. This is the case however much it is claimed that the patient, through his or her unconscious, chooses a symbol because of its

appropriateness. The acceptability of 'strategic' treatments depends very much on the therapist's motivation, integrity and foresight, and therefore ethical doubts about this method remain.

There are particular difficulties with paradoxical work as practised by some schools of family therapy as the patient cannot have the method explained without removing the elements of surprise or confusion. This means that informed consent to the treatment is impossible without jeopardising its effectiveness. Confusion induced by therapists presents a particularly doubtful situation as they then have total control, which is contrary to the stated aim of letting the patient to be responsible for their own progress.

Some methods may also involve deception or are deliberately untruthful, as for instance when something obviously bad is called good so as to unite a bickering couple; or a patient is given instructions containing only two alternatives neither of which is possible. This would seem unethical, but it can foster a healthy sense of the ridiculous and there is a Biblical parallel when Solomon creates an impossible situation for the two women who claimed the same baby by ordering it to be cut in half, a threat which he presumably never intended should be obeyed. (1 Kings 3:1-28). No story should however be taken out of its context to justify behaviour. Temporary control by the therapist should not remove the person's own responsibility and they must be able to accept that the changes that they have made are voluntary. They must 'own' them, and it is the therapist's responsibility to ensure

that they do so.

Jay Haley belongs to the school that uses paradox as a tool and he goes as far as to use Christ as an example of a therapist who manipulated his followers by means of paradox. He suggests, for instance, that by telling people to be weak in order to become strong he was asking for surrender of power so as to be able to exert his control. (4) Haley's essay is far from being acceptable in that he paints the picture of an aggressive controlling leader whose influence and power was gained through deceptive statements. In spite of this there is truth in the fact that paradox occurs throughout the gospels as an effective tool in Christ's mission which was to turn the world's values upside down. Christ challenges the powerful people who opposed him and Haley may be permitted to recommend the tactics which are used in order to gain control when confronted with perversions of truth. Haley similarly tries to justify the more extreme manipulation in therapy by pointing out that all therapy is in some way manipulative (5).

However sensitive they are to the client's need, paradoxical therapies inevitably use manipulation and Satir, who belongs to the school of 'brief therapy' has written an apologia for directive therapies. He makes the observation that anyone who enters therapy must trust their therapist or counsellor for there to be any hope of improvement. Moreover there is usually an expectation that the therapist will take responsibility and exert some control. (6) Trust is a necessary condition when help is sought and may be a potent reason why so many different

types of therapy are helpful.

Perry London argues for a consensus of therapeutic opinion to evolve its own ethical standards 'to fill the moral vacuum' as more knowledge of human nature and response to treatment is accumulated. He describes it as 'the new scholasticism' because other previously established moral standards seem to be declining or at least affecting a smaller proportion of people, whereas psychology continues to exert more influence.(7) To some extent the 'Code of Practice' issued by the Mental Health Act Commission sets these standards by issuing guide lines for therapy (particularly behavioural therapy), and a monitoring system for the treatment of those who are detained in hospitals or clinics under the Mental Health Act of 1983. This can protect patients from therapists who might otherwise be overbearing or too zealous in their control. It is assumed in England that voluntary patients are free to make their own decisions to cooperate.(8)

However much the manipulative side of paradoxical therapy is excused or rationalised, it is, however, a far cry from the presentation of metaphor and paradox in the mode which Cox uses. In the latter the client, in full consciousness, takes to themselves the responsibility for change and the interpretations can not trespass on their autonomy. Symbols are only meaningful if they resonate with inherent concepts and they can only catalyse change when someone is ready and willing for them to stir their deeper feelings. The use of metaphor in a hypnotised patient may give very satisfactory results but there probably needs to be more research on this method before

can be
it certain that the patient is sufficiently in control and can later voluntarily accept all that is happening. It could be perilously near some 'brain-washing' techniques.

Cox exemplifies the therapists who facilitate the relevant symbols and provide the setting where spontaneous associations can emerge; the patient then has to evolve his own means of change. There is no suggestion of confrontation but he has found this method relevant and effective for the depressed, the psychotic and even the psychopathic. It penetrates the darkest corners of the mind without violating the patient's autonomy and self-respect. There is, in this type of therapy, no question of a therapist tying to force his own will or values 'for the good of the patient.' (9) The essential difference can be expressed in terms of 'therapeutic space'. In most paradoxical therapy there is invasion of this with shock tactics leaving very little, if any, opportunity for the client to assimilate the reasons for change or accommodate to it. In less assertive and non-directive therapy the space is owned by both the therapist and their client so that there is interaction. People are best served when they are allowed to determine the nature and speed of their transformation and take responsibility for it.

B. DESIRABLE QUALITIES IN THE COUNSELLOR

Counselling and Psychotherapy are not synonymous but the fields overlap and psychotherapists have much to learn from the basic listening skills and attitudes that are the

norm in consellors. No theoretical approach to therapy can be effective without an understanding between the client and the therapist which requires certain qualities such as respect, empathy, tolerance, trust and care.

Rogers started one of the better known therapeutic systems which has brought to the fore the qualities needed in counselling. His method is client centred and non-directive and aims to help the client in the task of self-discovery, always respecting their autonomy. In the 1960's when it started to become popular it marked a major break from the two better known therapies, psychoanalysis and behaviour therapy, which themselves had virtually no common ground. Roberts has noted that the Christian virtues advocated in Rogerian counselling such as tender-heartedness, truthfulness, patience, gentleness, self control, humility, empathy, warmth, generosity and perseverance are not easily maintained with consistency. he thinks that there may be an 'expectation of sainthood without the Christian means of grace'. (10) None the less, the code seems to attract those of various faiths, or none, who can fulfill the criteria for this model. The principal Rogerian virtues of respecting 'autonomy', 'openness', 'flexibility' and 'realness' are valid aims in any therapy.

Rogers prescribed three conditions for creativity in therapy. They are, firstly an acceptance of the client as an individual with unconditional worth, secondly being completely non-judgemental and without external evaluation and thirdly having an empathetic understanding. (11) Each of these is vital in any deep human relationship but has

particular implications in psychotherapy.

1. RESPECT FOR THE CLIENT AND ESTABLISHING TRUST

The stress on the unconditional worth of the individual is essential however disturbing or bizarre their history may be. It can be thought of as a reflection of the unconditional love of God and it is the foundation on which many of the conditions for therapy, such as trust, depend. It is this acknowledgement of worth that enables 'therapeutic space' to develop between the client and the therapist. Rogers significantly mentions the importance of psychological freedom which will allow creativity by symbol formation through 'the open, spontaneous and playful juggling of percepts, concepts and meanings' (12) This can only occur when there is trust. Roger's comment resembles that of Cox who values the 'space' that allows play, usually with words, between the client and their helper.

In all therapeutic work mutual trust is needed, often in situations where there has been no previous experience of trust. The psychopathology in Broadmoor is so hideous and lives so devastated that Cox describes psychotherapy as crossing 'the threshold of the horrible' into the relative safety of therapeutic space.(13) The use of this space depends on the ability of the therapist to establish a rapport so that the patient can relax sufficiently to reveal their thoughts and feelings if they so wish. Therapy in the transitional therapeutic space requires the same basic trust that an infant needs to deal with its anger and guilt. Cox also points out that this depends on

mutual recognition between the therapist and the patient; each has to recognise the other's genuine identity and worth. (14)

There is a danger of being over-confident and so penetrating into the patient's privacy without regard for the areas of personality that have to stay protected, or a danger of being so over-cautious that nothing emerges on which change could be built. A mutual understanding on the balance of cognitive and affective exchange has to be attained by sensitivity to the response and what it means in terms of inner tolerance. Cox suggests ways of 'structuring the therapeutic process' by an understanding of the right time and the right depth in mutual agreement. (15) The Aeolian mode has the advantage of bringing dark and terrible things to mind in a way which is non-threatening. It comes from within and does not try to invade or force open defences, nor to provoke feelings that are beyond bearing. Moreover, there is little danger of destroying trust if there is respect for a patient's 'space' so that they can take the initiative.

2. TENDERNESS AND COMPROMISE

Suttie, as early as the 1930's, challenged Freud's concentration on instinctual causes of psychological problems, and he was among the the first to stress the importance of love and attachment in a child's life. He writes of the disastrous 'taboo on tenderness' which, at that time , had guided not only therapists, but had also directed the way in which families treated their children in order to avoid sentimentality. (16) He suggests that

the therapist may have the task of reversing such deprivation of feeling by bringing a 'love-starved patient' back into full membership of society. He cites 'feeling interest', tenderness and mutual trust as the means of giving a patient an ability to relate to others without anxiety. (17)

A plea for retaining humanity and 'tenderness' in counselling and therapy was also made in the 1960's by Halmos. He looks at the contradictions in the therapist's attitude and the way in which practice often had to defy the stated ideologies of the day. He, like, Rogers, notes that counsellors find their intervention more effective if, while being non-judgemental, they show spontaneous warmth, affection and mutuality instead of remaining objective and professionally detached as had been the custom.(18) He modifies a Utopian approach, however, by pointing out how compromised the therapist is by circumstances and he highlights many inconsistencies in therapeutic practice. Some of these relate to the problems already mentioned, for instance, it is impossible to avoid being to some extent directive if there is a real desire to get the patient well. All available skill and science has to be applied to the problems but this has to be tempered by the response of one personality to another at a feeling level; this may scuttle a more objective approach.

Halmos suggests that the corollary of the consellors' dilemma is that they should be paradoxically both 'sane and a little neurotic', 'sensitive but impervious to the emotional provocations of the job', 'intelligent but not

intellectual' and so on. (19) Moreover, he considers that the therapist, as a member of the healing profession, is looking for a total cure where no such cure is possible. This is similar to Cox who called therapy 'compromise with chaos'. (20) The paradoxes are an integral part of a caring service which can only approximate towards some sort of resolution and keep the paradoxes intact. Halmos formulated a *theory of creative dissonance* which suggests that energy and result from the polarities that have to be maintained (21). This view has resonance with the creative energy through *poiesis* which Cox suggests (22) and the energy which Jung and others have said is generated when opposites are allowed to meet and co-exist. (23) It means that there are no definitive answers and the therapist may have to remain unsatisfied and vulnerable in the same way as the patient.

3. SENSITIVITY OF THE THERAPIST - EMPATHY

Empathy has been described by Kohut as 'vicarious introspection'.(24) The counsellor has to be so involved in the intuitive and emotional world of their client that they can feel with them. It demands an ability to listen that no mere observer can provide. Preoccupation with their own affairs will prevent therapists giving their full attention to their clients whereas empathy is the mark of concern. Frank in his book Persuasion and Healing makes a comparative study of some available psychotherapies and pinpoints empathy as the main factor leading to success whatever method is used.(25) The attitude towards the patient is all important and it has

to be imaginative. Empathy is difficult to envisage unless there is an intuitive ability to imagine how another person is feeling. Marie Antoinette's notoriously insensitive remark, 'let them eat cake' could not have occurred if she had brought imagination to bear on the facts.

A group of nineteen different professionals working in the field of mental health who had themselves suffered from severe depression have written independent accounts of their experiences and come to the same conclusions about the need for greater acceptance of their incapacity and understanding by other people. (26) They report that empathy was very rare in the departments where they had been working. Some of them endured appalling insensitivity and criticism from former colleagues all of whom were dealing with psychiatric patients. They found that while they were ill they were ignored, degraded and told that they were wasting time. The so called therapists and psychiatrists with whom they had previously worked had not the motivation to give them proper attention and often had none of the basic requirements for empathy such as the ability to listen with interest and pick up the non-verbal signs of emotion. That people were not properly valued as individuals was a sad reflection on the particular institution where they were working. This was due, at least in part, to an overemphasis on the scientific biochemical aspects of mental disorder that was prevalent in the institution at the time. Those who had suffered depression said unanimously that the most important characteristics of any therapist must be empathy,

concern, understanding of the disability, warmth and flexibility. It seemed from their point of view that almost as much depends on the characteristics and disposition of the therapist as on the type of therapy they practice.

When those who had suffered recovered and found themselves dealing with other people with similar problems they found that they had a different attitude and could be more empathetic. This was partly because they were better able to understand the language of the depressed but also because they had a new sense of the intrinsic worth of each individual however poorly they were functioning at the time. They became better motivated to be patient in listening and willing to enter into other people's suffering.

Empathy allows the 'therapeutic space' to be used; it is patient and it 'bears all things, believes all things, hopes all things and endures all things', as does love in 1 Cor. 13:7. Transference, whether positive or negative, needs empathy in order to foster interactive 'play' and experiment. Empathy also speeds the work of metaphors, symbols and jokes so that there can be better mutual understanding. The therapist tunes into affect-laden metaphors and facilitates their inductive and intuitive significance for the patient. Empathy therefore reinforces any effective mode of therapy, stimulates the search for more symbols and thereby speeds the whole process of recovery.

4. BEARING EMOTION

In a therapy which explores feelings in depth, emotions will emerge which originated as a result of past events but have been stored in the unconscious memory. They will be transferred onto a therapist as either a positive idealisation or more probably negative hostility. Though these feelings are unconscious and relate to experiences long past, they will colour the present relationship and cause a counter transference which is equally unconscious in the therapist. Both these transferences are helpful in therapy because this new edition of the emotions can be observed and dissected as appropriate so that the illusions can be exposed. There can be reality testing as the transferences are worked through and interpreted. The anger which has been turned inwards towards the self in depression may become evident very quickly in therapy and be transferred into hostility towards the therapist.

It is necessary for the therapist to be able to withstand any onslaughts of emotion because therapy could lead to an increase of feelings that could not be tolerated by either the patient or the therapist. The therapist must therefore exercise discretion and some control. Hammer has warned that for the therapist, 'The empathy, the daring, the sensitivity, and the creativity of the artist-side must be balanced by the objectivity, the rigor, and the discipline of the scientist-side.'(27)

The therapist may be no more immune from feelings of alienation and despair than the clients and all are together in trying join the community of those who are

regaining wholeness. Cox wrote, 'paradoxically it is precisely because of the ontological insecurity in the therapist that the patient dares to trust him and risk abandonment to the therapeutic space' (28). It is difficult for the therapist to bear the burden and still be accepting, objective and attentive but it is these attitudes that allow the patient's narrative to reach a point where healing becomes possible and exorcism of the horrible can occur. Therapeutic 'space' allows feelings to be examined in their nakedness or to be dressed in metaphor and symbol - according to the tolerance levels of those involved. The relative objectivity of symbols gives an opportunity to defuse some of the fierce emotions which arise without retreating from the reality of the problems and may thereby ease some of the problems that can arise from transference.

C. A CHRISTIAN PERSPECTIVE

1. COUNSELLING THERAPIES AND PASTORAL CARE

Cox who regards therapy as 'compromise with chaos' ends his book on a note of optimism by referring to the benevolence of the world and 'the uncreated Rock of reality which is for us, not against us'. (29) The stories, myths and symbols which are part of therapy can then be seen in a different perspective against a larger back-cloth. The Christian message spells out unconditional acceptance and love and that this makes possible new beginnings. One of the significant aspects of Cox's work

is that it relates so well to theological and pastoral approaches.

Clinebell presents good advice for counsellors and says (in one of his twenty three criteria of the beneficial effects that should result from religious belief and practice) that therapists 'should provide effective means of keeping in touch with the creative resources of the unconscious through living symbols, meaningful rituals and vital myths' (30) Alistair Campbell has shown a variety of ways in which this can be done in practice. He classifies therapists and counsellors into three groups using metaphors of 'shepherd', 'wounded healer' and 'wise fool'. It will be noted that two of these represent inherent paradox, but all three represent archetypes. Campbell endeavours to restore the place of images and imaginative associations in therapeutic and pastoral work. (31)

a) SHEPHERDS

The first group is taken from the Biblical example of the 'Shepherd', who leads the flock, cares for them and keeps them within the fold. The nearest to this type in modern usage is Rogerian client-centred counselling in which the client has their situation reflected back in an atmosphere of disinterested and non-possessive love. This is non-directive but depends on genuine empathic concern in the therapist's relationship. (32) There has to be continuing acceptance of clients as they reveal the less acceptable aspects of themselves in a journey of self-discovery. The aim is to help people to 'become what

they are'. Their real identity has to become consonant with the way they think of themselves and how they behave. On the whole this type of therapy is Rogerian.

Paradox will be found in the conflicts between the true and the false self and this may need therapy of greater depth but relatively simple counselling techniques can often be an effective part of pastoral care and are particularly appropriate for those who have a mild reactive type of depression accompanied by anxiety. Many such are cared for and enabled to grow out of their problems.

b) WOUNDED HEALERS

The second group of counsellors, 'Wounded Healers' are those who have suffered deeply in a similar way to their clients and whose empathy and sensitivity is therefore able to penetrate to a greater degree the depths of suffering of a severe illness but who minister mainly by being an understanding presence. They are particularly helpful in difficult depressive conditions.

The therapist who has the same vulnerabilities as his or her client has paradoxically more efficacy because they have greater understanding. An effective therapist is not someone with ready made answers but someone who will struggle with the client. (33)

The 'wounded healers' who have already been mentioned (professionals who had themselves suffered from depression) gave more significant attention to their clients because they could understand more clearly how they felt after they had themselves suffered. Many of them

had described a blankness, absence of feeling, indescribable lethargy, exhaustion and inability to stir themselves to suitable responses to other people when the depression started. This led to total demoralisation with ever less self-esteem and it called for great patience on the part of their therapists and from others such as church groups who were trying to act in a supportive role. Those who could keep some activity and relationship going found it easier to maintain a degree of self-respect and identity. Others said that after the most profound depression was over the opportunity to do some tasks was most helpful. In emerging from dependence and helplessness they had to learn to trust the world again in small steps, and one of the surest ways towards this was to find that they were themselves trusted. All the lethargy and lack of interest was reversed on recovery and the nineteen subjects all agreed that the experience of depression had made them much more effective in their work and more tolerant of other frail personalities. One comment was that 'depression is an extravagantly wasteful way of forming character'. In general they felt that they were humbler, less self-conscious, more accepting and more responsive after the illness.(34) Most of them became 'wounded healers' who had gone through a painful initiation of complete incompetence and who after the illness found their competence as therapists much improved. They learnt to listen and interpret what they were told, to accept the patient or client whatever their state and to wait patiently for the appropriate moment for intervention. They could give hope because they

themselves had once felt hopeless.

Ellenberger describes the 'illnesses' of Fechner, Jung and Freud in which waiting played a part. They all suffered from depressive symptoms and withdrew from normal social interaction becoming solitary and inactive except for a persistent search for truth and preoccupation with their own psyche through revealing the unconscious. (35) Each of them emerged after years of suffering with temporary elated mood but a permanent transformation of personality and with new insights into the human condition. Much of the work that was done in this dark and painful period was through symbol and imagination. Freud used free association to bring back early traumatic memories and Jung described his own voluntary self-analysis using active imagination particularly in elaborating his dreams. Both were fundamentally changed and attributed universal value to their findings. Jung described the fearful and horrible darkness he encountered in the unconscious, which he said 'could have driven me out of my wits'.(36) He maintained however that no one can have an answer to evil until they encounter their own capacity for it in their unconscious. To be fully alive it is necessary to have self-knowledge both of the potential for good and for evil and to integrate them in a synthesis of opposites. (37)

The introversion of depression may then reveal more of the inner self than would otherwise have been accessible and may therefore turn devastating suffering into an experience of great value. it can bring some aspect of hope and enable an act of will even from within the

deadening effect of depression. Ellenberger described it as a 'creative illness' similar to the initiatory illnesses of the shamans as they too joined the ranks of wounded healers. (38, and Appendix 2). Nouwen has explored this theme in the context of a Christian presence. (39) In a rootless, fragmented world where there is a great deal of hopelessness, he points out ways in which the isolation and loneliness which is common in those who minister may touch the right note of fellow feeling in others.

A pastor or priest can share other people's predicament and has the ability to pay attention to their needs because he is motivated to make the inner space to give them 'hospitality', that is to listen without being threatening or demanding. Nouwen like many others quoted in this discussion stresses that an important factor in being acceptable to oneself and to others is balance; it is the ability to find one's own centre without swinging from one extreme to another. This gives a harmony and stability which can face suffering with understanding and concern.

It is yet another hopeful paradox that, as noted above, those who have been most wounded are often those most able to assist the healing process. Confusion, fear, loneliness, doubt and depression are part of the human lot which can lead to growth and purpose in healing. Such suffering can help individuals in a similar state and in the building of a more resilient and caring community. Guggenbuhl-Craig warns against the therapist's temptation to exert power and control over the patient rather than

recognising common vulnerability. He notes that there is paradoxical strength when they can also be considered, in some sense, a patient. (40) This can be compared with Cox's comment on the ontological insecurity of the good therapist.

c) WISE FOOLS

The third group Campbell described are those who have been called 'The Wise Fools'. This is a category who use paradoxical and at times almost playful methods to stimulate someone to look at their situation from a new and more hopeful angle. This would include the 'reframing work that Capps describes. (41) Looked at from the world's point of view Christianity is folly, as St Paul said the worldly wise 'should become fools in order to be really wise'. (I Cor 3:18) If however a reactive depressive illness is seen in a new light from the bigger perspective of Christianity it may be that the causes which precipitated the problem become relatively unimportant. Reframing and paradoxical therapy as described above have proved of value when brought to bear on pastoral care and used with discretion.

Campbell has outlined three main dispositions which will help to make this method effective; simplicity, loyalty and a far-seeing gift for anticipating the likely effect, which he calls 'prophecy'. (42) Firstly, 'simplicity' which entails an ability to identify the nature of the problem in simple direct terms. It by-passes any hypocrisy, self-deception and insincerity in a child-like manner. Secondly, 'loyalty' to the client

which may seem foolish when situations seem hopeless or someone appears to reject help. The fool in a royal court would stay even when everyone else had deserted; this is expressed in Shakespeare's King Lear. The fool sees events in a different context, as his life is only fulfilled when he is serving in a committed and personal way. He would not 'pack when it begins to rain and leave thee in a storm'. (43) Thirdly, 'prophecy' which is the active and challenging aspect of the fool. The Biblical prophets perhaps demonstrate this best with their strange illogical actions. Hosea married a harlot, Jeremiah walked about with a yoke on his back but bought a field when Jerusalem was falling, and Isaiah went around naked. The appropriateness of these crazy actions may be appreciated in retrospect but at the time they seemed extremely foolish. They were acted parables to change peoples' attitudes. The 'waste' of expensive perfume when the woman anointed Jesus (Mark 14:3-9) is a similar example of the different frames in which events can be seen.

The story of Jonah on the other hand shows the danger he ran into by not readjusting his outlook when faced with contradiction of his previous assumptions. Jonah could not alter his conception of God when He did not destroy Ninevah but preferred to think that he had been unjustly treated. The dire effect of not taking a paradoxical situation into account was depression because instead of profiting and learning from the new circumstances he let them destroy him. He was so angry that he wanted to die. (Jonah 4:3)

2. JOB'S COMFORTERS AS THERAPISTS

One of Capps's major contributions draws on the book of Job where after the 'comforters' had failed with their traditional wisdom, then God spoke and brought a completely new appreciation of created things and of Job's own circumstances.(44) Capps describes the failures of the three counsellors: Eliphaz is a 'supportive counsellor' who tries to get Job to adapt and adjust without condemning him. He encourages Job to lament in a way which would now be considered cathartic and he tries to be reassuring. Job however feels that Eliphaz is defending God's illogical dealings which had inflicted so much punishment on him, an innocent and upright man. (45) Bildad is described by Capps as an example of 'crisis counselling'. He dealt with the Job's immediate problems and stress in a practical way but he is not sensitive to Job's situation so he accuses his dead children of sin. The remedy is simple, Job had enough inner strength so he should implore mercy and follow any ritual necessary to be reinstated in God's favour. Bildad did not appreciate Job's self-perception and the way it was changing. (46) Capps labels Zophar as the counsellor who was most mistaken. He thinks Job is guilty and takes an ethical stand with him. His moralism jars and certainly in depression this type of counsel is counter productive; it only instils more damaging guilt.(47)

All the three counsellors assume that the status quo should be maintained and that there were no new insights possible. They are not open to reframing. Only Job is sufficiently aware of God to be able to respond with

vitality and to see the whole situation from a new perspective. Once having been struck with awe and wonder as described in Chapters 38 -41, the earlier problems are dwarfed and became relatively insignificant. There is nothing possible for Job to do or say except to repent and recognise his creatureliness as he does in Chapter 42. This is a total reversal of his previous attitude; His previous life is not mentioned and his many questions are never answered, but life regains its purpose and he is restored to health. Capps suggests that far from returning to his original mediocre 'correct' life he reframes the context and so progresses to greater awareness. (48)

The story of Job is full of interacting paradoxes. There are for instance: Job's own righteousness yet inadequacy, God's righteous judgements yet his inequitable dealings with man, the comforters' well-intentioned words which did more harm than good and above all Job's own dilemma of trying to be faithful to a God who seemed capricious and full of contradictions.

CASE HISTORY - THOMAS

A case history which demonstrates some of the transitional processes described above is that of Thomas a 49 year old mechanic. He came from a family in which Christian teaching was taken for granted. He could not remember a time when he had no belief in Christ. It was, however, a strict family and he had degrading experiences of excessive punishment by his father from 3 years old onwards. Punishments which were disproportionate

to his behaviour continued and there is a possibility that there was also sexual abuse by an uncle when he was very young but he found this too painful to talk about it. His mother was cowed into subservience and did little to help. She did not give him the warmth of affection and tenderness that he needed, though in her own way she loved him and his two brothers, and she tried to mitigate some of the harshness of the household with offerings such as cream cakes.

Fear and anger dominated his life and he projected these emotions onto all in authority and particularly to God and his male representatives. The feelings which had led to this negative and hostile view of the world were repressed, and only became clear to him after a long period of struggling with guilt and depression in later life. He felt worthless, and so hopeless that all his subsequent experiences were interpreted in a way that increased his self-hate. He expressed this in uncompromising terms becoming a troublesome child and an isolated friendless adult with almost constant depression.

He married a vulnerable girl, not unlike his own mother, who had felt sorry for him but his marriage was always in jeopardy because his powers of relationship were frozen. For fear of being like his father he also opted out of all matters of discipline so that the children tended to run wild and this increased his feelings of inadequacy. He survived in work because it was mechanical and demanded nothing emotional. His withdrawal and depression increased steadily over 10 years without any psychiatric or medical treatment (as he 'did

not believe in drugs') and led to a serious suicide attempt which almost resulted in death.

Eventually he began to look for therapy but found this difficult because of his fear of people in authority. By good fortune he met a Christian therapist whom he did not find threatening because she was a woman and because she led him gently through his experiences to a realisation of the source of his problems in early life. She used the interpretations of dreams in a Jungian model which proved invaluable. During this period he learnt the importance of myth and symbol and would describe archetypal figures in his dreams which took him back to his childhood memories. The therapist was facilitating Thomas to find a number of images and symbols, which were bearable yet revealing, as she helped him to find his own interpretations. Inevitably there was a profound positive transference and it was a major crisis when she died before the transference illusions had been resolved. He was then in great danger of relapse and suicide because he had become so dependent on her. She had provided a reason for living and now she (and/or God) had let him down.

He was by this time able to talk a little more to other people and in desperation joined a group studying prayer and daily life. Here he found he could express his profound doubts about himself in an atmosphere where they continued to accept him, and to his surprise he was affirmed as an individual of worth. This led to his own response in gestures of commitment and he learnt a new freedom. He could now risk venturing into situations with people which would previously have terrified him. He

became interested in the 'healing ministry' and recognising his many unresolved conflicts presented himself to a group who each prayed for one of the others in turn. This was an emotional experience which culminated in a symbolic vision of a triangle of lights (not, as one might have expected from his Jungian experiences, a quaternity). These lights could not at first find their place because there was always one which was distorted by the wrong colours and pushing the others out of position. At a point when he thought he could not bear the tension any longer another purer light engaged the distorted light in battle and displaced it. The two other lights (and it is not clear what they represented) then fell into the triangular pattern which Thomas found satisfying and healing. This experience which occurred in the context of group that was praying for him related to his early life. He explains it as Christ battling with the Devil within him so that the other elements represented by the two struggling lights could fall into place in a harmonious triangle. He felt that it was no small achievement to have come through the intensity of emotion involved and it proved a turning point particularly in his family life.

He remained a believing Christian though it was still impossible for him to think of God as Father. He could only worship in an impersonal way amongst a congregation which made no demands and where everything was completely predictable. For Thomas there had been the polarity of being taught Christianity in a home that, in its practice, negated a great deal of the teaching. The paradoxes of the faith were overwhelming but the fear of authority was such

that they had to be believed. God could be nothing if not angry and disciplinarian. The modification of this started with transference onto a therapist who catalysed appropriate symbols. This allowed some of the paradoxes to become acceptable and Thomas emerged a little from his cocoon of self-absorption. The illusions and half truths were left at an unsatisfactory stage when his therapist died but he had recovered enough self-esteem to venture into contact with a group of helpful people. They helped him to conceive a symbolic image to which only he could give a response. Its interpretation demonstrated that it was appropriate, personally meaningful and, because he was willing to change (and had a suitable supportive group) it was also effective.

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CONCLUSION - FROM ILLUSION TO REALITY

It has been seen that there are consistent patterns of learning more of reality which persist throughout life, and which can be traced in a variety of situations where transformation is required. In the three processes of transition which are being considered here, that is, in development, in religion and in therapy, there is mystery which is often connected with recurring and frustrating paradox.

We must conclude by reiterating that paradox is an opportunity for progress, and that symbols provide vital links between apparently irreconcilable features. Symbols need 'space' to be effective and the developmental work of Winnicott provides a template to help our understanding of the processes involved. The conclusion will therefore stress some of the features of paradox and transitional 'space'.

DOGGED BY PARADOX

The contraries of paradox are to be found lurking in every corner of matters concerning soul and psyche. Opposites that are in conflict and which need reconciling are to be found in most writers both on mental health and on religion. They are described by people as diverse as, for example, Kierkegaard, Winnicott, Tillich, Jung, Erikson, Eliot, and Eckhart and many others who have not been mentioned here. It is a condition of vitality to live with paradox and a few of the relevant paradoxes can be restated.

In psychology:
The transitional object is subjective and objective,
Reality and illusion are in the same object,
The infant feels joined yet separate from mother,
Love can co-exist with hate.
In the religious life:
The human and the divine can co-exist in one person,
Freedom and destiny work in harmony,
Joy comes out of sorrow,
The Cross was God in Triumph,

We only gain our soul by losing it,
The grain of wheat has to fall to the ground and die.
There are paradoxes in depression itself:
It is death in life,
It has the same roots as mania,
It is Hell and it is hopeless yet there can be a spark of hope in enduring it.
In therapy:
There are the seeds of reality in the illusions of transference,
The healers are often those most wounded,
Hope may be the fruit of despair,
Depression can lead to a future in fullness of life.

Paradox is part of the problem but can become a means of solving it. There is very little, if anything, in human experience that can be discarded as useless and certainly not the experience of depression which can blossom and create the new sensitivity and personal value of 'wounded healers' . Nor is the ability to help others limited to those who work in a therapeutic profession; it applies to others with understanding, sensitivity, empathy, and tenderness who can awaken trust.

Symbolic thought has been shown to be of value as a means of accepting and working with perplexing polarities. Development depends on bringing together dissimilar elements such as coincidental love and hate, self-absorption and concern and many others. We start to make sense of an ambiguous and confusing world as infants and similar processes continue for a lifetime. The value of symbol and image in helping both understanding and relationship does not diminish but has an essential place in religious understanding and in therapy. We have inborn contrariness which gives rise to vicious circles: fear breeds more fear, anxiety greater anxiety; hopelessness gives rise to further despair and depression can be self-perpetuating. Myths provide many of the symbols that can help in turning these tendencies round so that they start to spiral in the opposite direction. Through symbol, and with the help of other people, paradoxical situations, instead of leading to

hopelessness, can become potential sources of new life, energy and hope.

'SPACE'

Time and 'space' are needed in order to appreciate the connections that can be made between two elements which seem paradoxical or in conflict. Each person must find there the symbols which resonate with their own need and to which they can best respond. The 'transitional space' is an area of freedom where there can be experiment with new experience. It gives the opportunity to 'play' with representative images of the 'other' which is as yet unknown, and to test out emotions in safety. It is the threshold of reality and the doorway to truth, neither objective nor subjective, but liminal and on the boundaries. Therapeutic space does not belong to one person or the other though there is a danger that a therapist may invade it with shock tactics leaving no freedom for the other person to find and 'own' the answers for themselves.

The 'space' may be a place of activity or it may be a place of waiting. In the darkness and lethargy of depression waiting may be all that is possible and the words of T.S. Eliot which echo those of St John of the Cross are appropriate;

'... Be still and wait without hope
For hope would be hope for the wrong thing; wait without love
For love would be love of the wrong thing; yet there is faith
But the faith the hope and the love are all in the waiting.
Wait without thought, for you are not ready for thought:
So the darkness shall be the light, and the stillness the dancing.' (1)

Eliot goes on to describe the Redeemer as the wounded surgeon and the dying nurse and 'the whole earth is our hospital' The wounded healer to whom we look for 'deeper communion in the dark cold and the empty desolation,' so that 'in my end is my beginning'. (2) Just as God is seen

to be most strong in His weakness and most wise in His 'foolishness', so it can be that, through grace, strength and wisdom can come from the weakness and folly of depression.

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APPENDIX 1.

NOTE ON BIOLOGICAL AND NEUROPHYSIOLOGICAL ASPECTS OF SYMBOL

It is a matter of common experience that symbols in. for instance, pictures, poems, stories and drama can so affect our emotions that there is an involuntary physical response. Palpitations, dilation of the pupils, restlessness and salivation are examples of this link between body and mind. The effective power of symbols is reinforced by this kind of somatic effect. Campbell calls mythological symbols, 'affect images which talk directly to the feeling system and elicit an immediate response' (1). The physical response may even affect pulse and breathing 'before the mind follows with its comments on the resonances'. (2)

The biological aspects add weight to the importance of symbols as powerful tools with far reaching effects on every aspect of life. The extent of their influence can be gauged by some of their psychosomatic effects. For instance, fear and anxiety induced by a symbol will alter heart rate, blood pressure, gastric secretion, saliva and sweat, to mention only a few of the physical effects most easily recorded. A tranquil mind with symbols that are reassuring will, on the other hand, reverse any abnormal responses and give resistance to further problems. Some of the references to support this supposition have been collated by Argyle.(3)

There are also descriptions of the psychological treatment of psychosomatic pain using the imagination to

supplement medical techniques and these have been shown to be effective in a variety of conditions.(4) The implications for depression are manifold and complex in view of the constant interaction of different mental functions such as feeling and thought with bodily changes.

A neurophysiological connection between organic medicine and the use of symbol has also been suggested. It is thought that part of the power they have to connect present emotional problems with repressed material from the past comes from the proximity of well agreed neuronal circuits in the brain. (5) It is known that the limbic system circulates and distributes emotional sensations and that it has more anatomical connections with the right hemispheric cortical tissue than the left. Recent work also suggests that affective disorders are associated with right hemisphere dysfunction or imbalance.(6) Developmental studies show moreover that the right hemisphere is more concerned with creative non-verbal and intuitive activities using imagination and integrating the different senses. It matures earlier and has a role in learning through image rather than using concepts and language which are the task of the left side (7).

The proximity of different circuits serving intuition, imagination, affect and emotion, which all have connections in the cortex of the right hemisphere, and which have links during early development, may offer a neurophysiological basis for the effectiveness of work with symbol and paradox. They may set in motion alternative neuronal circuits which make connections with primordial memories and which can also modify affective

reactions.

Another interesting suggestion made by Theilgaard, is that metaphor is particularly likely to reconcile dualities between the concrete and the abstract because the linguistic message goes through the left hand side of the brain whereas the pictorial aspect is received on the right hand side. The feelings aroused will therefore have feed-back from a wide area of latent memory (8). Cox and Theilgaard give a brief summary of some of the work supporting these theories.

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APPENDIX 2 - WOUNDED HEALERS

The idea that illness, and pain can later have benefits which far outweigh the suffering has very ancient roots. Shamanism in many cultures throughout the world demonstrates the immense healing powers that illness can bring. Fleischman draws an analogy between the healers of primitive religious practice who have responded to a calling which initially involved unusual solitude and pain, and those who, throughout the ages, have found an increase in their power to heal after a 'creative illness'. A period of withdrawal and suffering - even to the extent of being near death - gives the 'wounded healers' of many cultures understanding and healing power. (1) Eliot in using the metaphor of the 'wounded surgeon' and 'dying nurse' when writing of Good Friday is following in this tradition .(2) The contrast between our pretensions to be 'sound, substantial flesh and blood' is stark and is meant to indicate how wounded we all are, yet with potential to be healers too.

SHAMANS

There is a very severe 'wounding' before anyone is accepted as a shaman. Amongst North American Indians, for instance, those who become healers are first expected to experience horrifying visions of mutilation or death. Sometimes they are initially so disturbed that they would be described as mentally ill; less spectacularly they become dreamers and lovers of solitude. Jungians have interpreted these experiences as equivalent to meeting the

unconscious and integrating it, as they seem to follow a process that resembles what is known of *individuation*.

The origins of shamanism are uncertain. One estimate (which precludes the possibility of it having sprung up all over the world independently) suggests that it must be over 20,000 years old if it spread from a common source when land masses were joined together.(3) The classical source of information researched by Eliade comes from the practices found in Siberia and North East Asia. Very similar practices are remarkably constant in a wide variety of relatively undeveloped societies with different languages and customs in, for instance, Australia, Africa, North and South America. It is the most ancient and durable of human religious traditions though it has always been superseded as societies became more complex.

THE VISIONS OF INITIATION

The shaman gains powers to help other people through a prolonged and painful initiation illness which results in 'near death experiences' and apparent psychosis. An example from Siberia is given by Mircea Eliade in which the spirit of the would be shaman is carried to the underworld by a mythical bird, cut to bits, devoured by evil spirits and later put together again (4). It appears to be a frightening experience which Grof describes as very similar to the effects of L.S.D. therapy (no longer considered safe because of the danger of inducing irreversible psychosis). In Grof's successful cases the depths of the unconscious where there are primarily images of death were entered but then there was a rebirth

experience (5). Walsh illustrates this with drawings by an artist Harriette Frances who was the subject in early L.S.D. research. (6) Like the shaman, Hariette felt herself to be dismembered as if dead, and then reborn with new powers and psychic understanding.

The powers of the initiated shaman have to be used for the rest of the community. This is illustrated by the story of 'Black Elk' a Sioux Indian who had recurrent severe illness until he accepted his role as healer (7). Even though the shaman usually had an early devastating experience and may have penetrated to the depth of his unconscious, he still had to serve an apprenticeship. During this he had to become conversant with the cosmology accepted by the tribe and its mythology. He trained for his tasks by ascetic practices and solitude. Some of the discipline reported is so extreme that one wonders whether it could be compatible with life. An Eskimo shaman in training in 1922 is, for instance, recorded as having been told by his mentor to sit for 15 days alone in a snow hut with only one drink of water and then for a further 15 days with only one small meal, thinking all the time only of 'the Great Spirit'. (8). There are frequently mystical experiences recorded after this kind of deprivation. The shaman also had to learn to 'journey' inorder to be effective in his practice. These journeys are described by Eliade as 'trances in which the soul is supposed to leave the body and ascend to the sky or descend to the underworld' (9). They were supposed to be flights in a three-tiered universe and are described as visiting other spirit worlds on behalf of the clients. They have been

described as dangerous because the shaman ran the risk of not finding his way back to reality; he could lose his way or demons could overcome him as he penetrated their domain (10). Presumably this is a warning that permanent psychosis can follow as, indeed, it sometimes does after L.S.D. has been taken.

POWER THROUGH THE UNCONSCIOUS

The altered states of consciousness, visions and ecstasies which occur in these journeys can now be explained in psychological terms; the demons are the temptations, fears and anxieties which have to be faced not evaded (11). An interesting comparison can be made with the effects of solitude in the desert. The Desert Fathers suffered from many demons and temptations but their suffering resulted in compassion and kindliness and what Helen Waddell calls their 'humility, their gentleness and their heartbreaking courtesy'.(12) She points out that 'of their spiritual experience they had little to say: but their every action showed a standard of values that turns the world upside down.' They were frequently spiritual healers.

Jung frequently points out that if aspects of the shadow were confronted they lost their terror and the person who accepted them as part of himself was nearer individuation and consequently more effective. In all such initiation the new capacity and psychic ability could be used to hurt or to heal and a choice had to be made. It seems that the support of the community through the illness usually ensured that the new powers were subsequently used for

their good though malevolent powers might be feared simultaneously (13). Eliade maintains that Shamanism 'defends life, health, fertility, the world of light, against death, diseases, sterility, disaster, and the world of darkness'. (14) The prerequisite is the painfulness of self-knowledge through the initiation illness and subsequent travels into the 'world of spirits'. These enable him to make full use of imaginative and empathic powers so that he can enter the world of another's need.

AESCULAPIUS

The myth of Asklepius (or Aesculapius) resonates with shamanism. He was snatched from his mother's womb as she was burning on the funeral pyre and had at least one other brush with death. He journeyed to the underworld, died and was reborn before his healing capability was complete.(15) The Asklepian cult also has many pertinent aspects; the patient was first of all expected to recognise their own responsibility in the illness, 'to own it'. They were then surrounded by creative imagery at the shrine and asked to pay attention to their dreams. They then journeyed some distance to the temple where rites of confession and purification took place and they were invited into the 'abaton' where they stayed in solitude reclining and waiting for a dream that when interpreted would heal them (16). The whole process was concerned with gaining self-knowledge and reordering life. The journeys of Asklepius and of the shamans can be compared with our more comfortable use of active imagination,

dreams and other aspects of therapy. Prayer, too, is now accepted by many as a way of extending consciousness. The wounded healers of shamanism and similar traditions present, however, a warning; knowledge of the kind that gives the power to overcome sickness is not easily gained. The unconscious when it is accessed may have dangerous as well as integrating potential.

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