

A Woman's Journey to Find the Fiery Spark of the Anima Mundi*

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Introduction

Many Korean middle-aged women experience conflict between their role as a good mother and their life as a woman. They devote themselves to competitively sending their children to prestigious schools. When those child-rearing years are finished, they often feel that they have nothing to devote themselves to, and feel depression, emptiness, and an endless longing. Often, they do not know what these feelings are about, especially, when they are worsened by unresolved early childhood trauma. They think if they socially achieve more, such depression, emptiness, and longing will disappear, so they frequently start a new study or work. They pour energy, to which they previously competitively devoted themselves, in order to make their children successful, to a new job or profession and expect it will give them satisfaction. However, they often work competitively, threatening their health. They find that their depression, emptiness, anxiety, and longing do not go away. The case in this presentation is about a woman who was suffering from narcissistic anxiety and depression which had its origins in early childhood and became worse by her recent life experience. Suffering from stress and a sense of competition that she should do everything well, as well as depression and a sense of helplessness, she entered analysis with a couple of psychosomatic symptoms. This client who this far had achieved up to her

접수일 : 2016년 10월 15일 / 심사완료 : 2016년 11월 5일 / 게재확정일 : 2016년 12월 3일

*Presented at a break-out session at the International Congress of International Association of Analytical Psychology in Kyoto 2016.

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ability entered university when she was 50 years old after her children had grown up. She was obsessed by the thought that she should finish everything fast. Within only eight years after she began to study, she obtained her doctoral degree in counseling psychology. However, she had narcissistic depression and anxiety, withdrawal from social situations, unknown longing, and a sense of frustration that due to aging she was not able to efficiently work as in the past. When she reached the conclusion that it was difficult for her to recover with her own efforts, she thought only that God could solve her problem. She tried to resolve the problem by waiting for her moment of success provided by God while praying and reading the Bible. But it was not effective either and it only gave her more guilty feelings. She had immersed herself in the atmosphere of Korean Protestantism which embraced a belief system that considered physical difficulties as sinful. This attempt to find a resolution through her religion made her longing harder to endure.

1. Presenting problems

The client, who we are going to call “So-kyung,” was a 59-year-old female who worked as a counselor. The first time I saw her, she looked very tense. She often made loud swallowing sounds and noticeably moved her head while swallowing. It was not a tic though. When speaking, she rambled. While talking about her childhood, she emphasized “In any case, I was much loved.”

The client stated that she had feelings of inferiority, anxiety, tension, serious lumbar pain, chest pain, helplessness and difficulty with decisions and concentration. Although she had had a sense of inferiority and anxiety since she was very young, she still had all those feelings although she has her PhD (a year before starting analysis). While writing her dissertation, she needed some help from a peer which was a humiliating experience for her. She could not even talk about it with her therapist.

The client started her undergrad in her fifties and she got her PhD with the financial support of her husband and her second son who is blind in one eye due to iritis which he suffered from when he was very young. Even with her degree,

she thought she had no future because she could not find a university to work from and she did not have enough clients.

So-kyung's physical pain started when she was very young and it disappeared when she was acknowledged by her high school teachers. However, making necessary decisions caused her to feel very painful emotional conflict.

2. Personal information about the client

So-kyung had lived with her grandparents from the age of 40 months old until she graduated from high school. She was sent there by her parents along with her younger sister who cried intensely until she was sent back to her parents. So-kyung did not resist her new living arrangement. In fact, she was very well behaved. When she went to her parents' house during her elementary school years, she felt strange and distant. Her younger sister further alienated her by saying that she should go back to "her house." So-kyung was often ill and went frequently between her two grandmothers' and parents' homes. Although she wanted to live with her parents, she did not want to give up her grandparents' love and the comfort of her grandparents' home.

The grandparents' personalities were very traditional and demanding, and they preferred having sons over daughters. Therefore, So-kyung felt she was able to survive emotionally only when she was able to please her grandparents. Her parents were not able to go on school field trips and she felt ashamed of the fact that she had two grandmothers there. She often became ill on these days.

3. Family relationship

Currently, So-kyung is married with two sons. Regarding the grandparents, her paternal grandfather was involved with two women, both of whom raised her. The paternal "second" grandmother was the same age as So-kyung's mother. In her nuclear family, So-kyung had three younger sisters and two younger brothers. Of her five younger siblings, one brother committed suicide due to depression resulting from a disability after an accident when he was 44-years-old.

Her father had been a police officer but later started a failed mining business.

Due to economic difficulties So-kyung had to take a year off school before starting high school. However, her father was supportive of her education. Several times So-kyung made positive comments about her father but So-Kyung rarely mentioned her mother. Late in the therapeutic process, she started to mention that her mother was self-centered and she remembered that her father was sorry about her living with her grandparents but her mother never expressed this.

4. Case conceptualization

So-Kyung had been sent to live with her grandparents before the typical separation-individuation process with a caregiver had been completed. She would still have been damaged due to her mothers' narcissistic disposition if she had remained with her parents. In addition, her biological mother's narcissistic disposition would have a negative effect on the client's normal separation-individuation process even if she had lived with her parents. Development of a sense of self-worth and competency in a young child usually emerges following a period of sensitive attunement of the caregiver "mother" for the baby, being valued by their caregiver and having a "good enough" attachment relationship between the caregiver as well. An archetypal pattern of gradual separation of the Self of the child and differentiation of the ego potential usually is activated in such circumstances, with the child becoming less dominated by the unconscious and more psychologically independent of the personal mother. When the caregiver has learned to regulate her or his emotions within a "good enough" mother-child relationship, healthy emotional self-regulation begins to develop in the child. Curiosity towards the world also begins to develop as that gradual separation from a caregiver occurs. Although So-kyung was bright and spoke well, she had been forcibly separated from her parents and made to wander between the two or three houses without a consistently nurturing and caring mother figure. Given that her mother considered her own emotions before her children's, So-kyung could already have had some emotional problems, such as trying to be a good girl, even before being separated from parents. When sent to her grandparents, unlike her sister, she conformed rather than resisting. She

tried to please both her parents who sent her and her grandparents with whom she had to live.

Although her father and grandfather approved of the client, she tended not to care about her body and to concentrate on social achievements due to her narcissistic tendency and competitive attitudes related to her need for approval. As an adult now, she thought the fact that her body did not function as it did when she was younger was due to her inability and laziness and felt all the more a sense of inferiority and alienation. Her sense of inferiority and alienation worsened her depression and in a vicious circle a sense of inferiority and depression aggravated her physical problems.

Protestantism, the client's religion, emphasizes spiritual transcendence and negatively views what is material and worldly, as many Korean churches believe. From such a perspective, she tried to overcome her complex through praying hard and reading the bible more often and whenever her complex harassed her, she blamed herself for not being more spiritual enough and blame herself even more. In addition, she regarded her desire for success as something evil and tried to overcome it spiritually but when it was not done well, she fell into lethargy together with a sense of guilt and again criticized her laziness. Her traumatic childhood experience was not sufficiently healed and the resulting disturbance in the development of the ego-Self relationship became more serious in outer situations the client disliked, and especially in the transitional developmental stage of middle age.

5. Process

1) Overall process

Her process was done through dream and sandplay work. It was a journey of finding in her relationship with the therapist a strong enough external regulator to initially help her contain the affect until she could learn to do so on her own. It was also a journey of finding an internal container through development of a connection to Self energy, ultimately to resolve emotional conflicts and integrate opposites within the individuation process. The container was not made

from the beginning. Her whole process involved the process of holding the tension of the opposites between her emotions and resolving them repeatedly through integration, just as her moving between two her grandparents' and parents' house in her childhood and the conflict incurred had to be dealt with.

An analogy for her process is a potter's repetitive process of making countless ultra-thin circles of clay in order to build up a container. So-kyung's sand-play work involved making innumerable circles in an attempt to renew her ego by recreating the ego-Self connection through regression to the primal psychic condition. From the prehistoric age, humans have conducted a ritual circling around a sacred natural object such as a tree, a fire, a standing stone, a holy well, a hill top, and a pagoda and what was in the center was the object of veneration and attunement. Such dances were a means to be in tune with an original and absolute being and it is one way that humans have lent their energy to regenerate the earth's powers.¹⁾

The reason why such a process was necessary was that So-kyung's self-esteem was increased when she accomplished something but became vulnerable when she decided to do something that she had previously avoided, or when her seemingly successful achievement suddenly and repeatedly failed which is symbolic of the ego's fall or collapse. Her process reminded of the words of Bessel van der Kolk,²⁾ "We have discovered that helping victims of trauma find the words to describe what has happened to them is profoundly meaningful, but usually it is not enough. The act of telling the story does not necessarily alter the automatic physical and hormonal responses of bodies that remain hyper-vigilant, prepared to be assaulted or violated at any time. For real change to take place, the body needs to learn that the danger has passed and that it is time to live in the reality of the present. As well, parents who had been insecurely attached as children were not predictive of having insecurely attached children

1) Perera SB(2016) : Mother earth body Self. Jungianthology Podcast. C G Jung Institute of Chicago.

2) van der Kolk B(2015) : *The body keeps the scores* : Brain, Mind, and Body in the *Healing of Trauma*. New York : Penguin Books. p12.

themselves.

What was predictive of securely or insecurely attached children was whether or not they could tell a coherent narrative about their early childhood, that is, whether they could answer such questions as “What happened in your early childhood?” and “How did you feel about that?” An inability to create a congruent narrative was an indication that trauma had interfered with the development of the ego capability. As I saw with my client, she was able to talk about the events that happened, but was not able to say how she felt at the time, thus she could not make complete sense of her early experience. Somatization interfered with her connection to the emotions related to the events.

In the same context, the third feature of her process was a healing process through the senses. The body is genuinely the center of the world and the center of meaning as a place where reference, memory, imagination, and integration take place.³⁾ The client experienced a healing process in most sessions through body sensation when she talked while touching the sand or creating a sandpicture. However, when she had severe frustration, anxiety, and somatic symptoms, she sometimes touched the sand for an hour without speaking and then left. Even with her long-held pain of physical separation without the development of a gradual psychological separation she was able to find relief when she touched the sand as if a baby using a pacifier when its mother is absent. It was a kind of transitional holding in the many sand-touching opportunities she took. In that sense, the client experienced healing through the process leading to image formation from the tactile sense.

Even when she could not make a sandpicture due to emotional and physical fatigue, she still touched the sand or sat with her hands in the sand. In particular, she was fond of the silky tactile sense of the dark brown sand from Jeju Island. Clients with severe trauma are not apt to strike upon specific unconscious images from the early period of their therapeutic process but sensory awareness or physical experiences may strengthen their vulnerable ego and activate their

3) Pallasmaa J(2011) : *The embodied image : Imagination and imagery in architecture* : Chichester, WS: John Wiley & Sons Ltd. p145.

individual unconscious, thereby helping them to connect to archetypal energy and images blocked or denied previously. Individual unconscious or archetypal energies experienced in the form of emotions, pain, and anxiety through sensory touch may be expressed in specific images later.

Mara Sidoli notes that when a mother does not sufficiently take care of her infant's emotional needs for different reasons, there is no one to help the infant differentiate and understand her emotional pain, therefore the infant's body plays the role of container for the pain. This process of containing would frequently lead to later psychosomatic symptoms.⁴⁾ Such a phenomenon is consistent with clients who experienced neglect having impalpable depression, anxiety, and physical symptoms without knowing the reason why. Therefore, emotional desires which are not mentalized are cared for in the form of temporal physical symptoms. Girls may have a stronger tendency towards somatization than boys. In the case of girls, heroines tend to have aggression toward themselves and attack their bodies. Therefore, female clients become "a good girl" and sacrifice themselves and devote themselves to satisfying others' needs. The patriarchal culture is one of the elements contributing to such difference between gender. Therefore, all infant desires for emotional care that go unsatisfied remain in the body ; in one way or another. According to Sidoli, in the case of clients with psychosomatic symptoms, their mother's containing function was closed or prohibited when they were young and as a result such function was not able to be differentiated.⁶⁾

Sidoli hypothesized that clients' susceptibility to somatization is consistent with Jung's archetypal concept of unconscious entities with two poles, with one pole expressing itself in the form of an instinctive impulse and drive and the other pole expressing itself in the form of fantasy ; the two polarities of archetypal experiences were split: the instinctive part remained in the body and the

4) Sidoli M(2000) : *When the body speaks : the archetypes in the body*. Roudgledge, London. p97.

5) Ibid. pp97-98.

6) Ibid. p101.

spiritual part became a disembodied, empty image.⁷⁾ It appears that psychosomatic patients lack fantasies. Jung said "...if it is not willingly embodied it manifests negatively in somatic symptoms and phobias."⁸⁾

Sensory communication is a means of communication for infants whose psyches have not been completely developed, and at the same time a means of communication for adults' bodies. In the developmental period that they cannot be understood intelligently, loss of the mother sensually triggers anxiety and panic. The resulting psychological problems existing until adulthood may be effectively solved with a therapeutic approach using the senses and images. This is consistent with Jung's statement that often the hands know how to solve a riddle with which the intellect has wrestled in vain.⁹⁾

Sometimes, the client was unable to create sandpictures or just wanted to create something that would be appreciated about the creation of sandpictures only in persona aspects. These behavioral manifestations seem to be connected to the client's early forced separation from her parents and her strategy to emotionally survive in a strange environment by repressing her needs by containing them within her body. Whenever she needed her parents' emotional care, she became sick. Her pain was the only way for her to receive care. When she swallowed her saliva was like she was gulping down her emotions which her immature ego was not able to cope with. As long as she swallowed it, her body would not move in an unpredictable or inappropriate way.

2) Actual process

So-kyung's initial dream was reported in the second session.

She went to professor H's classroom and it seemed not to be a student of H. While looking into the lecture room, she noticed a student who was her elementary school alumnus. The client did not acknowledge him and wanted to hide.

7) Sidoli M(2000) : p104.

8) Jung CG(1988) : Nietzsche's Zarathustra, 1934-1939. Ed. James L. Jarrett. Bollingen Series XX. Princeton University Press, Princeton. Part I, lecture 4.

9) Jung CG(1960/1981) : Transcendent functions. CW 8 (the structure and dynamics of the psyche), Bollingen series XX. Princeton University Press, Princeton. p86.

She did not go into the lecture room and turned round and round outside.

The male alumnus had been teased that he had a half head because his head was crooked; however, he was smart in his own way. During her middle school years, she had to go 6 km to school but was scared because she had to pass a baby's grave. One day she went home late and the male alumnus of her dream was walking ahead of her. If she followed him she would not be frightened of the graveyard, but would be afraid of a rumor being circulated that she was also a fool, and therefore she went ahead of him and felt fearful. Professor H was her dissertation professor and the client was very uncomfortable with him fearing that he would criticize her. In reality, he praised her for writing her doctoral dissertation well.

Worried that a rumor circulated that she was like a fool because she was with a fool said to have half a head, representing the dream ego, she could not enter the lecture room because the inferior male alumnus (animus) was there. As a result, she felt inappropriateness and a sense of alienation. Of course, there is a connection with her childhood experience of the child's grave and her endurance of her fear. Having been sent to her grandparents, she lacked a sense of security and freedom from all anxieties and worry about making mistakes. Her childhood had died to her.

She placed a jeweled tree in the sandtray in the 4th session and continued to talk while digging a hole in the sand with her index finger. Saying that the silence of sandplay was very comfortable, she buried the gem tree in the sand and kept touching the nearby sand. She said that her peer's assistance with her dissertation was shameful; she became sick with hwat-byung which is one of the Korean names for psychogenic symptoms, was not able to go forward, did not work, and lost her sense of direction. There were several jeweled trees but if she brought too many, she thought she would be blamed by the therapist for doing too much and therefore brought only one. The gem tree in the center of the sandtray symbolizes her need for connecting ego-Self through the tree of life in order to integrate her sense of alienation, inferiority, depression, and anxiety. In particular, this image suggested that a center is needed.

Marion Woodman,¹⁰⁾ a Canadian analyst, describes “possum psychology,” a defense mechanism that operates when one meets the death mother in the form of despair. In these cases when the autonomic nervous system goes into hypoactive mode, the body “falls dead” because it cannot or will not support authentic feeling values over politeness and other persona actions that are used as a decoy. Conscious awareness about the relevance of one’s situation and responses is lost when the ego falls. Manifestation of somatic symptoms often occurs, with resulting unconscious compulsive actions unless the person finds a way to release the energy. An effective way may be through body movement, such as spontaneous dance and, I believe, through movement in the sandtray.

Part of the client’s healing process involved trying to create a container for the feelings that her body had not been able to contain consciously until they could be transformed into psychic energy. As well, she said that she wanted the therapist to be an emotional container for her. For such a long time, emotions were stuck in her body without her being able to understand and process them, and so make them conscious and connected to the traumatic situations she was experiencing. The client described it as a “stinging” in her mind and body. What follows is her process in the sand.

After touching the sand with her two hands for a long time in the 8th session, she poured water and for a long time repeated touching and manipulating the sand.

Her hands seem to have created a container for her negative emotions. It was similar to a potter putting clay on the spinning wheel in order to make a pot, initially making the first circle.

Then the client described an early experience. While she was visiting her mother’s house in her fourth year of elementary school, she went to a stream to swim and fell off the bank and was swept away. She survived by being caught in a bridge. This accident symbolizes well that her mother was not protective or responsive to her and that she abandoned the client to her grandparents. This

10) Woodman M(2005) : *The eye that cannot see. Journal of Archetype and Culture*, Spring 72 (Body & Soul), pp31-42.

rejection was an aching stitch in her body because she was dead psychologically and had to endure it with her body. In addition, in the session when the client talked about this, the sandtray slightly leaked. This suggests that the client's container could not contain negative emotions and unconscious anxiety that the therapist could not contain the client's emotions was expressed synchronistically. Regression into one's basic mental state is an attempt to renew the ego by connecting through the ego-Self axis.

She reported a dream in the 12th session.

She slid with her husband down a very high slope with an angle of 90 degrees... The pastor of her church in the outer world went down the slope on a unicorn from the opposite side and seemed to plunge and the client herself worried about crashing. At this time, the client had decided to provide free counseling in order to get clients for her practice because she had none, a fact which stirred the client's sense of inferiority and anxiety. The dream's "high cliff of 90 degrees" means she was in a too high a place, a place that could precipitate a dangerous fall. According to the client, the pastor of her church appeared to be authoritarian and patriarchal, similar to her own persona. In the dream the pastor plummeted and she was afraid of seeing the resulting crash. Her ego strength was not yet sufficient to face a rapid fall from an unrealistic height. In the next session she created a "humble flower path" with a circle form after touching the sand with both hands. She said that she should go down to a low place and live in a more humble fashion.

This sandpicture reminds of New Grange, an ancient Neolithic structure in Ireland. This structure relates to trying to go into the womblike deepest center of a tomb through the entrance where a ray of sunlight passes through the tunnel leading to the chamber of the Great Mother starting from the entrance during the winter solstice. This form would seem to symbolize a deep place inside of the client where she might find treasures. To do so, she must wait patiently until God releases light to shine on the entrance.

She reported an interesting dream in the 22nd session.

I went to my parents' home and mother was making something by burning

firewood in the fire pot. Brother was sitting next to her and mother said "My son is pretty because you did..." and I thought in my mind, "She should say that my son is good, not pretty because he is a man". By the way, mother was sitting on the fire. Nearby, the fire soared. However, mother did not feel hot at all. The relationship between her mother and her brother looked good.

The client associated this dream with her feelings of inadequacy and alienation. The story that her mother made a fire with firewood in the fire pot and was sitting on the fire reminds of the fairy tale, Hansel and Gretel. In that sense this dream symbolizes her process to overcome her negative mother complex. What is interesting is that her mother treats her son as she might treat a daughter. For certainty, the scene shows that her brother is loved by her mother and this is related to the client's sense of alienation and envy. It is considered a dream symbolizing the process of overcoming the negative mother complex alienating herself. Given that her mother on fire does not respond to the fire suggests that the agonizing negative mother complex in her did not die yet and is alive incessantly and at the same time she was probably undergoing purification and transformation by fire. In the 26th sessions she buried her left hand into the sand and spent 15 minutes with her eyes closed. Finally, she said, "It is a moving feeling as if I have no body."

In the 38th session, a dream making a medicine pot with white clay was reported and I (therapist) was helping her to do it. She made something like a pot-grip but it looked too weak. She completed it and placed it on the table but touched it carelessly and dropped it. She tried to crumble it and make it again but there was a mark of letters written by hands on the cover and at the thought that she was not able to clean it properly she felt ashamed in front of the therapist.

Although her inferiority complex was activated in the dream, it seemed that she would soon become better given that she is making a medicine pot.

This sandpicture was made during the 42nd session. It was similar to the Self picture the client had made in the 72nd session. What is very interesting is that the condition when the light was turned on and the condition when the light

was turned off looked quite different. When the light was turned on, the sandpicture is a circular shape by the candle but did not look like a Self picture because centralization was not made in the circle, but with the light turned off it looked as if the center was being made. The client turned off the light. It might mean the client had given up her conscious centered attitude and was able to look at a deeper thing. She said that the chest and back pain which she felt when she was anxious had decreased.

Trees have the appearance of a container as if spreading their arms and hugging to contain. Furthermore, the green color has a symbolic meaning for her. It represents passive instinctive energy and the healing potential (Hildegard of Bingen, “viriditis”) in relation to a potential calming influence on her anxiety and psychosomatic symptoms.

The client said this picture (session 45) reminded her of her first sandpicture which was like a tree with 12 kinds of fruits, suggestive of the Engary Riverside in Ezekiel.

In sandpicture #45, the plate below the pearls is like a bowl with a candle light. The pearls symbolize sublimation of pain. If we think of the natural process of the oyster in pearl-making, the pearl is part of that innate self-healing function as the oyster attempts to stop the irritation from the foreign body that has entered its shell. Remembering past pictures, we see that the client had begun to make a container in the fourth session because she needed a container for her pain that had been manifested in her body for so long; now it was time to sublimate it.

This sandpicture was made in the 52nd session. Although covering the entire sand with figures like grass often means to defend or repress something in the unconscious, this client’s sandpicture was as if dry and barren earth had been revitalized and new verdant grass was growing upwards smoothly and abundantly. The client said that if she lies on it, her body could relax without pain any longer. It is like the land when Demeter found Persephone. This grass led to the dream on a silk blanket in the next session. In the dream, heart-shaped balloons of foil were connected in a line which changed into a blanket smoother than silk.

Its zipper, large and rough, partly touched her neck. In the previous session, it seemed that she had this dream because she touched the new sand from Jeju Island. She prayed for God's presence and came across an image of going into a blanket which was like a cozy cotton cloud. The grass and silk blanket seem to softly cover her feelings originating from her childhood, such as loneliness, being envious of her friends who lived with their parents, inferiority, longingness, etc.

She reported that making decisions became easier and she was able to make decisions about several things. She said it was as if she had a greater being inside of her. She began Gukseon-do exercise. She often made soybean paste and did house chores but did not feel tired. She felt good just with touching the sand, not having to do something in the sandtray. She determined she would live life as it was given to her just as she was. In this session, dark sand was prepared from Jeju island. Many clients responded positively to this sand because, although it looked rough visually, its tactile sense was smooth like silk. The client touched this sand for the first time in this session. The client who was often working in a sensory-motor way seemed to experience containing through this sand. The smoothness she felt through her senses seemed to make her feel accepted and contain her emotions. The crude and rough zipper imaged in the dream appeared to symbolize an aspect existing in her life that she did not like but had to accept.

In the 60th session, the client reported a dream symbolizing the alleviation of her father complex related to her approval need from father figures. In this dream **her father-in-law died first and then her father died. Rotten water flew from the body of her father-in-law.** The client had an opportunity to participate in a collage workshop in Canada. When making a collage, she wanted to make it splendidly well to be approved by others rather than listening to the hands and therefore brought many nice pictures but she could not feel satisfied with her work. She determined to do what she was able to do and restarted a new collage. She was deeply impressed by the dignified and majestic posture of the mountain goat in the collage. She had seen Moraine Lake in the Rocky Mountains and

realized that it is always there even when being hidden by heavy snow. She said “I thanked God for saying that there is something beautiful and wonderful in me. There was no need to be approved any longer.” Her feelings of guilt, helplessness, inferiority, and anxiety were much. Light was entering her life. She mentioned the previous sandpicture when she had lit the light of creation in the darkness of pitch black in session 38.

In the 64th session she reported a very impressive dream.

I sent four or five children aged one, six, and seven years old somewhere and then made a phone call to them because it was time to come back. I saw from a high place that down below an old Buddhist nun was bringing the children back. The nun was a robust woman in her 50s. She was wearing pink and purple clothes that were sewed up partly like a piece of ramie cloth. She was using a stick and wearing glasses. I was also wearing Buddhist clothes. Thinking that the nun would scold me for sending only children, I said proudly that I brought up children well and was able to send them alone and made a rather bashful facial expression. A Buddhist ceremony was held centered on an old monk sitting on the sofa. He read page nine of chapter nine like a worship of Protestantism. I thought to myself that it was done like public worship at a church. The children beside the site where the Buddhist ceremony was held formed a triangle and looked at each other, laughed loudly, chattered, and took pictures.

She said the Buddhist nun was like the therapist. She associated the children in the dream with her doctoral study started six to seven year ago. Furthermore, she connected it to her children in reality whom she brought up well. She was proud that they were brave and independent. In the dream, the children were able to go themselves and they were taking pictures to celebrate it. The chair the old monk was sitting in was the same as the one that the therapist was sitting on.

The old monk was a Self figure. This was more clear in the subsequent sessions. Since starting Gukseondo she had had a fever, and good circulation of blood. She also experienced a substantial decrease of mental conflict which previously was aching. She came to accept her life like when she experienced the

holy spirit. In addition, as if symbolizing vitality was created resulting from blood circulation of the body, in this sand box, she created a sandpicture of vitality of greenness and huge trees connecting the sky and the earth, in other words, a sandpicture of giving stableness (#67). She stopped worrying about being capable or narcissistic and she began to feel her body. Actually, she said "I do not worry about making mistakes and not doing well. I don't feel awkward for conversing with my mother and feel comfortable."

Gukseondo is a Korean traditional training method to become a person of the sky, a spiritual person, through body training, in other words, an attempt to achieve totality of life.

The connection with the Self energy in the dream led to the mandala sandpicture with a hexagonal center two sessions later.

This sandpicture made in the 72nd session is similar to the one created in the 42nd session. She said that the sand seemed to be changed to Jeju island sand for her while touching the sand as usual in this session. She needed two goats and two angels but there was only one of each of them so she used a different figure for the missing ones. "The goat during my trip to Canada was very nice and dignified and looked as though it was looking at the sky honorably. Before, I did not raise my head and did not open my eyes due to shame and tiredness, but now I do. All of them are like figures related to God. The whirlwind figure is like God who appeared in the shape of the sun. It seems that I am in the box in the center (There were several pearls in the jewel box, prior to the client's using it). I became an existence like the pearls. Not being proud and being insufficient, the pearls have their appearance themselves. Because it is a new birth, all including God seem to celebrate it."

As a devout Christian in a Korean church, she was used to talking about the presence of God in her daily life, so her statement did not seem inflated. Profoundly moved, she turned off the light, and sat without saying anything.

She had created a beautiful Self container which was able to contain her pain, anxiety, and narcissistic wound through connection with the Self energy. She had been anxious about not being accepted when she was not competent, and

she could not go back home when she was competent because she had been abandoned by her parents for the reason of her being able. Now she raised her head like a goat. God appeared and it showed her smallness but paradoxically she became confident and honorable. This is a wonderful example of a Self picture in sandplay and it is also well connected to her Buddhist monk dream in an embodied way. “Dora Kalff, the creator of sandplay therapy applying analytical psychology, presented and discussed twenty four sandtrays which she described as, ‘Images that are beyond the shadow and touch the original Self’.”¹¹⁾ According to her, a Self picture tends to hold a circle and a square, have a configuration with the up and down and the left and the right or appears as figures. However, the configuration of appearance is not enough to determine whether Self energy has actually constellated or the psyche has just presented a vision for the future developmental goal. Emotions, the stages of therapy, and therapeutic relationship have to be consistent. Here and now where the Self picture has been made, both the therapist and the client should feel numinosity. The feeling of another existence having entered, of being connected with a spiritual being, and experience of awe and relaxing together and feeling some strong energy are reported. Sometimes it is experienced as a still point transcending time and space.¹²⁾ Although in the 42nd session as well, similar sandpictures were made using the same candles in the same place and photographed with the same camera, the light then and the light of this session feel different.

This Self picture created by the client has a form of mandala with a holy center which is one of the forms symbolizing an intrinsic being containing religious and alchemical transformation and opposites.¹³⁾ At the center of the mandala, there is a jewel box containing pearls. In the 15th session, the same jewel box was in the sandpicture suggesting the New Grange structure. The pearls are the result of overcoming the pain of the body and it is a feminine symbol. In ad-

11) Kalff D(1988) : Beyond the shadow. *Archives of Sandplay Therapy*, 1 : 87-97.

12) Weinberg B(2015) : The still point : That is where the dance is. 23rd Congress of International Society of Sandplay Therapists.

13) Jung CG(1953/1993) : CW12, The symbolism of Mandala : concerning the Mandala. Bollingen Series XX. University Press, Princeton. pp95-101.

dition, the pearls are in the hexagonal golden box symbolizing a feminine number. It is also “the One as the pearl of great price, the hidden treasure, the treasure hard to attain”.¹⁴⁾ The ego-Self axis is suggested through the tree.

This sandpicture also indicates a fiery spark, which is like the *lumen naturae* of the *anima mundi* coming out from the alchemical black matter. It reminded of the “black soil of Egypt” by Fideler. It is spread by the River Nile. It was as if the gods’ black soil that was embodied was lifted out of the deep holy water, the stream of life, and then became ever more fertile by the sun, embodied from the gods’ vitality and the power of the universe.¹⁵⁾

The client does not need to criticize her body as lazy and unable any longer. It is because she experienced the light of Nature, the magic of nature. Light is firmly located in the dark earth and at the same time is strongly bursting out and shining toward the sky. It was done through imagination and touch by the hands, a communication method of the archetype. It symbolizes magic power connecting with the energy of the *anima mundi*. As Jung said, “man himself has ceased to be the microcosm and his *anima* is no longer the consubstantial scintilla or spark of the *Anima Mundi*, the World Soul.”¹⁶⁾ Her monotonous and tough life starts to create sparks now. What is very impressive in this sandpicture is that the client synchronistically discovered pearls placed by someone else in the gem box in the center. Pearls are precious gems created after a long period of pain and endurance in the sea. They are symbols of transformation, providing further evidence that this sand picture is a Self picture. The light of Nature hidden in matter now confirms that this is a symbol of the ego-Self axis through the Christmas tree symbolizing God through Jesus coming down from the sky. It means that the jeweled tree brought by the client in the first session, is the genuine embodiment of the tree of life, the world tree, the *Axis Mundi*.

14) Jung CG(1960/1981). p194.

15) Fideler D(2013) : *Restoring the Soul of the world : Our living bond with nature's intelligence*. Inner Traditions, Rochester. pp72-73.

16) Jung CG(1978) : Psychological commentary on the Tibetan Book of the Great Liberation. In *Psychology and the East*. Bollingen Series XX. Princeton University Press, Princeton. p104.

Reflecting on the 38th session in which she made a pot in the sandtray, the client reported a dream of making a pot preparing medicines with clay and containers made with soil emerged in the sand scene. She made Korean soy sauce with Jack's bean and the bean became a tall tree connecting with the sky and pearls. A handful of beans thrown out the window because they were worthless became a space tree and pearls.

For symmetry, the client tried to find identical figures but they were not available on the shelves and had to be replaced by other things. I had a sense of what was meant by it psychologically, that not being perfect could be accepted by the client. It was now possible for the client to accept her limitations and imperfections that exist in a life. That she could accept them is actually shown in the sandpicture. It can be said that this was part of her process of individuation.

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Fig. 1. Sandpicture 1(session #8).

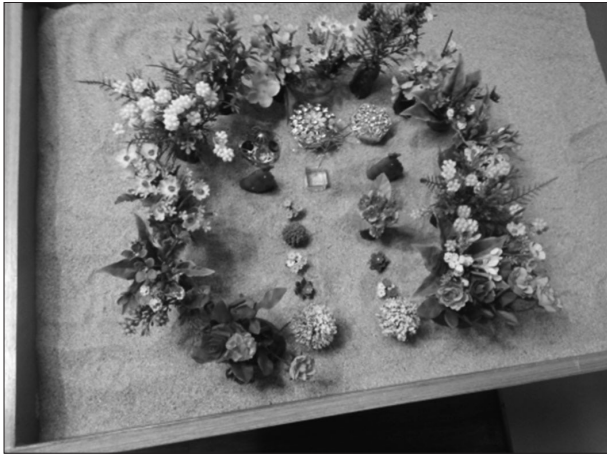


Fig. 2. Sandpicture 2(session #12).



Fig. 3. New grange in Ireland.



Fig. 4. The entrance of new grange.

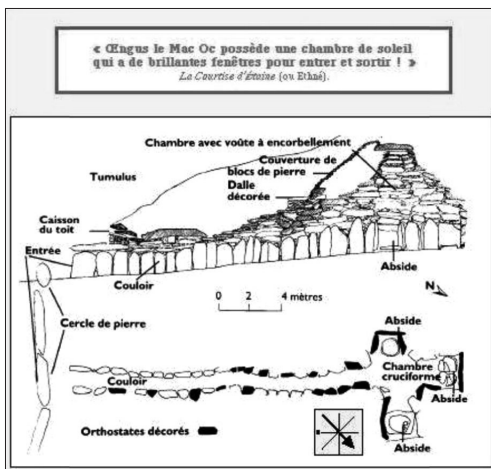


Fig. 5. O'Kelly M(1982) : Newgrange : Archeologie, art et légende. Londres, p27.

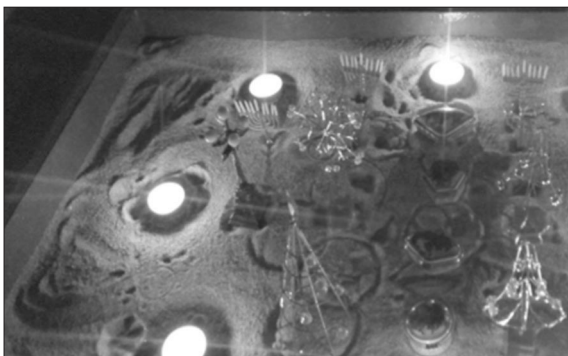


Fig. 6. Sandpicture 3(session #38).



Fig. 7. Sandpicture 4(session #42).

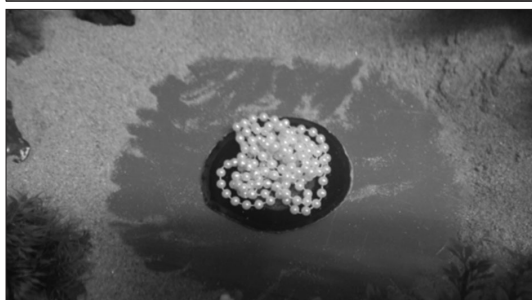


Fig. 8. Sandpicture 5(session #45).



Fig. 9. Sandpicture 6(session #52).



Fig. 10. Sandpicture 8(seesion # 67).

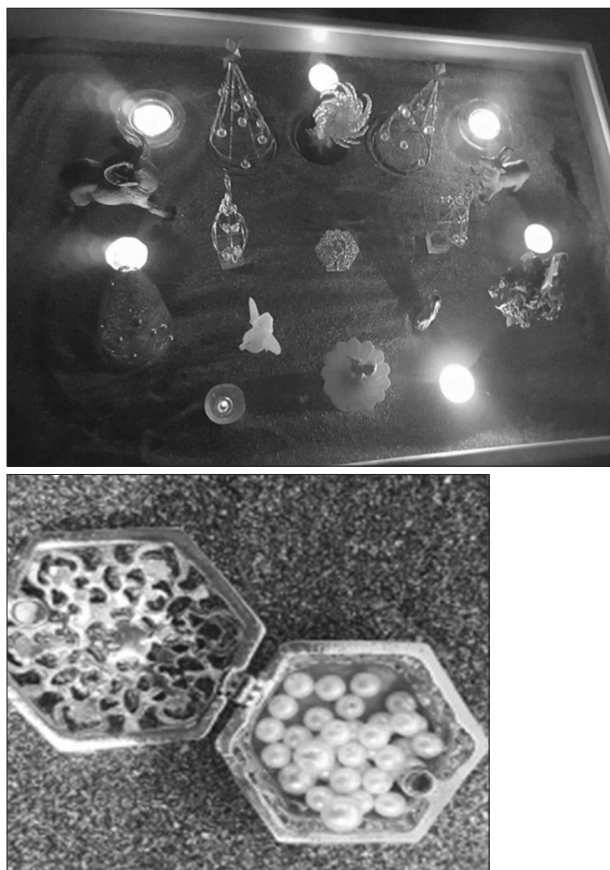


Fig. 11, Sandpicture 9(session 72).