

## Clinical Implication of Images of Island : Based on Dreams, Sand Trays and Art Work of Four Korean Women \*

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### Abstract

The purpose of this paper is to illustrate the nature of Objective Psyche based on island related case materials. Theoretical background starts with psychological meaning of islands, a kind affective symbol rather than cognitive image, and creation myths as the story of man's awareness of the world; Chaos as archaic identity (unconscious), islands as emergence of the ego from unconscious. In alchemical symbolism, island related to coagulatio, the operation which turns something into earth, the realm of ego. In addition, related parts of Hindu creation myths, Korean giant woman creator *Sulmoonde-halmang*, and legends of "Relocation of Island/Mountain" will be presented to integrate with case materials.

Case A : Starts with a dream of killing a huge dragon and dead body became an island. The dragon in the water was seen as Spirit of Mercurius, the autonomous spirit, connecting of the ego with the Self. The act of killing related to Primal being which needs to be killed to be transformed. Myths of Eskimo, The Eagle's Gift, the giant woman creator in Korea, and Marduk, the Babylonian hero will be integrated.

Case B : Prior to introduce six island images in sand trays, a dream of a giant serpent (python) wound around her body will be presented to portray her situation.

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By relating Jung's "The Sermons to the Dead," her effort to make the solid island regarded as an act of bringing order out of original oneness (*pleroma*). Then stresses the importance to coagulate archetypal image

Case C : A vignette of active imagination seminar where island image emerged will be described. Her endeavor of focusing on inner image related to the Hindu Creator, Cherokee creation myth, as well as *Sulmoonde-halmang*. As a motif of growing island, Samoan creation myth, and Legend of Mountain, Mai were incorporated. Colors in her art work regarded as expression of inner need, and importance of expressing inner feeling images as a mean to coagulate volatile emotional and spiritual content.

Case D : A dream and art work of terminally ill woman; embracing the tip of the island with gushing up water will be presented. Her island and replenishing water image regard as "an immortal body," corresponds to the Philosophers' Stone for she accepted her death peacefully after the dream. Also related to "The Mercurial Fountain" in *Rosarium Philosophorum*, and *aqua permanence*, an allegory of God.

**KEY WORDS** : Island · Serpent/dragon · Creation myth · Alchemy · Objective psyche.

## Theoretical Background

The psychological meaning of island may express "insularity as alienation, self-absorption or inaccessibility", also "a state of introversion, a blessed retreat from inundating stimuli, or the capacity to stand alone."<sup>1)</sup> Islands may also express the emergence of the ego-complex from the primal water.<sup>2)</sup>

In this presentation images of island are regarded not necessarily on a topological cognitive and intellectual level but as a kind affective symbol which embod-

1) Ronnberg A(Ed. 2010) : The Book of Symbols : Reflections on archetypal Images, TASCHEN, Germany, p124.

2) Jung CG(1960) : CW 8, The Structure and Dynamics of Psyche, Princeton University Press, p387.

ies and effuses a complex configuration of feelings.

Von Franz refers to creation myths as “unconscious and preconscious processes which do not necessarily describe the origin of our cosmos, but the origin of man’s conscious awareness of the world.”<sup>3)</sup> For her, psychological meaning of Chaos in creation myths is archaic identity (unconscious), and the between the two (heaven and earth), the place for the ego is created. Water usually comes first, then islands and then continents.

### Island as a Germ of Consciousness

Jung portrays the emergence of the ego from the unconscious as islands, which are still surrounded by the ocean, whereby the original wholeness (pleroma) gradually turns into a solid continent (ego).

The light of consciousness has many degrees of brightness, and the ego-complex many gradations of emphasis. On the animal and primitive level …as on the infantile level, consciousness is not a unity… it is still like a chain of islands or an archipelago.<sup>4)</sup>

Images of island can relate to *coagulatio* in alchemy, “the process that turns something into earth. It is heavy and permanent, of fixed position and shape… Thus, for a psychic content to become earth means that it has been concretized in a particular localized form; that is, it has become attached to an ego”.<sup>5)</sup>

In Hindu creation myth the Creator was churning or stirring the Primal Sea to create the world. Gods and genii churned the ocean of milk, using the great serpent (*Sesa-naga*) as a rope and the Slow-Mountain (*Mandara*) as a churning rod. “From this churning process various objects coagulated out like butter from cream. This same image is given a psychological application in the Upanishads. Like the butter hidden in milk, Pure Piousness (*vijnanam* : the state of Atman as Brahman,

3) Von Franz ML(1995) : *Creation Myths*, revised, Shambhala, Boston, London, p5.

4) Jung CG(1960) : CW 8, *The Structure and Dynamics of Psyche*, Princeton University Press, p387.

5) Edinger E(1985) : *Anatomy of Psyche: Alchemical Symbolism in Psychotherapy*, p83.

sheer bliss) resides in every being.”<sup>6)</sup>

Like the Hindu creation myth of coagulating the world, the whole early process of the ego emerging from its original state of oneness (*pleroma*) can be seen as an action of constant churning and stirring to coagulate the ego. Archetypal images such as original oneness or primal water can proceed only to encounter them as incarnate, concrete and personal forms.

Case material will be presented various clinical situations of original oneness (*pleroma or unconscious state*) and how they coagulate or transform from their primeval state to incarnate in concrete forms.

### Island in Korean Creation Myths and Legends

According to several versions of Korean creation myths which have been transmitted by shaman's songs in the Southern Coast of Korean peninsula as well as Jeju island, there was a giant woman called *Sulmoonde-halmang or mago* (麻姑)-*halmang* (means an old woman, the great grandmother or goddess) who carried the mud in her apron, or brought the mud by using a shovel from bottom of the sea to make Cheju Island one of the biggest islands in Korea.<sup>7)</sup>

Other related material regarding the creation of islands in Korea are, legends of “Relocation of Island/Mountain.” As a means to go to better places, their way of relocation varies : by flowing (through river), flying (like birds), walking (like humans), or growing (like plants).<sup>8)</sup>

The purpose of this presentation is an attempt to portray the development/ evolution/transformation processes of consciousness in the human psyche by integrating islands related images from clinical materials with creation myths and alchemical symbolism.

6) Edinger E(1985) : Ibid, p84.

7) Hyun YJ(顯容俊, 1976) : *Legends of Cheju Island* (濟州道傳說), Surmoondang.

8) Choi NO(崔來沃, 1979) : *Dongguk Yeoji Seungram* (東國輿地勝覽, 1481), Vol. 34, Im-peecho (臨陂條).

## Clinical Material

The following case material is an excerpt of island related material of four Korean women. Two of them are the presenter's analysands (A & B). One of them is a student in the active imagination seminar (C). The last one is a supervisee's case in the alchemical symbolism seminar (D). In order to portray how images of islands could "become unconscious conscious" and/or "become attached to an ego" in different clinical situations, I will describe the background of each case and their unique situation as briefly as possible.

### Case A

Case A was a woman in her early 40s. She was suffering from severe depression. Due to her financial situation, I met her once every other week. She brought the following dream when her feelings of despair had somewhat lifted in the 21<sup>st</sup> session.

Dream of case A : I saw a huge snake or dragon-like creature in foggy water. It was big and long and looked like a bridge, of which I could not see the end. To kill it, I kicked the dragon as hard as I possibly could. The creature flew and landed down at some place as an island.

The dream starts with a huge snake or dragon. Dragon is a common character, both in mythology and dreams. A dragon in foggy water makes a dragon's impersonal nature even more mystical. According to Jung, "dragon in the water is the autonomous spirit of the archetypal psyche, the paradoxical manifestation of the transpersonal Self"<sup>9)</sup> what he called the Spirit of Mercurius.. The Spirit of Mercurius in alchemy means "nothing less than the connecting of the ego with the Self, the fulfillment of individuation. Lesser aspects of the elusive Mercurious appear in the effects of all autonomous complexes. The assimilation of a complex

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9) Jung CG(1967) : CW 13, *Alchemical Studies*, Princeton University Press, p239ff.

is thus contribution to the *coagulation* of the Self.”<sup>10)</sup>

In case A’s dream, an act of killing seems to be the most important theme, and the dragon in this dream can be considered as *prima materia* or the Primeval being which needs to be killed to be transformed. In many creation myths, we can find the similar motif of killing and the victim’s body became an island. In the Eagle’s Gift by Knud Rasmussen, the Father Raven, the first creator, helped human beings to kill the sea monster. He cut it into bits and threw them around. And they became islands.<sup>11)</sup>

Psychologically the destruction of a gigantic primeval being represents “an aspect of a preconscious totality”<sup>12)</sup> which needs to be destroyed for the sake of the further development of consciousness. “Every step forward toward building up more consciousness destroys a previous living balance,” and “*it is not possible to create something without destroying something else at the same time.*”<sup>13)</sup>

In her dream, the scale of her dream ego is more like *Sulmoonde-halmang* or *mago* (麻姑)-*halmang*, the giant woman creator in Korea. In contrast to *Sulmoonde-halmang*, who was not killing anything but performing a simple task playfully. A’s dream ego was killing the dragon like Marduk, the Babylonian city-god in 2000BC who killed Tiamat in a form of huge serpent, a drawing based on a seal-cylinder in the Brit. Museum, adaptation of reproduction.<sup>14)</sup>

By killing the dragon, Marduk began to assume greater importance, till he finally became the principal god of the pantheon. For A, to kill the dragon (primeval being) and transform it to an island (place for ego), we could speculate that that she might have a chance to assume greater importance in the future, like Marduk.

10) Edinger E(1985) : *Anatomy of Psyche : Alchemical Symbolism in Psychotherapy*, pp85-86.

11) Von Franz ML(1995) : *Creation Myths*, revised, Shambhala, Boston, London, 1995, p33.

12) Von Franz ML(1995) : *Ibid*, p160.

13) Von Franz ML(1995) : *Creation Myths*, revised, Shambhala, Boston, London, p160.

14) Harding E(1948) : “An Old Tale Retold: Creation Myths of Babylonia,” *Spring*, The Analytical Psychology Club of New York, Inc., p67.

## Case B

Case B is a woman in her late 30s who had a procrastinating tendency (i.e. problem of completing her thesis) with somatic symptoms (i.e. overeating/weight gain, sweating) associated by anxiety of relating to other people.

During two and half years, I met her once a week during the early part of her analysis, then once every other week. Since she wanted to work with art, movement, and sandplay rather than dreams, she rarely brought dreams. But she remembered the following dream vividly, two months into her analysis, while she was visiting her parent's house during the holiday season. I will present the dream first before presenting island images to describe what needs to be 'coagulated' in her case.

A giant serpent (python) came into my bedroom through the window, climbed up and wound around my body. As I was feeling the snake tightening and loosening, I laid there as if I was dead, trying not to be threatened by it. After it had wound all around my body from the feet to the head, it lay next to me and started molting its skin. The color of the skin was grayish black inside with a plastic like substance. Outside it was beige as an egg shell and of sand like substance.

As a child she once was threatened by a snake. She did not like it for its shape and crawling movement which she associated with her mother, being wound up by the snake from the feet to the head with the Chakra System, and the molting skin as symbol of her new birth related to her recent development of growing maturity.

Even though she was attending a graduate school away from her hometown to become a professional woman, she was not able to separate from her parent. In one of her active imagination sessions, she described her feeling as a piece of chewing gum crushed on the wall. This image portrays well her helpless feelings regarding separating and distinguishing herself from the original oneness or *ple-roma* state.

The image in her dream resembles what Edinger called lesser *coniunctio*, the

union of opposites that have been imperfectly separated. One of the alchemical pictures from Maier's book *Atalanta Fugiens* (1618), "The Dragon Kills Her the Woman and She Kills."<sup>15)</sup> The symbolic idea behind this story is that it leads to death and extinction.<sup>16)</sup>

### 1. Sandtrays of Case B with island images

During the two and a half years of analysis, she made altogether 38 sandtrays. I will present 5 trays, which contain an island image and which she created during the latter part of her analysis. By the time that she ended the analysis after completing the last tray, she could finish her thesis and she moved on to the next part of her life.

Sandtray images are like dream materials. They consist of many different layers of meaning and rich symbolism. In this presentation, I will focus on island images only to demonstrate how her pleroma state was gradually coagulated and transformed.

(Sandtray # 13) An island (nothing in it) fortified with various stones.

(Sandtray # 18) Same tray as # 13 with stones in a circular shape. A figure of yoni and lingam placed on top of the island

(Sandtray # 21) Same island as # 13 but less fortified. Island became more livable. Vegetation on the island, a water fountain, a silver egg, a gold coin, a tombstone, and an incense burner.

(Sandtray # 25) Three islands fortified by different materials such as stones, wood sticks, flower trees. All islands are connected, on each island, different shape of incense burner on the top of each island. Two lit candles, a lotus, and various old wise men on four corners.

(Sandtray # 34, the last tray) Place a white feather ribbon around the island. Various beads and necklaces from the sea shore to the top of the island. A round birthday cake with 6 candles, an incense burner, and two owls on both sides.

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15) Edinger E(1985): *Anatomy of Psyche: Alchemical Symbolism in Psychotherapy*, pp212-213.

16) Edinger E(1985) : *Ibid*, p214.



Every time that she was constructing the island, she made a special effort to make the island more solid by adding water, and she used a broom to make the shore clean. She then added pebbles around the shoreline. This act of making the border clean and firm can be seen as an act of bringing order out of chaos (pleroma). In the Sermons to the Dead, Jung discusses why we need to be distinguished from pleroma, "If we do not distinguish, we get beyond our nature, away from creatura. We fall into indistinctiveness which is the other quality of the pleroma. We are given over to dissolution in nothingness."<sup>17)</sup>

According to Edinger, "An important archetypal image has not undergone personalization or coagulation through a personal relationship and retains a boundless and primordial power that threatens to inundate the ego if it is approached. That part of the archetype to which the parent has no relation will be left largely unrealized in the realm of eternal forms, not yet incarnated in the child's history."<sup>18)</sup>

In both cases, my analysands A and B were in some way over-protected. For them, the transformation of the primordial being (Python/dragon) seems to be the prominent feature. The emergence of an island image can then be seen as a transformation of the primordial being, representing certain aspects of parental archetypes. By encountering and dealing with such images, the inundated ego slowly becomes more solid.

### Case C

C was a professional woman (as well as a graduate student) in her early 40s. She was going through a personal as well as a professional crisis. The following material is the description of her experience in the active imagination seminar.

When she closed her eyes to focus on her inner image, she first saw blood like a red sky, then black horizon underneath, and then she noticed something sticking out from the black horizon. She opened her

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17) Jung CG(1963) : *Memories, Dreams, Reflections*, Edited by Aniela Jaffe, Pantheon, New York., appendix, 5, p380ff.

18) Edinger E(1985) : *Anatomy of Psyche : Alchemical Symbolism in Psychotherapy*, p98.

eyes and drew the first picture. I asked her to focus on the sticking out image. She closed her eyes again to see what it could be. She zoomed in to an unknown image. Then she saw it was a rocky island which was surrounded by the dark sea and getting bigger. She opened her eyes and drew the second picture. As she was drawing the second picture, she found herself adding another small rocky island next to it, and she added trees to both islands. As she was finishing the second picture, she stated that “people can live here now.”

In spite of the agony of being in crisis and confusion, she tried hard to focus on her inner image. Her endeavor was somewhat like the Hindu Creator, churning the rod to coagulate the sheer bliss. In her case, she used her mind as churning rod to coagulate the confusion. Her striving ego can also be seen as the “Earth Diver” or “Water-Beetle” in a Cherokee creation myth<sup>19)</sup> as well as Sulmoondelalmang who brought a morsel of mud from the deep water.

In her second drawing, the unknown object revealed itself to be an island. It became not only bigger, but also added another one. Related myths regarding the growing island (from little black spot to rocky island to 1 livable island) can be found in Samoan cosmogony. There were no sea, and no earth. But where the God Tangaloa stood, there was a rock which grew out and created all things.<sup>20)</sup>

A similar motif of a growing rock/mountain can also be found in one of the versions of the legend of Relocation of Island/Mountain in Korea. According to the Legend of Mountain, Mai (馬耳山), literally means horse’s ears, which is located in Jinan in Chunbook Province in the southern part of Korea. It consists of two separate rocks. One is bigger than the other. The bigger one is male (husband), the smaller one is female (wife). They decided to grow up by taking turns.<sup>21)</sup>

In her pictures, color seems to be another important aspect. When she closed her eyes, the first image she encountered was a blood-like red sky, then a black

19) Edinger E(1985) : *Anatomy of Psyche : Alchemical Symbolism in Psychotherapy*.

20) Von Franz ML(1995) : *Creation Myths*, revised, Shambhala, Boston, London, p289.

21) Choi NO(崔來沃, 1979) : “Legends of Relocated Mountain in Korea (山移動說話研究)” *Journal of Kwanak-Urmoon*, Vol. 3, Seoul National University.

horizon. A strong contrast of red and black seems to be standing out in this drawing. Colors are an expression of affective aspects of the human psyche as well as spiritual qualities. Psychologically blood-like red color can signify “the ordeal of enduring intense affect. If the ego holds, the ordeal has a refining and consolidating effect.”<sup>22)</sup> and the color black could be an expression of nigredo, the state of confusion (depression). And between the Two (opposites), the Third emerges : germs of consciousness.

Kandinsky describes beautifully the value of colors which express an inner need. “Color is like the keyboard, the eyes are hammers, and soul is the piano with many strings. The artist is the hand which plays... And it is evident therefore that color harmony must rest only on a corresponding vibration in the human soul; and that is one of the guiding principles of the inner need”.<sup>23)</sup>

As she was completing the second drawing, she found herself humming a song “A Baby in an Island Village,” a kind of lullaby in Korea. It is about a baby sleeping soundly to the sound of the sea and a seagull in an island village. She reported later that she felt so much relieved, reassured that she gained a sense of solidity again and was able to see the chaotic situation objectively.

The case of C shows how active imagination can produce the colors, which correspond to the inner need to connect with the outer world by means of related or analogous images and to coagulate volatile emotional and spiritual content. Jung mentioned the importance of expressing inner feeling in his memoirs : “To the extent that I managed to translate the emotion into image-that is to say, to find the images which were concealed in the emotions-I was inwardly calmed and reassured.”<sup>24)</sup>

## Case D

D was a woman in her late 60s, diagnosed with terminal lung cancer. Her treat-

22) Edinger E(1985) : *Anatomy of Psyche : Alchemical Symbolism in Psychotherapy*, p38.

23) Kandinsky W(1977) : *Concerning the Spirit in Art*, New York, Dover Publications, p24-25.

24) Jung CG(1963) : *Memories, Dreams, Reflections*, Edited by Aniela Jaffe, Pantheon, New York, p177.

ment team in a hospice setting informed her to prepare for the last part of her life (this is a case of my supervisee in a graduate school program).

The following dream occurred when D was extremely anxious about her imminent death. She reported the dream to the (volunteer) therapist, my supervisee.

I was embracing the tip of a mountain by using my entire body, and I noticed water was gushing up from a cleft of a rock on the summit. As I looked down, I saw that the mountain was surrounded by the shimmering and serene water. I realized the source of that water was the gushing up water from the mountain top. The scene was so beautiful that it made me feel very much moved and comforted.

The therapist suggested to D to portray the image and impression of the dream by using art material. D selected colored modeling clay and a paper plate to create her dream image. After completing the art work, D attained peace of mind, ready to accept her death.

Since the mountain top, which D was holding, was surrounded by the water, it can be seen as an island. As I already mentioned, in alchemy the image of an island is regarded as *coagulatio*. According to Edinger, “*coagulatio* dreams sometimes occur at the approach of death, as though to express the meaning of the incarnation now ending.”<sup>25)</sup>

In the patient’s dream, the image of holding the top of the mountain by using her entire body can relate to the idea that “an immortal body, expressing an ultimate *coagulatio* of the spirit, is a boundary image whose meaning can be only dimly sensed. It corresponds to the paradoxical symbol of the Philosophers’ Stone and seems to refer to the final goal of individuation.”<sup>26)</sup>

This image also can relate to *extractio*, an alchemical operation, which separates “the essential part from its body,”<sup>27)</sup> Psalms (8:15, RSV) describes the extraction of water from a stone as expressing paradoxical, miraculous events and thus re-

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25) Edinger E(1985) : *Anatomy of Psyche : Alchemical Symbolism in Psychotherapy*, p103.

26) Edinger E(1985) : *Ibid*, p104.

27) Edinger E(1985) : *Ibid*, p200.

fer to the Self. The miraculous agent is the Philosophers' Stone, which is identified with Yahweh by the biblical associations. "He cleft rocks in the wilderness, and gave them drink abundantly as from the deep. He made stream come out of the rock, and caused waters to flow down like rivers,"<sup>28)</sup>

We can find a similar image in The Mercurial Fountain in Rosarium Philosophorum.<sup>29)</sup> "Out of the "sea," then, there rises this Mercurial fountain." The "sea" is its static position (of the unconscious), the "Fountain" its activation, and the "process" its transformation. Integration of unconscious contents is expressed in the idea of the elixir, "everlasting food."<sup>30)</sup>

We are the metals' first nature and only source/  
 The highest tincture of the Arts is made through us.  
 No fountain and no water has my like/  
 I make both rich and poor both whole and sick.  
 For healthful can I be and poisonous.<sup>31)</sup>

The image of gushing up and flowing back to the Mercurial Fountain within its basin completes a circle. According to Jung, "this is an essential characteristic of Mercury because he is also the serpent that fertilizes, kills, and devours itself and brings itself to birth again. This connection of the circular sea with no outlet, which perpetually replenishes itself by means of a spring bubbling up in its centre, is to be found in Nicholas of Cusa as an allegory of God : "God is the source, river, and sea which all contain the same waters."<sup>32)</sup>

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28) Edinger E(1985) : Ibid, p201.

29) Jung CG(1958) : CW 16, *The Practice of Psychotherapy*, Princeton University Press, p. 203.

30) Jung CG(1958) : Ibid, p408.

31) Jung CG(1958) : Ibid, p203.

32) Jung CG(1958) : Ibid, p409 & ff.

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### 〈국문 초록〉

분석심리학적 관점에서 본 ‘섬’ 상징의 임상적 적용 :  
꿈, 모래상자, 그림작업에 출현한 섬 이미지 중심으로

김진숙\*

본 논문의 취지는 네 명의 여성사례에서 출현한 섬 이미지를 중심으로 자율적으로 기능하는 객체적인 정신의 역동성을 조망하기 위한 것이다.

이론적 배경으로 ‘섬’에 대한 심리학적 정의를 하고 섬이 지형학적인 차원의 의미가 아닌 감정적 형태로 표현되는 무의식적 콤플렉스의 표현임을 부각하면서 창조신화의 상징적인 의미가 우주 시작에 관한 것에 머물지 않고 한 개인의 세상에 대한 깨달음의 시작으로 보는 폰 프란츠의 문헌을 소개한다. 이어서 자아콤플렉스의 출현이 섬이나 군도의 출현과 같다는 용의 문헌과, 연금술적으로 본 섬 출현의 의미는 뭔가 땅과 같은 물질로 굳히는 응고작업으로 자아영역과 연결되는 것으로 보는 문헌들을 소개한다. 그 외에도 힌두 창조신화와 한국의 창조신화 〈설문대할망〉과 〈산 이동설화〉 중 연관되는 자료들을 소개하고 섬 출현 현상이 개개인의 의식성의 진화에서 다양한 형태로 나타나지만 ‘의식성의 배아’라는 보편성이 있다는 관점을 제시하고 이를 임상사례에 적용한다. 사례 네 명 모두 중년여성들로서 A B C D라고 칭한다.

사례 A : 물 안개 속에 있는 거대한 수룡(水龍)을 발로 차서 죽이자 그 몸이 섬으로 변하는 꿈을 소개하고, 원초적인 존재의 표현이자 자율적인 무의식의 모체가 되는 수룡(水龍)이 가지는 메리쿠리우스의 영적인 측면과, 에스키모의 창조주가 물 속 괴물을 퇴치하고 그 시체로 섬을 만들었다는 신화 〈독수리의 선물〉과, 설문대할망, 그리고 바빌로니아 영웅 마르둑이 용의 형태를 한 티아마트를 발로 차서 죽인 후 우두머리 신이 되는 것과 연관하여 수룡이 섬이 되는 것을 사례가 경험하고 있는 우울(니그레도)로 볼 수 있는 원초적인 존재가 자아의 영역으로 육화되는 것과 관련이 있다고 보았다.

사례 B : 분석후반 모래상자에서 연속적으로 나타난 여섯 개의 섬의 이미지를 소개하기 앞서 분석초기에 나타난 연금술적인 ‘소 합일(신비의 분유)’와 비견할 수 있는 거대한 뱀에 온몸이 휘감기는 꿈을 소개한다. 모래놀이에서 출현한 일련의 섬 이미지들은 신비의 분유(플레로마) 상태에서 벗어나 굳은 땅이라 할 수 있는 자아영역을 창출하는 것으로 보였다. 섬을 단단하게 만들고 바다와의 경계도 확실하게 하는 견고한 땅을 만드는 현상을 융의 <죽은 자를 위한 설법>에서 언급되는 플레로마(태초의 혼돈)가 크레아투르(섬)가 되는 현상과 연관하였다.

사례 C : 일회적인 경험이라도 집중을 할 때 나타난 ‘섬’이 정신적인 안정감을 준다는 점을 과도적인 혼란을 경험하던 여성을 통하여 소개한다. 적극적 상상에서 핏빛 하늘, 아래 검은 지평선 그리고 그 위의 작은 무엇에 집중하자 바위섬이 되고 그림을 그리면서 식물이 생기고 작은 섬 하나가 추가 되는 과정을 소개한다. 우유바다를 저어서 버티가 나오듯 세상이 만들어졌다는 힌두 창조신화, 물속에서 흙을 건져 올려 섬을 만들었다는 체로키 원주민들의 창조신화, 창조주가 서있던 바위가 자라나 세상이 되었다는 사모아 창조신화, 그리고 산이 자라났다는 마이산의 전설을 사례와 연관시킨다. 또한 색상을 영혼의 울림이지 내면의 요구의 표현이라고 본 켄딩스키와 무의식적인 내용물에 형태가 부여될 때 안정감을 느끼게 된다는 융의 자서전을 인용한다.

사례 D : 임박한 죽음에 대하여 극심한 불안감을 호소하던 말기암환자의 섬 관련 꿈과 그것을 작품화한 후 편안하게 죽음 맞이한 경우를 소개하면서 불멸성과 최종적인 응고(육화)의 상징으로서의 ‘섬’의 의미를 논한다. 산 꼭대기에서 솟아난 물이 그 주변을 바다로 만든 섬(산) 꼭대기를 온 몸으로 껴안고 있었던 것과 위의 물이 아래의 물과 다르지 않다고 연상한 점에서 ‘하나의 물’과 <현자의 장미원>의 <메리크리우스의 샘>과 연관하였다. 관련되는 연금술적인 문헌을 토대로 이 ‘영원한 물’은 신성의 의미를 가진다는 것으로 마감한다.

**중심 단어:** 섬 · 융(뱀) · 창조신화 · 연금술 · 객체정신.

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