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## Archetypes of Oz

Carl Gustav Jung was born in 1875 in Kesswil, Switzerland. Because he was the son of a Protestant clergyman, religion was an extremely significant theme in Jung's development, though from an early age his interests began to diverge from his father's strict parochial view of faith. In his university years, Jung became fascinated with eastern religions, mysticism and spirituality — subjects that remained lifelong passions. After completing his medical degree in psychiatry, Jung began practicing psychoanalysis and writing, a path that led him into a close collaboration with Sigmund Freud. Jung and Freud's lengthy correspondences focused on their mutual fascination with dreams and the use of psychological symbolism in the unconscious mind. Freud soon considered his brilliant young disciple to be his heir apparent to the royal seat of the psychoanalytic world. Unfortunately, their collaboration, correspondence and intimate friendship ended when Freud could not accept Jung's divergent theories of the unconscious.

The principal disputes between Freud and Jung centered on the basis for neurotic conflict. Jung believed that many symptoms of neurosis were caused by a feeling of spiritual disconnection with the world and with oneself. He placed less emphasis on libido and infantile sexuality, and focused more on the individual's innate need to synthesize all the different parts of the self into an integrated whole. Freud, however, remained rigid in his view that all neuroses spring from blocked or frustrated libido drives. Just as straying from his father's parochial view of religion freed Jung to explore new dimensions of spirituality, straying from Freud's inflexible view of neurotic conflict freed Jung to explore new dimensions of the psyche.

Jung's new dimension was "the collective unconscious," a part of the psyche made up of what he called "archetypes," or primordial images. The collective unconscious differs from Freud's view of the unconscious, labeled by Jung as "the personal unconscious," which consists of all of the ego's repressed memories and individual-specific complexes. The collective

unconscious, on the other hand, is “transpersonal.” The collective unconscious consists of those images, figures and experiences that are shared by all humanity. These shared associations are expressed as universal themes in myth, art, literature, fairy tales, legends and religion. The archetypes are the psychological patterns that symbolize the human experience. Archetypal figures such as the goddess, the wise old man, the monster and the trickster are psychological representations of the self. By expressing these archetypes as cultural symbols in myths and encountering them personally in dreams, the psyche is attempting to integrate these various components of the individual into the self.

Jung wrote extensively on his theories of the collective unconscious, and he also developed a model of the different functions of the personal unconscious, creating a model of personality types based on the opposing dispositions of introversion and extroversion. Jung’s model of personality types has been extremely influential in the fields of psychoanalysis, personality psychology and personality assessment. Jung also wrote many volumes on analytical methods, focusing especially on dream analysis. His later writings addressed the relationship between psychoanalytic theory and the challenges of religious faith. Carl Jung died after a brief illness on June 6, 1961, at his home in Küsnacht, Switzerland.

## Archetypal Dreams

By applying his concept of the collective unconscious to thousands of dream analyses, Jung was able to discern that there were universal themes, images and symbols in the dreams of his patients. This discovery led him to a process of dream analysis that disagreed sharply with Freud’s “reductionist” view of dreams as libido-fueled expressions of wish fulfillment. To the contrary, Jung’s interpretations “amplified” the dreams, analyzing the symbolism as expressions of universal, transcendental human issues. These “archetypal dreams” contain symbols that have shared associations among all people. They do not stem from the patient’s “personal unconscious”—rather, they are “transpersonal” expressions of the collective unconscious.

Jungian and Freudian dream analysis also differ in their fundamental understanding of the function of unconscious symbolism. Freud believed that symbols disguise the unconscious meaning of the issues they represent, because these issues are essentially repugnant to the conscious mind. Contrarily, Jung believed that symbols express their meaning as best they can, considering that the message they convey is esoteric, metaphysical

and essentially unknown to the conscious mind. Jung argued that the basic issues behind the symbol are not necessarily sexual or aggressive. The basic issues could be drawn from the individual's desire to simply become a better person. Furthermore, Jung argued that since archetypal figures and symbols transcend time and place, the psychological message they deliver through dreams are best interpreted within the frame of reference of the collective unconscious, rather than the personal unconscious. Hence, archetypal dreams could be analyzed and understood in reference to the myths and fairy tales that inspired them, rather than the strictly personal associations within the individual.

Jung objected to those who characterized his ideas as "mystical." He saw the collective unconscious as a process of "inherited thought patterns," in which the "instinct" to respond to archetypes becomes a universal human ability. Though human brains all contain different specific information, the processes of mental functioning are collective and universal. The universal instinct to process archetypal figures and themes in similar ways is the collective unconscious. The process of expressing archetypal themes exists collectively on a wide variety of levels. As a *cultural process*, everyone in the same culture hears the same stories and songs and sees the same images in books and on television and on movie screens. As a *developmental process*, all human beings go through similar experiences of growth and change as they go through the stages of life. And as an *evolutionary process*, the human mind has evolved over many thousands of generations, retaining elements of previous forms and instinctual responses to specific images and ideas. In Jung's words: "It is not a question of inherited ideas, but of a functional disposition to produce the same or very similar ideas in all people. This position I called 'archetype.'"

## Individuation

Archetypal dreams serve a "transcendent function" that alerts the conscious mind of a problem or unbalance in the individual's unconscious. Archetypal symbols are part of a "self regulating psychic system" that connects the conscious mind to the ancient wisdom of the collective unconscious. The purpose of the transcendent function is to foster "individuation" — the goal of becoming one's true self. Analyzing one's own dreams and exploring the collective unconscious by experiencing archetypes in art, music, literature, theater and film are all attempts to achieve "self-realization" — the process of bringing unconscious wisdom into conscious awareness, which is the principal method of individuation. The end process

of all this soul searching is a sense of “wholeness” and balance. When all of the disparate elements of the psyche are integrated and balanced, the individual is psychologically healthy. We do this by getting in touch with our archetypes.

## Archetypes of the Self

In Jung’s model, the *shadow* archetype is the embodiment of the individual’s repressed impulses. The shadow is “the ‘negative’ side of the personality, the sum of all those unpleasant qualities we like to hide.” Jungian psychology is directly influenced by the Eastern concept of *enantiodromia*—the psychology of opposites. Any extreme force, by the nature of its own power, begets an equally powerful opposing force—just as every physical action in physics is countered by an equally powerful reaction. The need for an opposing force is crucial in both Jungian psychology and Eastern philosophy because the metaphysical ideal in these models is always a sense of “balance,” a state of equilibrium in which each part of the self is complemented by an opposing or conjoining part.

Just as the Yin has its Yang to complete the symmetry, the shadow has its opposing archetype in the form of the *persona*. While the shadow hides itself from the world, its opposing force—the persona—is the part of our self that we display. The term “persona” is a direct reference to the theatrical masks worn by the ancient Greeks. The persona is the side of ourselves that we show to others. And the persona is also the physical mask that hides the shadow—the side of ourselves that we need to hide. In our dreams, we typically play the role of our own persona. In films, the *hero* usually plays the role of the persona. As the protagonist of the story, the hero must encounter archetypes in his environment that he must integrate or overcome in order to develop. Just like the persona in the dream, the hero in the myth or film is unaware that these figures are symbolic of psychological elements within his own psyche. However, like the persona in the dream, the hero in the film gains strength and wisdom through his encounters with these archetypes. Though the symbols are depicted through external figures, the significant development in both the dream-persona and the myth-hero is always internal—development is within the character himself.

Like Freud, Jung also believed that the psyche will typically incorporate the same-sex parental figure as an internal role model. Hence, for males, the internal representation of the father is symbolized by the *wise old man* archetype. In females, the internal representation of the mother

is symbolized by the *earth goddess* archetype. Though both of these archetypes may exist in both male and female dreams, the wise old man typically symbolizes the role model or *mentor figure* in the male psyche, while the earth goddess typically symbolizes the role model or mentor in the female psyche.

Finally, since humans are not sexually balanced (we are either male or female), the psyche must balance itself by incorporating the essence of the opposite sex via the opposing sex archetypes. The balancing or opposing female archetype in the male psyche is the *anima*. In Jung's words: "Every man carries with him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image." The anima archetype holds all of the stereotypically female personality traits, such as love, emotional wisdom, sensitivity, empathy, etc. The opposing male archetype in the female psyche is the *animus*, the male archetype that embodies all of the stereotypically male personality traits such as strength, courage, independence, etc.

Within these six figures—*persona*, *shadow*, *wise old man*, *earth goddess*, *anima* and *animus*—are the primary archetypes of the self that reveal to the individual, through myth and dream, both the hidden issues in the personal unconscious and the ancient wisdom of the collective unconscious.

## *The Wizard of Oz* (revisited)

The themes, figures and images from *The Wizard of Oz* have become engrained in the memories of generations of film fans. The film is a shared fairy tale—a collective myth—a transpersonal dream. Consequently, *The Wizard of Oz* is not only a vivid example of archetypal images and symbolism, it has become an integral part of the American collective unconscious as well, creating the visual form of the archetypes even as it symbolizes them.

### *Dorothy*

Dorothy Gale (Judy Garland) plays the role of the persona archetype in her dream. She is the hero of the story/film/myth, and her physical form is the outer presence of her character. In dreams, the persona represents the individual self. In myth and film, (the terms are now synonymous), the persona becomes the hero, who represents the collective self—the cultural ideal of the individual. As the audience watches the film, they identify with the hero and experience her story as if they were seeing their own

personas in their own personal dreams. In Dorothy's dream, the persona must encounter the different archetypes of the self in order to "integrate" the parts of her personality that are unbalanced. For Dorothy, a parentless child who feels powerless in her isolated environment, every part of her psyche other than her persona lacks expression and balance. However, the central archetype in the film, the Wizard, holds the most symbolic significance for Dorothy.

### *Father Archetype*

The Wizard is clearly a representation of the wise old man archetype, the worldly, strong and powerful father figure that is so clearly absent in Dorothy's life. The Wizard is the father figure that Dorothy so desperately needs. When mean old Miss Gulch takes away Toto, the first person Dorothy runs to is her uncle. Instinctually, she feels that this surrogate father figure will defend her, fight for her, take care of her and make everything all right. But Dorothy's uncle is a weak and ineffectual old man. He does nothing. On one level, the Wizard represents Dorothy's wish for a big strong Daddy who will be there for her and solve all of her problems. On a deeper level, the Wizard represents the strong and courageous parts of her Self that Dorothy needs to get in touch with. Dorothy integrates her own inner strength by projecting it into the external archetype of the wise old man, and making her encounter with this archetype the central theme of her dream.

### *Mother Archetype*

Glinda represents a caring and nurturing mother figure for Dorothy, and she also fulfills the function of mentor required by the same-sex parental archetype. In their first encounter, Glinda guides Dorothy onto the yellow brick road. In their second encounter, Glinda aids Dorothy by waking her from her poppy-induced slumber and clearing her path to Emerald City. And in their final meeting, Glinda guides Dorothy back home by showing her how to use the ruby slippers. At each encounter, the mother archetype is loving and caring, but she is also a good mentor in that she doesn't overcome Dorothy's obstacles for her. As mentor, Glinda merely guides and instructs, while Dorothy herself must take the proactive steps to proceed on her own journey of self discovery.

### *The Wicked Witch*

Dorothy's shadow is the Wicked Witch — the symbol of the unexpressed violence, hatred and rage that she feels towards Miss Gulch, the evil woman who took away her beloved dog. When Dorothy enters her



Archetypes. Dorothy is protected by her Goddess figure as she confronts her Shadow figure. *The Wizard of Oz* (1939), Metro-Goldwyn-Mayer. The Wicked Witch (Margaret Hamilton), Dorothy (Judy Garland) and Glinda the Good Witch (Billie Burke) from left to right.

dream world in the twister sequence, the physical presence of Miss Gulch on her bicycle is transfigured into the symbolic presence of the Wicked Witch on her broomstick. The transfiguration from actual to archetypal is doubly symbolic for Dorothy because the Witch represents not only her repressed negative feelings for Miss Gulch, but also her repressed negative feelings about her actual mother, who—like her father—is also conspicuously absent from Dorothy's life. While the central archetype in Dorothy's dream is her search for a father figure (the Wizard), her encounters with both positive and negative mother figures are the axes upon which the story and Dorothy's character revolve.

### *Scarecrow, Tin Man and Lion*

The opposing-sex archetype in Dorothy's psyche, her animus, is rep-

resented by the three farmhands at her homestead. Like Miss Gulch, the farmhands are also transfigured into Dorothy's dream world, cast as the Scarecrow, Tin Man and Lion characters. The animus archetypes tell Dorothy to integrate three stereotypically male personality traits into her personality. She must get in touch with her inner masculine powers of intellect, heart (emotional strength) and courage in order to develop a more balanced sense of self. Dorothy's lack of balance, her need to integrate her animus, is evident in the scene where she first encounters the apparition of her father figure. The Wizard introduces himself as "Oz ... the great and powerful." In reply, Dorothy introduces herself as "Dorothy ... the small and meek." Clearly, Dorothy needs to balance her feminine side with some masculine qualities. Until she can identify the qualities of being "great and powerful" within herself, she will remain undeveloped and unbalanced.

### *Trickster*

The last card in the Tarot cycle is the fool—the "Trickster"—the archetype that has gone through all the stages before it, and now can wander through the world with humor and carelessness rather than fear. Behind the trickster's laughter and jokes is wisdom of the world that is deeper than the hero's or even the wise old man's. Professor Marvel is a trickster, a charlatan who despite his con-man tactics has some deep insights into Dorothy's psyche. When Professor Marvel is transfigured into the Wizard at the end, we see the same wisdom masqueraded under the same veil of trickery and chicanery. The parallel function of the trickster and wise old man archetypes reflects their parallel symbolism as representations of the father figure. The gods and deities of myth and religion are often tricksters who play jokes on mere mortals and enjoy their ability to both confound and astound the dull humans as if they were rubes at a carnival sideshow.

The mentor archetype is often double-billed as a trickster as well. The trickster mentor guides his hero by acting as a mirror. The trickster mentor merely reflects wisdom that the hero already has back towards the hero. But the hero, thinking that the wisdom is spiritual or divine, is inspired by the wisdom, though it was within him all along. The mentor figures in *The Wizard of Oz* are all tricksters in this sense. Professor Marvel is not clairvoyant. He surmises some information about Dorothy by peeking in her bag and gauging her character, then he tricks her into thinking that he is a magician. Though Dorothy already knows that running away will break Aunt Em's heart, this wisdom inspires her to return home when she hears it from Professor Marvel. Similarly, the Wizard cannot give Scare-

crow, Tin Man and Lion the brains, heart and courage they desire, they have to earn it for themselves. The diploma, testimonial and medal that the Wizard gives them are merely symbols (hallmarks of the trickster), that reflect the bearers' own knowledge about themselves. And finally, Glinda the Good Witch cannot return Dorothy home. Her power as mentor only allows her to reflect the power that Dorothy has within herself. Glinda can only tell Dorothy that she's had the power to return home all along, but she had to learn it for herself.

Another variation on the trickster figure is the *shapeshifter* archetype. Aside from being a trickster, Professor Marvel is also a shapeshifter, a character who fluidly changes his physical form throughout the film. He shifts shape from Professor Marvel to the Emerald City doorman to a cabbie to the Wizard's guard to the Wizard of Oz and then finally back to Professor Marvel again. The shapeshifter gods are present in many myths, most notably in Greek mythology, in which gods such as Zeus would frequently shift shape into animal or human form in order to mingle among humans and meddle in their affairs. The shapeshifters' supernatural transfigurative powers as well as their deceptive means are indicative of their godly status. Behind their chicanery and deceit is wisdom. The shapeshifter is a particularly resonant archetype because in its ability to transform, it represents the great human potential for development, change and rebirth.

### *Uroboros*

Archetypes exist as symbolic themes as well as images and figures. Archetypal themes such as birth, rebirth, death, sorcery and the hero's journey constitute the plot twists and stories that structure the myths. They represent the psychological significance of major life events, and are symbols of personal change and transformation. Though the hero in film must always develop and transform in some way in order for his story to be psychologically resonant, the final act of returning to the beginning state symbolizes the central theme of "wholeness" and unification. Though the hero encountered many places and figures, they are all parts of her Self. By returning to her starting point, the hero wraps her adventure in a circle, enclosing her experiences in the cycle of her own life story and understanding that the meaning of the journey is derived from the things she learned about herself.

Uroboros, the archetypal image of the snake eating its own tail, symbolizes the unification of opposites. As an archetypal theme, Uroboros can be seen in the denouement portion of the story, when the hero at the end of her journey returns to the point of her departure. Uroboros in *The*

*Wizard of Oz* is not only a major theme, but the main crisis and conflict in Dorothy's story. When Dorothy returns home at the end of the film, she is reunited with her family and friends and all is right with the world. As a "return" theme at the end of the film, Uroboros delivers a sense of closure to viewers, assuring them that every conflict has been resolved, every plot twist has been unraveled and that every character will live happily ever after.

## *Vanilla Sky* (revisited)

*Vanilla Sky* depicts the dream of a male hero with some particularly Jungian symbolism and imagery. David Aames spends a good deal of the film hiding behind a mask. When masked, the character is David's persona, struggling to get to the root of his conflicts. When unmasked, the character is David's shadow, a character plagued with flaws such as vanity, arrogance, carelessness and egocentrism. As his persona, David encounters and integrates his wise old man archetype — the positive father figure played by Dr. McCabe, his patient and insightful psychiatrist/mentor. McCabe also represents the "self-regulating system" of David's unconscious mind. He is the function that is attempting to integrate the disconnected parts of David's self.

The anima archetype in David's dream is divided into three female characters. Julie (Cameron Diaz) symbolizes the shadowy side of David's anima, the side that represents his passion, lust and guilt. She is a jealous goddess who punishes David for his vanity and insensitivity to women. Her power is the "fury of a woman scorned." Sophia (Penélope Cruz) symbolizes the light side of the anima, the side that represents his distant memories of his dearly departed mother. Sophia is a goddess of love and creativity. And Rebecca (Tilda Swinton) is a prophet goddess who bestows David with the intuitive wisdom he needs to complete his journey. The symbolic unity of this divine trinity of anima figures is beautifully symbolized in the hair color of the three goddesses — a brunette, a blonde and a redhead.

The message of David's dream is that he needs to face his post-accident reality. David must remove his mask and face himself. In the symbol of removing the mask, there is a personal integration in which persona faces shadow, the wise old man becomes integrated and the anima reveals the self. In removing the mask, David reaches his goal of self awareness. He "opens his eyes" to a new life.