A Midsummer Night's Dream: Shakespeare's Syzygy of Meaning

By
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Submitted to the Department of English and Applied Linguistics, University of Peshawar, in partial fulfillment of the requirements for the degree of PhD in English Language and Literature

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This is to certify that the dissertation titled "*A Midsummer Night's Dream*: Shakespeare's Syzygy of Meaning" has been approved as a partial fulfillment towards the degree of PhD in English Language and Literature

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Dated :
27 November 2008

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Declaration

I hereby declare that the work in this dissertation titled, "*A Midsummer Night's Dream*: Shakespeare's Syzygy of Meaning," has been carried out by me under the supervision of Nasir Jamal Khattak, PhD (Amherst). I also declare that this dissertation has not been submitted for any other degree elsewhere.

Muhammad Ismail Wali

Supervisor's Certificate

This is to certify that the work in this dissertation titled, "*A Midsummer Night's Dream*: Shakespeare's Syzygy of Meaning" has been carried out in my supervision by Muhammad Ismail Wali for submission in partial fulfillment of the requirements for the award of the degree of Doctor of Philosophy in English Language and Literature.

Nasir Jamal Khattak PhD (Amherst)

To my father, who always said to me, "Learn a new word today even if you are to die tomorrow!"

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ABSTRACT

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This dissertation uses Jungian psychology as a tool to experience the contents of *A Midsummer Nights' Dream* for soul-making. The presence of syzygial patterns in its imagery and characterization provide us a rich context for analysis from a symbolic point of view. The events in the play move ahead in a syzygial/dialectical way; the pattern conforms to the Jungian idea of individuation, i.e., integration of opposites for psychological development. The structure of the play is symbolic of continuous interaction between the conscious and the unconscious aspects of the psyche for a productive adjustment and readjustment to the changing times and their demands.

The play addresses two major phases of life; adolescence and middle age. Lysander, Hermia, Demetrius, and Helena represent adolescence, whose basic dynamics is more or less identical in nature from a Jungian perspective. The archetypal energy of all youths mobilizes their actions and behaviors irrespective of spatial and temporal contexts. The problem of the youngsters is to "wean" themselves from the unconscious, and to enter into marriage partnership in such a way as to complement the lack in each other from a typological point of view.

In sharp contrast to the adolescents are Theseus and Hippolyta, who revert back to the unconscious in order to access those contents of their "selves" that remain

unacknowledged and undeveloped in the first phase of their growth as "individuals." Theseus' "sword" symbolizes the extraverting/masculine energy at the cost of suppressing the introverting/feminine one. Similarly, Hippolyta also grows "masculine" at the expense of subduing the feminine in her. The events in the woods function as a symbolic path for them to re-access the unconscious i.e., the neglected parts. Their marriage partnership provides us an opportunity to learn how to encounter the shadow for maturation during the middle age. These "syzygial" patterns/structures are woven into the very fabric of the play, and take us on a symbolic journey into the human psyche.

A critical aspect of individuation is to consciously acknowledge the anima/feminine energy in man and the animus/masculine energy in woman. This archetypal polarity is at work in our lives and dreams both on individual and societal levels in a variety of ways. We turn one-sided if we follow one pole at the expense of suppressing the other. In this regard, the title *A Midsummer Night's Dream* (unconscious/feminine in its symbolic implications) has the potential to be read as "The Midwinter Day's Reality" (conscious/masculine). The psychic energy constellates as "complexes" if not properly integrated into the conscious; biases, prejudices, hate, and other psychological and social disorders are some of the symptoms of these complexes that are a little too common both among individuals and societies.

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Prologue

Dream is Yielding

Hold fast to dreams, for if dreams die
Life is a broken-winged bird that cannot fly.
Hold fast to dreams, for when dreams go
Life is a barren field frozen with snow.
(L. Hughes in Diana and De Mille website).

William Shakespeare's *A Midsummer Night's Dream*[1] is a complex imaginative world in its own right with its unique spatio-temporal environment. In its waking mode, the humans live as if on the shore with the firm belief that their shore is the only irreversible reality. The waking mode is controlled by Theseus' "cool reason" (IV. i. 6), which is a tool applicable to certain areas in life and nature; hence it cannot encompass the whole truth. As such, the rational, critical, analytical, and practical attitude is compensated in *Dream* by irrational and invisible forces working through the Fairies, which is its dream atmosphere. In this way, rational things are juxtaposed with irrational things, and we see how one is incomplete without the other. The play owes its strength to its paradoxical field of meaning, woven out of history/mystery; culture/nature; reality/dream; intellect/instincts; life/art; wisdom/imbecility; and masculine/feminine. In this way, the play dramatises union of opposites on different levels. This union of opposites lures us into a Jungian reading of the play, which revolves around *syzygy*, i.e., complementary opposites.[2]

Since its appearance in 1595/96 to our day, critics have been reacting to *Dream* in different ways, varying in diction, tone, and taste. That means critics are divided in their opinions, appraisals, and reactions to the breadth and depth of the imaginative potential of the play. For example, summing up the critical history of *Dream*, Price says:

> The real answer is that, even by 1662, the play had lost much of its original meaning, and has continued to lose it, since every age is trapped by its own semantics: the "rational" in the eighteenth century, the 'Ideal' in the

> nineteenth...that only in the twentieth are we far away from Shakespeare to have to make a conscious (but enjoyable) effort to recover as much as possible that original meaning (p.11).

Extending Price's idea I venture to say that critics have their own web of meanings which, in turn, captures other minds only to spread in different directions. Some critics argue that the play was meant to be staged on the occasion of an aristocratic wedding, but the identity of the aristocrat has been debatable, however (Price, p. 17). My contention is that topicalities usually hide from us the inherent beauty of a work which might be an ever-fresh source of self-reflection. Price says that Sharpham hints at the commercial aspect of the play during "Shakespeare's working life" (in Price, p. 25). For Pepys, on the other hand, there was not much in the play, which, he says, "I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing and some handsome woman, which was all my pleasure" (3:208). What Pepys dismisses as "most insipid ridiculous play," is for Downes even superior to *Macbeth* and *The Tempest* due to its "ornaments" (in Price, p. 27). For the latter, who calls the play, "The Fairy Queen," the machinery is more interesting than the human personae.

For quite a few decades, the play goes out of the literary circle until John Dryden comments on the nature of the play. In his opinion, the play is a second-hand "imitation" showing fairies, which in his opinion, reflects the "popular belief" of Shakespeare's age. Dryden is not very appreciative of Shakespeare. He believes that Shakespeare pours old wine into new bottles (pp.86-97). Samuel Johnson continues in the same vein. For him, in addition to being a social satire[3], the play is also "wild and fantastical"[4] catering to the popular beliefs of the Elizabethans (in Price, pp. 28-30). He, however, is full of high praise for the structural unity of the play. Compared

to Dryden and Dr. Johnson, an anonymous critic, who is their contemporary, is critical of the plot of the play, but admires Shakespeare's "genius and imagination." He says:

> The following piece [*Dream*] has poetical and dramatic merit, considered in general; but a puerile plot, an odd mixture of incidents, and a forced connexion of various stiles, throw a kind of shade that of merit many passages would otherwise have possessed. There is no character strongly marked, yet the while shews a very great master dallying with his own genius and imagination in a wonderful and delightful manner (in Price, p.30, emphasis mine).

The problem with these critics is that they look at the play a little too literally and overlook the symbolic and metaphoric dimensions of the play—something which the Romantics bring to the foreground for the first time. Of them, William Blake is the first who captures the mystic association in the union of the opposites like Titania and Bottom.[5] Blake's own words show that no balance is imaginable without opposites. He says, "Opposites: without contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate are necessary to human existence. The man who never alters his opinion is like standing water, and breeds reptiles of mind" (in Barfield, p. 3).

Coleridge narrows down his focus on the dominant image of "dream" in the play. He points to the different possible symbolic nuances that Shakespeare has in mind with reference to the word, "dream". Coleridge says, "I am convinced that Shakespeare availed himself of the title of this play in his own mind [as] a dream throughout" (1: 90). Coleridge concentrates only on Hermia and Helena for their "cool philosophising" and "ungrateful treachery" respectively (1: 90). Concentrating on Hermia, Coleridge is the first critic who rather reluctantly notes the differences in male/female psychological make-up. He says:

> The act is very natural; the resolve so to act is, I fear, likewise too true a picture of the lax hold that principles have on the female heart, when opposed to, or even separated from, passion and inclination. For women are less hypocrite to their own

> minds than men, because they feel less abhorrence of moral evil in itself and more for its outward consequences" (1: 92).

Blake's focus on the opposites in the play and Coleridge's concentration on the nuances of "dream" and his inference of a rule for male/female differences set a new tone in the critical history of *Dream*. It may not be inappropriate that both Blake and Coleridge subtly suggest the psychological strains so dominant in the phenomena of opposites and dreams.

William Hazlitt takes the debate on the play a few steps further; his focus is more on the characters in the play. Like his counterparts, Hazlitt also points at something which has psychological bearing. Commenting on Bottom, Hazlitt says that he is "conceited, serious and fantastical" (p.244). Furthermore, he is of the view that the play is more enjoyable if read than when it is staged. He believes that "In the [sic] Midsummer Night's Dream, we should imagine more sweetness and beauty of description than in the whole range of French poetry put together" (p.245). Hazlitt's contemporary, Gernivus, a German critic, continues in the same vein suggesting psychological implications in the play. He says:

> Shakespeare depicts [the fairies] as creatures devoid of refined feelings and of morality; just as we too in dreams meet with no check to our tender emotions and are freed from moral impulse and responsibility. Careless and unprincipled themselves, they tempt mortals to be unfaithful. The effects of the confusion, which they have set on foot, make no impression on them; with the mental tortures of the lovers they have no jot of sympathy. But over their blunders they rejoice, and at their fondness they wonder (in Price, p. 187).

Gernivus prefigures Freud's "Id" in his approach to the dream-world in the play.[6] It is interesting to note that critics pointed to important psychological phenomena in the play long before psychological theories were propounded, which in a way points to how Shakespeare is essentially concentrating on human nature.

Woelffel, a contemporary of Gernivus, draws our attention to the psychological differences between Lysander and Demetrius in terms of the opposite

effects of the same love-juice on Lysander and Demetrius, which renders the former unfaithful, and the latter faithful (in Price , p.35). Woelffel's analysis is important in the sense that it contains the seeds of what Jung would call *syzygy* in it. Morley, another observer of the same period, concentrates on Bottom's dream in the play. He says that Bottom's "dream clings about him, he cannot sever the real from unreal, and still we are made to feel that his reality is but a fiction" (in Price, p. 37). Halliwell-Phillips rules out detailed philosophical interpretations of the play. He says, it is "too exquisite a composition to be dulled by the infliction of philosophical analysis" (in Price, p. 40). He seems to ignore the possibility of different aptitudes and inclinations of readers. Oechelhauser, another critic of the nineteenth century, emphatically calls the play only a "parody" (in Price, pp. 40-41). He is the first critic who reads all the characters in the play from a parodic viewpoint. He says that it is a "parody" of love, which in a way, is a kind of self-mockery in this that all humans are a product of this parody. His approach indirectly suggests that he sees no seriousness in *Dream*. However, Ochellhauser's observation on the characters in the play is important for the direction we are moving in. He says:

> The roles of Theseus and Hippolyta acquire the genuine and befitting shade of comicality, when they are represented as a stout middle-aged pair of lovers, past their maturity, for such was unquestionably the design of the poet, and was in harmony with their active past life. The words of Titania [busken'd mistress], just quoted, refer to that corporeal superabundance which is wont to accompany mature years. But Theseus always speaks with the sedateness of early age (in Price, p. 41).

The play does not contain any clear information about the age of the characters. However, the artistic scheme of the play is such that Theseus and Hippolyta are presented as older and mature adults in contrast to the younger and immature ones in *Dream*. And it entirely depends on the director staging *Dream* how he/she perceives these characters. Oechelhauser focuses on the "comicality" of the classical figures. Bernard Shaw records his objection to the change in Oberon's sex in a contemporary

production (pp.145-148). Both Ochellhauser and Shaw point to the directors' trend of adjusting the contents of *Dream* to their own requirements.

George Brandes, a contemporary of Oechelhauser and Shaw, is the first critic who employs the term, "unconscious" in its psychological sense and reads *Dream* from a psychoanalytical point of view. In his opinion:

> [Shakespeare] early felt and divined how much wider is the domain of the unconscious than of the conscious life, and saw that our moods and passions have their root in the unconscious. The germs of a whole philosophy of life are latent in the way-ward love-scenes of *A Midsummer Night's Dream* (in Horwood, p. 69).

Thus with Brandes we explicitly enter into a new "dawn" in the history of "Night's Dream." The insightful point to note in Brandes' approach is that he tends to envision Jung's Collective Unconscious rather than Freud's Id.[7] If Brandes breaks a new ground for the later critics, Ward focuses on the nature of the play as opposed to his earlier counterparts whose focus is on characters. Ward believes that Shakespeare uses his technical manoeuvres to make a "trap" for his audience and readers. He says:

> The whole *Dramatis Personae* of this play, the mainly conventional figures of the Duke and Duchess and the pairs of lovers, the realistic oddities of the jubilee tradesmen, and the fanciful impossibilities of the fairy court stand confessed as machinery—devised to doubt with extraordinary wit and skill—for sustaining the interest of the action. The whole play remains in substance a romantic comedy of incident; and the fancy is the faculty manly engaged in enjoying it (in Forwood, p. 167, emphasis mine).

In Ward's opinion, the play is a "mechanised contrivance" for fanciful enjoyment. It may not be inappropriate to say that Ward's comments echo Theseus' criticism of the dramatic art as "shadows... not worst if amended by imagination" (V. i. 211-12). Keeping in view certain new groundbreaking approaches to *Dream* (as that of, Blake, Coleridge and Brandes), we move ahead with Chesterton into the twentieth century. Admiring *Dream* as "from certain point of view the greatest of his [Shakespeare's]

plays" and declaring it "in a sense...a greater triumph of psychology than *Hamlet* itself," Chesterton says:

> It may well be questioned whether in any other literary work in the world is so vividly rendered social and spiritual atmosphere. There is an atmosphere in *Hamlet*, for instance, a somewhat murky and even melodramatic one, but it is subordinate to the great character, and morally inferior to him; the darkness is only a background for the isolated star of intellect. But *A Midsummer Night's Dream* is a psychological study, not of a solitary man, but of a spirit that unites mankind (p.15, emphasis mine).

In Chesterton's view, *Dream* is a comedy in its generic sense, but the presence of darkness in it raises many questions to be answered from different dimensions. His "uniting spirit" is what the Jungians would call the Self.[8] Chesterton draws our attention to the psychological base of the whole play, not just its parts. Summing up the whole effect of *Dream* as "mysticism of happiness," Chesterton singles out Theseus as an epitome of "happy and generous rationalism" with the suggestion that it is Theseus who knows that the fairies are "the unconscious masterpieces of man himself" (p.16). Reserving the debatable issues in Chesterton's approach to Theseus and the unconscious for discussion later in the work, I quote him again for another important issue. He says, "The whole question which is balanced, and balanced nobly and fairly, in *A Midsummer night's Dream*, is whether the life of waking, or the life of the vision, is the real life, the sine qua non of man" (p.20).

The point that Chesterton raises in the above quote has religious and metaphysical implications. However, the ideal balance does not seem to be in the structure of the play, and he himself admits that "the whole matter [is] mysteriously hilarious while it is palpably tragic, and mysteriously charitable, while it is in itself cynical" (45 emphasis mine). Excepting his attention to Theseus, Chesterton's appreciative concentration is on the philosophical and psychological dimension of the whole play. Stopford Brooke focuses both on Theseus and Hippolyta. He says:

> Theseus and Hippolyta are children of the day, of clear reason, and practical life. Hippolyta is the sensible woman of high rank, with all the natural freedom of a great

> lady, living and thinking in the open air....She [Hippolyta] has little patience with folly and ignorance...Theseus—he is of the bright-eyed morning; no king of shadows, like Oberon, never in a dream (in Horwood, p. 168).

Brooke seems to ignore that both Theseus and Hippolyta are humans; hence should be dealt with as such. And, it is not a natural law that a high ranking woman will always be "great" and "sensible." He also raises Theseus above humans by saying that he never dreams. Thus his judgment leads to conflicts rather than resolving them. Theseus can be associated with "day," but no day is without its night as experienced by humans. Brooke's comment on the Fairies is important in the sense that it clearly tends to render them archetypal figures. He says:

> [Shakespeare] made their [little fairies] life to the moon. It is only in her light that they waken to dance and sing and rejoice. It is only at night that they are happy, and are able for their pretty works.... But Oberon and Titania are free, or nearly free, from this limitation. When they assume a mortal shape, they share in the day. Their nature is to "follow darkness like a dream.' They are in the shadow world. Yet even their king has power to play with the outskirts of the dawn (in Forwood, p. 171).

Brooke notes the autonomous nature of the Fairies, which brings them closer in suggestion to the concept of archetypes in Jung. Both Chesterton and Brooke are serious about the contents of *Dream*, but Sidgwick, their close contemporary, "throws" it "into winds" to use his own words:

> *A Midsummer Night's Dream* is more of a mask than a drama, an entertainment rather than a play. The characters are mostly puppets ... probability is thrown to the winds; anachronism is rampant; classical figures are mixed with fairies and sixteenth Warwickshire peasants. The main plot is sentimental; the secondary plot is sheer buffoonery; while the story of Titania's jealousy and Oberon's method of curing it can scarcely be dignified by the title of plot at all. The threads which bind together these three tales, however ingeniously fastened, are fragile (Sidgwick, p. 2, emphasis mine).

Frank Sidgwick seems to overlook the dream atmosphere of the play, and seeks a rational and strictly causal way of dealing with the structural elements of the play whose very title is "dream." This is not to say anything about dreams within *Dream*. He also seems to reduce the play to what Hippolyta says about "Pyramus and Thisby" in the play: "Thisby is the silliest stuff that ever I have heard" (V.i.210). Despite his

negation of the play's structural strengths, Sidgwick is the first critic to give us enough information on the mythological base of the play (pp.2-65). Contrary to Sidgwick, Croce is highly appreciative of the dream atmosphere in the play, and concludes his debate with his interest in the opposites:

> Here we find a resemblance to the rapid passage states and the strange complications that arose in Italian knightly romances, as the result of drinking the water from one of two opposite fountains where of one filled the heart with amorous desires, the other turned first ardours to ice (in Price, p. 49).

Croce's remark is loaded with symbolism regarding the anima/animus relationship. Welsford, in his treatment of the play as masque, follows Sidgwick, but moves in a different direction with his main focus on the dances and their movement (pp.324-349). In his opinion the lovers quarrel in a dance pattern: first, there are two men to one woman and the other woman alone, then for a brief space circular movement, each one pursuing and pursued, then a return to the first figure with the position of the women reversed, the a cross-movement, man quarrelling with man and woman with woman, and then, a general setting to partners, including not only lovers but fairies and royal personages as well.

Symbolically speaking, the dance-analogy aptly represents the projection-making stage in humans from psychological point of view. However, the conclusion reached by Welsford is not convincing: "The dance-like structure makes it inevitable that the lovers should be all devoid of character as "masquers or masque-presenters" (p.332).

J. B. Priestley, a contemporary of Croce's, revives the tradition of Hazlitt in his high appreciation of Bottom's sensitive nature. He says:

> Among his fellow artisans, Bottom is clearly the ladies' man, the gallant. He it is who shows himself sensitive to the delicacy of the sex in the matter of the killing and the lion, and we feel that his insistence upon a prologue, 'a device to make all well,' is only the result of his delicacy and chivalry (p.3).

Priestley's democratic treatment of Bottom, like that of Hazlitt's before him, establishes a human-friendly tradition. Unlike Croce and Priestley, Latham studies the Fairies in *Dream* from the Elizabethan point of view, and confines their archetypal universality and autonomy to the minute details of a certain period in the social history of England (pp.29-31, pp.78-88, pp.179-184, pp. 240-255). The beliefs and traditions about the Fairies, which he relates to the Elizabethan context, narrow down their symbolic implications. However, some portions of his detail are useful for their metaphoric associations. Compared to Latham's, G. Wilson Knight's findings are of universal nature. He is the first critic to note the symbolic associations of the disastrous images in *Dream*:

> Unruly floods, disorder in the seasons, storms and mud and all natural confusion result from the dissension in fairyland. And the tempest is at the heart of the play, sending ripples outward through the plot, vitalising the whole middle action. Hence our dissension and mistakes, our comedy; in fact, our drama: most of the action is related to the Oberon-Titania quarrel (p.234).

The images that Knight mentions have their great value and meanings in a Jungian model of human psyche. Knight provides us enough material to read the play as a study in opposites.[9] He also points out the importance of the animal imagery in *Dream* (151-168). Like Blake, Knight's appreciative vision also falls on the union of Bottom/Titania as opposites. In this regard he says, "It is a symbolic union: symbolic of the whole play where opposites are so exquisitely blended in many" (p.167). In Jungian terms, the same statement can be rendered into the union of the conscious/unconscious symbolised through marriage in humans. Another significant point in Knight's evaluation is his liberal approach to Theseus, Oberon, and Bottom, terming each as "sovereign in his sphere, king over his companions, and demands our respect" (p.68). However, later he says that only "Theseus is the calmest and wisest" (p.168). Thus his treatment of Theseus seems to be lopsided. Knight universalizes *Dream*, and Spurgeon "lunarizes" it by focusing on the image of "moon" (pp.259-

263). Spurgeon's close reading of the lunar imagery shows that in the whole corpus of Shakespeare two third of the references to the moon are in our play.[10] However, she overlooks two important points: one, her emphasis falls only on its positive aspects; second, she does not relate its symbolic importance to our psychic life. Later, Schanzer continues with Spurgeon's tradition, but in a different way. Schanzer mainly concerns himself with the probable physical differences among the Fairies (pp.234-24). For example, Schanzer says:

> While the theme of love-madness weaves together variously apparently unrelated portions of *A Midsummer Night's Dream*, Shakespeare creates unity of atmosphere chiefly by flooding the play with moonlight. There is one daylight scene in the entire play... where we watch the coming of dawn and with it Theseus' hunting party" (p.238).

Schanzer raises an interesting point regarding the symbolic unity of *Dream* and its movement from moonlight to dawn. He also relates the lunar aspects to our psychic phenomenon. However, I do not agree with him as far as his treatment of Theseus is concerned. For instance, he says: "And the Duke's cool reason and good sense throw into relief the lovers' absurdities. They [Fairies] have their natural existence by moonlight, which propagates phantoms and illusions, the world of dreams" (p.240). Here Schanzer ignores the psychological truth that "cool reason" grows out of "phantoms, illusions and dreams;" not the other way around. Despite my reservation, it is worth mentioning that the critic recognizes the archetypal associations of the Fairies.[11]

Long turns to the music in the play, and asserts how its central role creates the atmosphere of harmony in the play. Her idea relates to that of Spurgeon's who sees the visual aspect of the "moon" for the same effect (pp.84-105). Schanzer shares with Spurgeon his idea of the lunar presence, but with contextual concerns. Olson continues the tradition of contextualising the contents of *Dream* with his focus on the Renaissance philosophy of marriage and its implications in *Dream* (pp.95-118). He

declares Theseus as "King of Order", implying that he is a "Slave of Chaos" from a Jungian point of view.[12] In this respect, we should also note that Theseus takes no practical steps to establish order in his Dukedom. On the other hand, the Fairies (Puck and Oberon) guide the young lovers, though through "fogs and mists," to choose right partners. Olson's approach is important in the sense that he seeks something serious in the play. William Rossky, following the same line of thinking, discusses the nuances of "imagination" in the Renaissance/Elizabethan society (pp. 49- 73). Rossky's theory tends to highlight that "imagination" was a Renaissance/Elizabethan issue, and is buried with them for once and for ever. He ignores the fact that the term, 'Imagination,' is very popular with the Romantics, and that of 'active imagination' has still its currency in archetypal literature.[13]

Another critic of note is Frye whose archetypal vision counterbalances the historical approaches of Olson, Rossky, and others. Frye extends the Jungian idea of archetypes to look at the development of drama in the west, and uses the cyclical pattern of the four seasons. He introduces the idea of "green comedy" for plays such as *Dream*, (*Anatomy of Criticism*, pp. 131-147).[14] Thus Frye's concept brings to light the symbolic meaning of the forest attached to Athens in the play, suggesting that Athens without its forest is like a field without greenery (p.182). On the whole, Frye's vision is past-oriented, evoking the traditions of bygone ages. Perhaps influenced by Frye, C. L. Barber studies the play and its title in the light of traditions, rituals, ceremonies, and social customs associated with the "festive" season in the Elizabethan culture (pp.119-157). Like Latham, Barber rigorously analyzes the play from sociological perspective saying that antiquated it is, but that it is more of a dead and meaningless thing for us.

Kermode revives the Chestertonian tradition in clear opposition to his contemporaries. He believes that *Dream* is "Shakespeare's best comedy" (p.214). Before highlighting the opposites in the play, Kermode comments on Theseus and notes that Theseus' approach to life is incomplete without that of Bottom's (p.219). In this regard, he further says, "woods have their own wisdom as well as the city" (p.220). Recording his idea of the opposites in the play, Kermode observes:

> And it might even be added that A Midsummer Night's Dream is more serious in this way...because the patterns of sight and blindness, wood and city, phantasmia and vision, grow into a large and complex statement, or an emblematic presentation not to be resolved into its component parts, of love, vulgar and celestial (p.220).

The important point in Kermode's vision of the play is the interconnectedness of the "vulgar/celestial," which is at the core of Bottom-Titania symbolism in the play.

G. K. Hunter takes up the tradition of Theseus as a role model, and finds only "contrast," but no "interaction" in the whole of play (pp.8-19). He also defines *Dream* as "a dance of emotions, not subjected to anything like psychological analysis" (p.11). From a psychological point of view, dream itself is an interacting process, not to speak of other interactions in the play. However, Hunter goes a step too far when he throws emotions out of the pale of psychology. W. Dent goes in the opposite direction that Hunter takes. He says:

> According to a good many critics, Shakespeare contrasts from the start the irrationality of the lovers with what these critics regard as the admirable rationality of Theseus-Hippolyta. The latter becomes a kind of ideal which the lovers approach by the end of the play. If so, the role of imagination in love is simple and obvious, it is a disrupting irrational influence, which must eventually be purged, and will prove in simple and total contrast to Shakespeare's art. But I cannot see that any contrast so mechanical as this is intended (116, emphasis mine).

Dent focuses on the role of imagination in *Dream*, and says that it is "a creation of Shakespeare's imagination" (p.118). He debates the issue of passionate imagination (as that of the lovers in the play) and the creative imagination of Shakespeare (pp.11-129). His discussion of dreams is suggestive of Jungian perspective. He says:

> Some dreams are divine revelation of truth, however difficult to expound, and we have already seen plays of Shakespeare where dreams contained at least a prophetic, specific truth, if not a universal one. Some dreams are yielding, and A *Midsummer Night's Dream*—although a poet's revelation rather than a divinity's –may be one of them (pp.120-21).

Dent reluctantly accepts the visionary aspects of *Dream* and says that it lays bare before us some of the fundamental dimensions of our psychic life. In his conclusion, Dent further emphasises the visionary aspects of the play including that of Bottom's, but with the same reluctance. He says, "Whether *A Midsummer Night's Dream* has an unplumbed 'bottom' as well as its inescapable Bottom, I hesitate to say. But it provides us 'a most rare vision,' one that offers us a disarmingly unpretentious defence of poetry by the greatest of England's poets" (p.129). In contrast to Dent, who seems to be very optimistic about *Dream*, Jan Kott sees nothing but murky eroticism in the play. For example he says:

> The *Dream* is most erotic of Shakespeare's plays....The slender, tender and lyrical Titania longs for animal love. Puck and Oberon call the transformed Bottom a monster. The frail and sweet Titania drags the monster to bed, almost by force. This is the lover she wanted and dreamed of; only she never wanted to admit it even to herself. Sleep frees her from inhibitions. The monstrous ass is being raped by the poetic Titania, while she still keeps on chattering about flowers (*Shakespeare Our Contemporary,* p. 213).

Kott's reading of the Bottom-Titania scene reduces its symbolic complexities to the strictly gendered division of humans as man and woman, overlooking their archetypal patterns, so elaborately explained by Jung and Jungian writers. Like that of Kott's, feminist readings, like that of Kim Hall's, marking only "darker" aspects, presents a one-sided picture of Shakespeare's *Dream* (pp.1-24).[15] Calderwood reads the play as dramatic illusion, which applies to every artistic creation without exception, overlooking the intricacies of its symbolism (pp.141-177).

Young's whole focus is on the pictorial aspects of the play's imagery from artistic point of view (pp.75-81). "Like the patterns of imagery, the panoramas contribute significantly to the play's atmosphere of magic, spaciousness and limitless

possibility, all attributes of the power of imagination which it both derives from and celebrates" (p.80, emphasis mine). I don not agree with Young's indirect reference to Theseus' view of imagination which he deconstructs by reducing it to a pathological condition. However, from a Jungian perspective, the underlined phrase echoes the archetypal patterns in *Dream.*

Fender takes up "ambivalence" as the central issue in the play, and traces it to the sources of Shakespeare (pp.20-31). In his essay, he further reveals that Theseus was associated with "reason" in the medieval narratives. However, he adds that "In Shakespeare's hands the very rationality of Theseus becomes ambivalent" (p.25). Thus, unlike some of his predecessors, Fender clearly notes the ambivalence in Theseus' rationalism. He recognizes the complexity of *Dream*. In his own words:

> The double value of characters is crucial to the way we respond to the play in which nothing is quite as simple as it seems at first. Much of the play's ironic pressure consists in the audience's awareness, at any one moment, of a Character's contrariety: unless we remember the fairies' potential evil even when they are acting graciously, unless we are aware of the limits of Theseus' reason, unless we remember the potential insights of blind love even when love seems most irrational and dangerous, we miss much of the point of the play (p.31).

Fender's recommendation implies that the play has two structures: a surface structure and a deep structure. The former seems to be simple, light, entertaining, as if a one-way traffic. The latter, on the other hand, points to something serious and complex, thus providing us a vision of complementary opposites. His phrase "ironic pressure" is loaded with symbolism in this regard. Weiner makes "marriage" the central issue in *Dream* (336-349). He notes that all the major characters are parts of a larger whole; one is incomplete without the other. In his opinion:

> Shakespeare shows us through Theseus and Hippolyta the union that there is in marriage by showing us how incomplete the speeches of either one without the complement of the other. Through the young lovers, he shows us the passionate dotage that seems to be the usual precursor of love—and as Oberon reminds us; even Theseus had to pass through the stage (p.337).

Weiner very aptly notes the situation by revealing the interconnectedness of the characters' problems in the play. An important point of archetypal significance in Weiner's study is his equation of Oberon and Titania with Adam and Eve (p.338).

Anne Barton continues with the human aspect of *Dream*, and moves it ahead in her own way. Introducing the play she says:

> The play as a whole takes a far more complicated view of the matter. Theseus himself, for Shakespeare as for Chaucer and Sophocles, is pre-eminently the hero of the daylight world of practicalities, of the active as opposed to the contemplative life. His relationship with Hippolyta in the comedy presents an image of passion steadied by the relative maturity of the people involved. There are ages of love as of human life and Theseus and Hippolyta represents summer as opposed to the giddy spring fancies of the couples lost in the wood (p.219).

Barton's division of the couples into two age groups is very important from psychological point of view.[16] Barton is the first critic to note the subtle suggestion of a new beginning in the end of *Dream*—something that I further elaborate later, but take it in a different direction.

Leggatt's focus falls on the paradoxical situations in the play, which he sums up as "organized disorder" (pp.89-106). From symbolic point of view, Leggatt's paradoxical expression aptly suits the way events occur in *Dream* and, in turn, its connection with the Jungian idea of *syzygy*. Leggatt sees the complementarity of characterization in it. He says:

> Through much of the play the worlds of Theseus and Oberon—rulers, respectively of the day and the night—are opposing and complementary. While the other characters mingle, the two rulers never share the stage. In Theseus' city, order, and rationality are temporarily dominant, with suggestions of a period of chaos in the past (and with some laws from the past that still need reforming: Egeus invokes a barbaric 'ancient privilege'" (p.90).

Leggatt highlights the gravity of the cruel Athenian law, which prevents a woman from choosing a partner. Leggatt also notes that Theseus' rationality does not work for long, implying that it has its limitations, and if extended too far to restrict freedom of choice, may result in disastrous consequences.

Purdon reads the mythological associations of the play including those of the "moon," omitting its ominous ones (pp.178-203). He says that *Dream* has not received the appreciative attention it deserves compared to other works of Shakespeare. Winding up his ideas, he says: "But in Shakespeare, the whole relationship between appearance and reality, reason and imagination, play and truth is probed much more deeply, particularly by the imagination of a marriage-play which parodies the main action" (p.203). Purdon also notes the thematic opposites, more as structures than as complexes and archetypal patterns dramatised in our behaviours and attitudes, as human.

Brooks writes a comprehensive introduction to the play, summing up not only the critical responses of the previous ages to the play but also with a review of its editions, topical issues, and sources (pp. xxi-Lxxxviii). Brooks introduces Theseus as "the noble ruler" from the medieval model, indicating that he also looks at *Dream* as a thing of the past, having no relevancy in our times (p. Cii). He attaches Theseus' "genuine feeling" to that of Queen Elizabeth I before acknowledging his "rational order, even in his poetics of what cool reason comprehends" (p. Ciii). Brooks' contribution has its value but he does not propose any new approach to the study of the play.

Maurice Hunt reads the play as a "Political Allegory" (pp.423-435). Hunt focuses on the characters in *Dream* to establish their relation with the historical/political personages of Shakespeare's times, especially Queen Elizabeth. The allegorical reading places the play in a narrow context, treating a piece of art like an historical document. I present my argument through Campbell who says:

> Wherever the poetry of myth is interpreted as biography, history or science, it is killed. The living images become only a remote fact of a distant time or sky. Furthermore it is never difficult to demonstrate that as science and history mythology is absurd. When a civilisation begins to reinterpret its mythology in this way, the life

> goes out of it. Temples become museums and the link between the two perspectives is dissolved (*The Hero with a Thousand Faces,* p. 11).

Freudian readings of *Dream,* like the contextual studies, do not encompass the complexities interconnected on many levels of meaning in the play, but reduce it to the study of sex, which is a vital part of the whole, not the whole itself. Gui seems to be the first critic to employ the Freudian tool to analyze Bottom's dream (pp.251-305).[17] Later, Hensley uses the same method to expound the play (pp.120-138). Hermia's dream in the play attracts Holland's analytical attention (pp.1-20). Geoffrey Steer provides us a fresh Freudian analysis of the play. Steer concludes with the following words:

> William Shakespeare establishes effective use of technique and setting that not only gain access to the dreams and desires of his characters, but also his audience. Although *A Midsummer Night's Dream* is comedic in nature, it provides serious insight into the importance of fantasy and desire to humanity—especially amidst certain intellectual thought in advancing civilization. A *Midsummer Night's Dream* demonstrates that fantasy is inseparably interconnected with desire, existent both within the imagination, and within the unconscious (Steer website).

Steer acknowledges the seriousness of *Dream* from psychoanalytical viewpoint, and his conclusion echoes more Jungian rings than Freudian slips. Dianne Hunter, whose basics are post-Freudian and Lacanian, contextualises its contents. She says:

> *A Midsummer Night's Dream* synthesizes disparate source materials and inter-texts into dramatic and meta-theatrical transformations of oral fusion and primal scene fantasies. These fantasies underlie and motivate the hierarchical structure of Shakespeare's patriarchal world and threaten its stability. The play enacts these fantasies in shape-shifting fullness while containing them within a dramatic form that both collapses and maintains Elizabethan hierarchy. The play's multiple staging of scenes involving porous boundaries effects a style of subversive conservatism. By transmitting the unseen in visible form, *A Midsummer Night's Dream* alchemically brings suppressed Celtic imagination into dynamic harmony with an early modern linguistic and social sensibility. The Celtic imaginary in the play parallels what psychoanalysis calls the infantile unconscious. Occulted power transforms and deconstructs the violent heterosexual yoking comprising patriarchal dominance. (Dianne Hunter: website, emphasis mine).

Through Jung, whose tone seems to be stronger, I venture to say, "It should never be forgotten–and of this the Freudian school must be reminded–that morality was not

brought down on tables of stone from Sinai and imposed on the people, but it is a function of the human soul, as old as humanity itself" (*Two Essays, CW 7*, p.27).

Hunter's tone sounds very strong, treating art as if a documentary evidence of "patriarchal system." She also confines the fairies to the Celtic past, a "fruitless vision" for us: whereas fairies are archetypal images from Jungian perspective, appearing under different names but for the same purpose in every human culture. The opposites she notes are important and should be analyzed from archetypal point of view, bringing to light the truth that "fairies" not "were" but "are" parts of our psyche so that art may be experienced as something soulful or living presence. If Hunter localizes the contents of the play from a ritual perspective, Berry puts the same contents in a larger sociological context, finding their parallels in other human cultures, too.[18] Berry says:

> Every study of Shakespeare, like that of any great artist, must end by recognizing the mystery of human imagination. The marvel of Shakespeare's art is that his forms are not only Elizabethan but universal. In re-creating the social patterns of his age, he gave "local habitation" to one of the most ancient and universal patterns of human experience– that of rites of passage. This dynamic structure makes Shakespeare's romantic comedies at once unique, Elizabethan and universal (p.200).

Besides Berry's sociological approach, the past thirty to forty years, show an explosion of knowledge on different levels of human thinking, and the same trend has its influence on the play under discussion.[19] In this regard, summing up the ideas, Paul Williams says:

> In our post-modern era, *A Midsummer Night's Dream* has been the subject of gender issues, post-colonial studies, and textual discoveries. It has come to our stages as a virtual anthology of gender and class wars, rebellions against state oppression, and celebrations of third world cultures. In recent years, the play has showed remarkable openness to the late twentieth century sense of the instability of all things beneath the moon, including language and meaning (Paul Williams website).

Critics do reserve the right to apply any tool to a work of art, and my point is that every new reading points to the imaginative potentials of the play, suggesting that it can be read from different perspectives.[20] There are voices from the opposite

direction, too. For example, William Carroll's vision seems to be more comprehensive. Shakespeare has used the concept of 'Metamorphosis' in a variety of ways to express transformation in *A Midsummer Night's Dream* (pp.141-177). Metamorphosis is the idea of transformation or change; it's a process that affects us all on a physical and metaphysical level. These changes or transformations affect our perception of reality and are part of, and define, how we experience the human condition. On a different level, the theme of metamorphosis has its connection with Sara Carter's focus on the neo-Platonic and Ovidian "registers" in the play (pp.1-31).

I agree with the idea of metamorphosis in the play, but explain it with the Jungian concept of enantiodromia.[21] Similarly, in *Shakespeare's Comic Rights*, Berry arouses our imaginative curiosity to see further. He says:

> Nowhere is symbolic geography more elaborately defined, for example, than in *A Midsummer Night's Dream*. Athens is a realm of legalism, the wood of licence. Athens is a realm of mortals, the wood of fairies. Athens is a court, the wood a natural landscape. Athens serves rationalism, the wood imagination. Athens is a waking, the wood a dreaming world. And the list could be extended (p.140).

With the idea of symbolism in our mind, we turn to the readings of the play from a Jungian perspective.[22] The Jungian studies of the play seem to be in its initial stages.[23]. There are a few studies; besides Frye, Keith Sagar also employs the vision of mythologists, like Frazer and Campbell, for interpreting the contents of the play. Sagar says:

> The beginning of the last act returns us to Athens and Theseus, who immediately dismisses what the lovers have said and the audience witnessed as untrue, 'antique fables' and 'fairy toys'. Theseus claims that 'cool reason' comprehends everything, that love is a matter of 'seething brains' and 'shaping fantasies,' that, since all are dominated by 'imagination', there is no difference between 'the lunatic, the lover, and the poet'. In other words, love and poetry, being non-literal and beyond reason, are forms of madness. That he should mock the poet's capacity to move freely between earth and heaven implies that for him heaven itself is no more than 'airy nothing'. He has allowed his reason to block off his access to the world of imagination, fearing that to relax strict control is to invite confusion. In so doing he has held feeling at arms length, consigning it to the unreal world of dream and the dangerous world of night. It is Theseus who, for the lovers, 'hath turned a heaven into a hell' (p.43).

Sagar clearly mentions that it is Theseus' "cool reason" that causes the chaotic experiences of the lovers. Sagar also says that Shakespeare purges the fairies of their evil side. And his premise is totally against the concept of archetypes in Jung, which are always polar in nature. Here is a great contradiction between Sagar's view and that of Paul Williams'. Sagar says that the Fairies are evil spirits turned into benevolent ones by Shakespeare. While Carroll and Williams hold that the fairies are delicate creatures changed into something ominous by Shakespeare. As Paul Williams says:

> Shakespeare was the first writer to present the traditional view of fairies as somewhat delicate creatures; this popular image reduces them to the diminutive creatures that live under mushrooms. However, the fairies in *A Midsummer Night's Dream* are far removed from this archetypal vision; they are powerful and formidable forces that represent chaos and imagination. Elementals, Earth-Fire-Water-Air-spirit; shape-shifters that merge and metamorphose with one another, maintaining stability and balance in the natural world. Oberon and Titania, King and Queen of the fairies, are representations of the polemic nature of pagan Gods, the Earth Mother and the Sun God, when united, they control the weather and the seasons. When Oberon and Titania quarrel for possession of the changeling boy all nature goes awry (Paul Williams website, emphasis mine).

The underlined segment of the passage explicitly negates the archetypal dimension of the Fairies, but the terminology the writer employs to describe their chaotic powers validates their position as archetypal forces. Perhaps, the writer thinks that archetypes are always good and benevolent, which goes against the very concept of archetypes as polarised entities. Jacobi is clear on the issue under discussion; he says:

> In their undifferentiated state they [symbols] bear within them salvation and doom, good and evil, health and sickness, and every conceivable pair of opposites. It is the task of the conscious mind, as the ordering and understanding principle in man, to help one and the other of these aspects to become operative and to add to its sense and form—giving energy to the indifferent sway of our primordial psychic nature, in order that neither instinct nor intellect, but a spirit that surveys them both, may keep the psyche in balance (*Archetypes Complex, Archetype, and Symbol in the Psychology of C. G. Jung*, p.24).

In the light of Jacobi's unambiguous remarks, we are in a position to say that both Sagar and Williams are lopsided in their approaches regarding the Fairies in the play.

The contention further shows that the polarity of the Fairies as primordial images should be justified on substantial grounds.

Besides Sagar, there is another Jungian study of the play by Winthrop University. In this study, the writer proposes that *Dream* should not be analyzed through the narrow tool of Freud but through the vast and collective vision of Jung. The writer says:

> In geographical terms, Athens represents consciousness, and the woods represent both aspects of the unconscious mind. The archetypal material of the collective unconscious can be accessed in three compatible ways—through dream, via the imagination, and in visionary experience. Woven into Bottom's vision, however, are suggestions of a paranormal experience that transcends the mind's conscious awareness of unconscious content (Winthrop website).

The contents of the above-cited passage are highly revealing as far the play's archetypal potential is concerned, and my analysis is in tune with them with the addition that the play contains many images of quaternity principle which are necessary to bring the play's vision into concord with the concept of the Self in Jung.[24] The title of the study also seems to be a bit misleading, pointing to something beyond the Collective Unconscious, a dimension even beyond God and infinity.[25] Nonetheless, the study is first of its kind in its approach and comprehensiveness. Another study of a different approach but the same nature is that of Dr. Perrault's who takes us to another level of meanings found and practised not only in the Medieval Ages and the Renaissance but also in the mythological past of the Greeks (Perrault website). Perrault's main focus is on the traditions and beliefs of the past with a view to providing details to the directors for theatrical purposes. Her major finding is the psychological relationship between Oberon/Titania as Hippolyta's animus and Theseus' anima respectively. There is another Jungian reading by Mira Wiegmann.[26]

The whole review discussed above discloses that our play, excepting a few negative approaches, is on the move toward greater appreciation engaging the focus of academic scholars. Its historical movement begins with Pepys at the one end (who looks at the surface and laughs away) and Perrault at the other (who plunges into its depths), forming a "syzygial" pattern. I think this is the juncture where I start and develop my argument which is based on the postulates of archetypal psychology as expounded by Jung and his followers.[27] To begin with, *Dream* is the most archetypal of Shakespeare's titles.[28] It owes its archetypal symbolism to two principal words: Night and Dream both of which are charged with symbolic energy as archetypal images.[29] Jung says:

> The archetypal structure of the unconscious, over and over again and irrespective of traditions, those figures which reappear in the history of all epochs and all peoples and endow them with the same significance that have been theirs from the beginning (*Mysterium Coniunctionis*, *CW* 14, p.55).

Being archetypal images both "Night" and "Dream" are free from historical and cultural constraints; every human on earth can intuit (if translated) not only their meanings but also their metaphorical associations. We can imagine their spiritual depth through Jung who says:

> In dreams we put on the likeness of that more universal, truer, more eternal man dwelling in the darkness of primordial night. There it is still the whole, and the whole is in him, distinguishable from nature and bare from all ego-hood. Out of these all-uniting depths arises the dream, be it never so infantile, never so grotesque, never so immoral" (*Civilization in Transition*, *CW* 10, p.67, emphasis mine).

Jung further says that the origin of dreams lies in the unfathomable "Night" of the human soul.

Thus the words "Night" and Dream" in Shakespeare's title are two grand symbols unifying all humans from times immemorial to the present and beyond—without hurting anyone's social or cultural identity. Interestingly, Titania points to something similar in her long speech on natural disasters. She says, "We are their

[human's] parents and original" (II, i, 117). Titania's expression is highly charged and heavily loaded with suggestion of the archetypes as the basic patterns of psychic life. And archetypes can only be accessed through dreams, myths, fairytales, and legends generally imaged in "primordial night or eternal womb." In this sense the play is a world of energetic potentials and immense possibilities hinted at in the title itself as Dream coupled with Night.

The seminal word in the title of the play is "Dream," qualified by "A," "Summer," and "Night," suggesting indefiniteness, heat, and darkness respectively, which are evidently anima images. However, the same images have hidden in them their opposites; "the" (definiteness) as opposed to "A;" "winter" and "day," suggesting cold and light, to "summer" and "Night;" reality to "Dream."

Syzygy—the idea of complementary opposites, especially those of anima in man and animus in woman—dialectically reflects what Emma Jung calls quaternity (1). Interestingly, Puck says in *Dream*, "Two of both kinds make up four" (III. ii. 437). In its etymological sense *syzygy* refers to the pair of yoke, binding two oxen in such a way so as to make them plough the earth, i.e., to function properly. Any imbalance on part of the oxen may cause many difficulties for the farmer. With this in mind, we read the following portion from Titania's speech. She says, "The ox hath therefore stretch'd his yoke in vain/The ploughman lost his sweet" (II. i. 93-94). The image of "deyoked" oxen suggests that the pair of oxen is not "syzygized;" hence no binding, no mediating link in-between, and no productive outcome. The process of "ploughing" is associated with the earth—the feminine. Here, we should also imagine the picture of a single ox running frantically with one end of the yoke on its shoulder, and the other hanging down to the ground, suggesting imbalance, chaos and anarchy. Since the means of attachment has been detached, there will be no

ploughing. This analogy helps us capture the symbolic associations of the bull symbolism.[30] Tucker's comments deserve a mention here. She says:

> The bull is somewhat unique in the world of symbolism in that he is both a solar and a lunar creature. His male fertility, his fiery temperament, and his role as father of the herd make him the masculine sun-god in many cults. Just as the lion is the king and terror of the beasts of the forest, the bull is the king of the farm and the personification of brute strength and power. The lion, the bull, and the sun are popular symbols of life and resurrection. The bull's crescent shaped horns link him to moon worship and symbolism although, in some areas, the sun is a bull while the moon is a cow. Sin, the moon-god of ancient Ur, was often pictured as a bull (Tucker website).

That is, the "bull" is associated with our psychic energy, and the picture of "deyoking" in *Dream* evokes the confusion, anarchy, and chaos when the psychic balance is lopsided both from intra- and inter-psychic points of view. In a way, Bottom hunches the situation. Addressing Mustardseed, he says: "Good Master Mustardseed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a gentleman of your house: I promise you your kindred had made my eyes water ere now" (III. i.182-185, emphasis mine).

Hermia's terse expression "unwished yoke" opens another window in this regard (I. i. 81). The image is symbolically linked to Titania's "deyoked" oxen. Both Titania and Hermia, being women, relate to the anima-energy, the repressed aspect of Theseus and his culture. In astronomy, *syzygy* is associated with the moon, and is used to denote both its disjunction and conjunction. From astrological point of view, excepting a few references to the sun, there are twenty-eight references to the moon (Spurgeon, p. 260). According to Spurgeon, there are only eight references to "moonlight" in Shakespeare and six out of these occur in our play (p.260). In the light of Spurgeon's first finding it is very interesting to note that twenty-eight is a quaternity of seven. Thus in lunar context the play is a *syzygy* in action. Turning it into psychological language, the anima in men and animus in women are not functioning properly in *Dream,* and the play grows out of this fundamental tension.

The moon is an archetypal anima symbol, and its twenty-eight images in the play is a clear poof that something goes wrong with the anima in *Dream.* Hence Titania says, "Therefore the moon, the governor of floods/Pale in her anger, washes all the air/That rheumatic diseases do abound" (II. i. 103-104). In the given passage the moon appears angry, revengeful, with all its terrible aspects, causing floods and infectious diseases, that is, the terrifying-mother-aspect of the anima appearing as the moon. That is why the moon is the central image in the opening dialogue between Theseus and Hippolyta (I. i. 1-16). Theseus and Hippolyta make a couple, a man and a woman, making a quaternity as can be seen in the following figure.

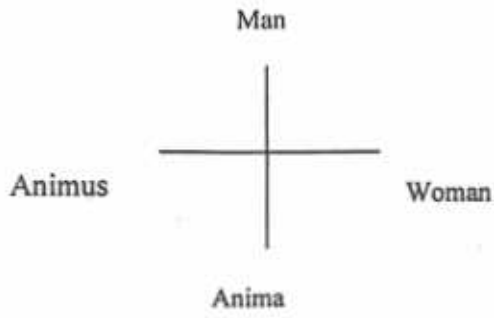


Figure 1

The figure shows that man, which is the conscious personality of male, is influenced by the anima, which is the unconscious "syzygial" pair of man while the conscious woman, on the same count, is affected by the animus. This four-sided relationship opens before us a whole world of "syzygies." In a way, we have to pass through this complex world of psychological relationship for becoming what and who we are. As Jung says:

> It is a psychological fact that as soon as we touch on these identifications, we enter the realm of the syzygies, the paired opposites, where the one is never separated from the other, and its antithesis. It is a field of personal experience, which leads directly to the experience of individuation, the attainment of the self (*Basic writings of C. G. Jung,* p. *370*, emphasis mine).

Besides conscious/unconscious, self/Self and anima/animus, other pairs of psychological opposites in Jungian psychology are ego/shadow, persona/shadow, thinking/feeling, sensation/intuition, and introversion/extraversion.[31] The play dramatizes these opposites in a highly complex artistic environment. It embodies the persona of Athens, inflated with its domineering attitude of rationalism and strict adherence to the law. From a Jungian point of view, the more inflated the persona, the more aggressive the shadow becomes (Whitmont, p. 51). Sharp's remarks are also relevant here, who says:

> The extravert's adjustment to objective reality effectively prevents low-powered subjective impulses from reaching consciousness. The repressed impulses, however, do not thereby lose their energy; only since they are unconscious they manifest in primitive and archaic ways. As more and more subjective moods are suppressed or ignored, the build-up of unconscious energy works to undermine the conscious attitude (*Personality Types*, p. 41).

This inflation is compensated for not only by the Fairies, [32] but also by the linguistic and laughable lapses of Bottom, a poor English weaver onto whom the Athenian persona projects its shadow. This is why, Puck calls the actors "rude mechanicals" (III. i. 9). It is not a casual cry of a young boy but the voice of the Athenian persona projecting its undeveloped and repressed side onto the actors, symbolising repressed feeling and intuition. Oberon, as a male fairy, represents Hippolyta's animus, on the one hand, and Theseus' shadow on the other. Similarly, Titania, being female, also functions on two opposite levels: as Theseus' anima and Hippolyta's shadow. Puck, being a trickster archetype, relates to the shadow, the anima, and the animus. On another level, Theseus represents what Jung calls "directed thinking," a habit of mind given to planning, knowing, governing, and controlling, (Jung, S*ymbols of Transformation,* pp. 7-31). That means that his feeling function is not responding properly, which has its roots in his adventures and conquests as general—a position which always involves "directed thinking" in each and every sense of the expression.

His feeling side is so underdeveloped that in the very face of his bride he boasts of conquering her with his "sword" (I. i. 16).

Habits or behaviours are like addictions, and therefore, require heroism to give up. To give up an old habit and to adjust oneself to a new one is a painful experience. Theseus also has to reshuffle the contents of his mind to enter a new level of understanding for establishing a mature relationship with Hippolyta. In the dream mode, Titania, being Theseus' anima, also represents the repressed and undeveloped parts of his feeling function.

The case of Hippolyta does not differ so much from that of Theseus'. Being a commander of warring women, she has also developed her thinking function. Her animus is overdeveloped to the neglect of her conscious self. Both have lost contact with their inherent archetypal opposites. Compared to the young lovers, Theseus and Hippolyta suffer from the mid-life crisis. They have to re-integrate their detached "selves" to be able to function in a balanced way in their conscious life. Being an extraverted, Theseus depends on senses:[33] "Or in the night, imagining some fear/how easy is a bush suppos'd a bear" (V. ii. 21-22). Apparently there is nothing wrong with his remark. In fact, that is how things look at night; we mistake one for another. The problem is that Theseus is sure that the "bush" appearing as bear will always be bush, not a bear, which shows his dependence on senses. This makes Theseus into what Jung calls extraverted-thinking type personality, with sensation as his auxiliary function.[34] Interestingly, the attendant fairies, which are four in number, are named after plants and herbs—objects that appeal more to senses. This, in a way, further suggests that the dream-mode reduces the senses to things of no high value.

Contrary to Theseus and Hippolyta, Hermia and Lysander, and Demetrius and Helena are adolescents, and are in the weaning stage. They are unconsciously

looking for the equivalents of their respective parents. They have to pass through the stage of strong projections before establishing mature relationship as adults. This is why both these couples go through the love potion scene which is symbolic of their getting in touch with the unconscious. In the dream-mode Oberon and Titania appear as a married couple, evoking union of opposites on the archetypal level, and suggesting that they are experienced and mature, i.e., past their projection-making stage. Hence Oberon describes Cupid's wayward shooting of arrows as his past experience/remembrance (I. ii. 154-174). That is to say, he is past his youthful stage of life, symbolized in myths as Cupid. The love potion, which Oberon and Puck use, brings changes in the attitude of the young lovers, and is symbolic of the urge of making projections. This is why, while under its influence, the young lovers keep shifting partners in the forest.

Despite being insignificant, the amateur players of rustic origins—Bottom and his friends—have their own way of producing a play.[35] Though rustics, they know how to select a story and how to prepare it for acting it out on the stage. If we associate the courtly characters with the conscious mind, the rustics directly belong to the unconscious from a symbolic perspective. In a culture given to realism and rationalism, which are overtly associated with thinking and sensation, as in Theseus'Athens, the opposite functions (feeling and intuition)[36] remain undeveloped or undifferentiated, which appear through Bottom's infantilism and blunt literalism in a rather ironic fashion. That is why Bottom mixes up things with no sense of differentiation: for example, he says "generally" instead of "individually" (I. ii. 3) or that he can play any role in the play they are planning to act out (I. ii. 46, 63). In a speech, Bottom claims to make a ballad of his "dream," and to recite it at "her" death, a feminine pronoun qualifying a male referent, the duke (IV. i. 216-217). Similarly,

Bottom's subversion of the senses seems to be a counterattack from the intuition, the inferior function in the given context (IV. i. 210-213). The rehearsal of Bottom's play in the woods, away from Athens, is symbolic of the displacement of the feeling function. Some of the visions that Bottom sees directly relate to his "superiors" as if to compensate for the lack of sensing things beforehand without any connecting medium. I quote from Jung to further establish my argument. He says:

> My definition then is that intuition is a perception, by way or means of the unconscious. This is a very important function, because when you live under primitive conditions, a lot of unpredictable things are likely to happen. There you need your intuition because you cannot possibly tell by your sense perceptions, what is going to happen. For instance, you are walking in primeval forests....You can also have an intuition—this constantly happens—in our jungle called a city (in Evans, pp.100-101, emphasis mine).

Bottom and his friends are also in the forest or a "jungle" of sorts to use Jung's word. The forest stands for the unconscious. That means Bottom's ideas for the play come directly from this primitive darkness. In this sense, Bottom, weaving from the opposite end, is a visionary artist, intuitively reacting not only to the prevailing situation in Athens, but also to such situations for times to come. This makes him into a mystic of sorts in the guise of a poor weaver; his paradoxes ring with mystical insight.[37] Bottom and his friends are poor and work on the stables of the Athenians. They have been relegated into the background. To put it more accurately, the Athenians, in their pursuit of fitting themselves to the established Athenian persona of being law-abiding, strict, and rational, have turned their back on the intuitive aspect of their personality.

Bottom, while assigning roles to his peers, says to Quince, the script-writer and director, "What is Pyramus? A lover or a tyrant" (I. ii. 19)! Intuitively responding to the central issue of Theseus/Hippolyta relationship, Bottom suggests how they have to ensure that Pyramus is one or the other, which in a way is a comment on Theseus, who, in his conscious mode, is a lover, but is dominated by the

unconscious tyrant who wants to "win" Hippolyta's heart "with his sword" (I. i. 16). Bottom, in his irrationally rational way, points to the crux of the issue. In their blind pursuit of their conscious personas, the Athenians have lost touch with their unconscious. No wonder, Egeus insists on the law of Athens being implemented when Hermia insists on marrying Lysander against her father's wishes. Egeus sees Hermia's disobedience from the point of view of a law-abiding Athenian; not from that of father's.

This discussion helps us see the connection among the contents of the title. Apparently, the title suggests something light, short, simple, boyish, and ethereal, but the contents of the play evoke heaviness, complexity, and persistence. That is to say, under the guise of something light and comic, Shakespeare presents something serious and inherently tragic. The insistence of the Athenians to implement their law favours the order, rigidity, strictness which is the salient characteristics of characters like Theseus, the political head of the state, and Egeus, the patriarch. If things would happen the way these two want them to, human bonds would be all right on the face of it. Inwardly, however, there would be a discontent and resentment that would force the young generation to leave Athens for other places as Lysander and Hermia do. Thus, in its apparent order would be a chaos that would threaten the very fabric of the Athenian society. And that is the "syzygial" message that a Jungian reading of this play allows. Hidden in the rationality of Theseus and Egeus is irrationality; and there is reason in the illogical rationale of Bottom and company.[38] Egeus' attitude, hardened to the point of no return, does not undergo any psychological transformation, which symbolises an uncompromising persona. However, Theseus does undergo certain changes as far his extraverted attitude is concerned. He

experiences a kind of introversion in a symbolic way, and comes to terms with the underdeveloped aspects of his personality.

Having said that, we proceed to look at how this study is divided into four chapters preceded and followed by introduction and conclusion respectively. The Prologue introduces the reader to the critical history of *Dream*, from the earliest available record to the divergent responses in the post-modern age. The literature review precedes the fundamental ideas that I have explored and analyzed. I have also pointed out how my predecessors have overlooked some of the important aspects of the play which make the central part of my argument. I have also elaborated on how some of the critics have indirectly pointed to issues which are loaded with Jungian meanings.

The Chapter I is a study of the paradoxes, paradoxical structures and situations with a view to connecting them symbolically not only with the larger archetypal patterns, but also with the development of the play in a "syzygial" way. Theseus and Egeus are dominant in the opening scenes of the play and symbolize law and practicality, which is the diurnal side of *Dream*'s psyche. And not very surprisingly, the diurnal is followed by the nocturnal adventures in the forest where the Fairies control, (mis)guide the humans. I have compressed the symbolic details of the paradoxical structures and their organic connection with the action of the play into the title of the chapter, i.e., "Crystal is Muddy".

"Hot Ice I" is the title of Chapter II and focuses on the dimensions of the relations of the four young lovers. My focus in this chapter is on how their decision to leave Athens for the vernal woods is a moment that leads to the movement of their establishing a contact with the unconscious, which subsequently helps them acquire self-knowledge and individuation. The two young couples can start and consolidate

their durable relationships based on mutual understanding only when they know who they are for themselves and in themselves. They need to emerge from the unconscious; integrate the contents of the unconscious; and adjust themselves to their environment.

Chapter III is titled "Hot Ice II" and looks at Theseus and Hippolyta in particular who have moved away from their unconscious. In their conscious attempt to adjust themselves to the norms and mores of the society, they have turned their back on the unconscious. Like the two young couples, Theseus and Hippolyta need to re-establish their contact with the unconscious and re-emerge as an individuated couple that can effectively deal with their mid-life crises. The forest, its fantastic creatures, and Bottom's lapses function as symbolic encounter with their unconscious. Their interaction with the world of the woods and its and its denizens helps them re-establish their contact with the unconscious; hence the balance in their psychic attitudes which they previously lacked.

The changes in the mythological base of some of the characters point to the androgynous processes in *Dream* from a Jungian point of view. For example, Hermes/Mercury a trickster-god in mythology, and the founder of alchemy – a male figure-- is transformed into Hermia. And from the opposite end, Demeter, a goddess associated with the underworld, turns into Demetrius. The subject relates to the notion of *syzygy*, in turn, to quaternity,[39] and Chapter IV titled as "Cold Fire" explores the "syzygial" patterns in the play.

The Epilogue, winds up the argument, and shows that the "syzygial" patterns and processes in Shakespeare's *A Midsummer Night's Dream* draw our attention to certain fundamental problems and issues in and around us. As a final word,

Shakespeare is an artist, looking at life as a question with many possible answers, and mine is an answer from a Jungian point of view to the questions he raises in the play.

Notes

[1] William Shakespeare, *A Midsummer Night's Dream*, (ed.), Harold F. Brooks, gen. eds. Richard Proudfoot, Ann Thompson, and David Scott Kastan, The Arden Shakespeare (London: Methuen, 1979). Henceforth the play is referred to as, "*Dream.*" All subsequent references are to this edition, and are parenthetically incorporated in the work with act, scene and line numbers respectively.

[2] Jung uses the term *syzygy* to suggest the contra-sexual opposites as anima in man and animus in woman. Both anima and animus are archetypes, which are always polar in nature and can be accessed only through dreams, legends, fairytales and mythologies. Archetypes have countless variations according to different human cultures and circumstances. For details, see C.G. Jung, "The *Syzygy*: Anima and Animus," *The Portable Jung*, trans. R. F. C. Hull, (eds.), Herbert Read, et al (New York: Penguin Books, 1971), pp. 148-162; Jung, "Anima and Animus," *Two Essays on Analytical Psychology*, CW 7 (Princeton: Princeton University Press, 1966), pp.188-211. Henceforth *Collected Works* will appear in the text as CW followed by volume and page numbers respectively. Also see, Emma Jung, *Animus and Anima* (Zurich: Spring Publications, 1957); Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 95-96, pp.84-87; Edward C. Whitmont, *The Symbolic Quest* (Princeton: Princeton University Press, 1969), pp. 185-200, 201-215; Marie-Louise Von Franz, *Anima and Animus in Fairy Tales* , (ed.), Daryl Sharp (Toronto: Toronto Press, 2002); Frieda Fordham, *An Introduction to Jungian Psychology* (Harmondsworth, Middlesex: Penguin Books, 1966), pp. 114-115. The study of archetypes has become a discipline in itself. For example, see James Hillman, *Archetypal Psychology* (Dallas: Spring Publications, 1983). For reference to literature, see C. S. Lewis, "Myth," *An Experiment in Criticism* (Cambridge: Cambridge University Press, 1961); Bruce W. Young, "Mythic and Archetypal Criticism," *The Critical Experience*, (ed.), David Cowles (Iowa: Kendall Publishing Company, 1994), 60-85; Wilbur Scott, 'Introduction to the archetypal Approach," *Five Approaches of Literary Criticism* (London: Colliuer-Macmillan, 1962), pp. 247-252.

[3] The issue of satire raised by Johnson seems to continue in Muir, and Rickert. See K. Muir "Shakespeare as Parodist," Notes and Queries, CXCIX (1954), pp.467-468; Edith Rickert, Political Propaganda and Satire in *A Midsummer Night's Dream*," *Modern Philology* 21(1923-24): pp.53-87, pp.133-154.

[4] However, Zitner finds the play intensely realistic. See S. P. Zitner "The Worlds of A Midsummer Night's Dream," *South Atlantic Quarterly* LIX (1960), pp.397-403.

[5] Blake's paintings from Dream, including that of Bottom's and Titania's, have generated interesting debate among art-critics: see, for example, W.W. Merchant, "A Midsummer Night's Dream: A Visual Recreation" in *Early Shakespeare* 3 (London: Edward Arnold Publisher, 1961), pp.165-186. Furthermore, Fuseli, another painter of the same age, also painted Bottom and Titania. For further information on paintings based on Dream see A Midsummer Night's Dream, retrieved on11-12-2007 from <http://pages.unibas.ch/shine/linkscommand wf.> (last updated Oct, 2003). See for details relating to Dreams—paintings based on it, adaptations, films, and any relevant information—*A Midsummer Night's Dream*, retrieved from web on 10-12-2007 from <http://www.pages.unibas.ch/shine/linkscommandwf.html.> (last updated October 2003).

[6] Freud's "Id" is closer in its implications to Jung's "personal unconscious," functioning more or less like a Recycle Bin in the psyche of an individual with the difference that its contents cannot be retrieved easily. For the theoretical differences

between Freud and Jung, see Asaf Rolef Ben-Shahar, The Theories of Human Psyche of Freud and Jung, retrieved on 10-12-2007 from <http://www.imt. co.il/articles.htm> (nd); and for a further immediate reading of all Jungian terms see Daryl Sharp, Jung Lexicon, accessed on 11-12-2007 from <http://www.Jung_lexicon.shtml.htm>(May 2002).

[7] Jung' collective unconscious contains archetypes which are pre-existent and are shared by every human individual irrespective of geographical, political, religious, cultural, and historical boundaries. Moreover, it is potentially infinite, ever in flux but compensatory or complementary in its function. Compared to it, Freud's Id relates to the personal history of an individual, rooted in infantile repressions, and has its connection with Jung's Personal Unconscious. For details see C. G. Jung "The Archetypes of the Unconscious," (*Two Essays*, CW 7,(pp.90-113); C. G. Jung, *The Symbolic Life: Miscellaneous Writings*, CW 18 (Princeton: Princeton University Press, 1976); F. G. Wickes, *The Inner World of Man* (New York: Frederick Unger, 1948; W. A. Mambert, and B. F. Foster, *Exploring Your Unconscious Mind* (New York: Cornerstone, 1977); Jolund Jacobi, *Masks of the Soul*, trans. Ean Begg (Grand Roads, MI: Eerdman Publishing, 1976; Aniela Jaffe, "The Unconscious and the Archetype," *Myth of Meaning* (New York: Putnam's Sons, 1971), pp.14-24; Fordham "Archetypes of the Unconscious," *Introduction to Jungian Psychology*, pp.47-48; Mattoon, *Jungian Psychology in Perspective*, pp.248-249; H. Ellenberger, *The Discovery of the Unconscious* (New York: Basic Books, 1970); Joseph Campbell, *The Inner Reaches of Outer Space* (New York: Harper and Row, 1988); Mercia Eliade, Myths, *Dreams, and Mysteries*, trans. Philip Mairet (New York: Harper, Colophon Books, 1975; Mercia Eliade, *The Myth of the Eternal Return*, trans. W. R. Trask (Princeton: Princeton University Press, 1971).

[8] There is no consistency in writing the two words, "self" and "Self." However, it is better to use the former, i.e., "self," for the individual/personal aspect (as Mattoon does), and "Self" for its collective/transpersonal aspect. As such, the "self" relates to the ego and consciousness, and the "Self" refers to what some would call "God" or Hegel's "Absolute Spirit." The "Self," according to Jung is symbolically represented through circles, mandalas, or squares, suggesting its inherent urge for wholeness through integration of opposites. In a nutshell, the following remarks of Jung quoted in Whitmont are important: "as a totality, the self by definition is always a complexio oppositorum" (253). For details, see Jaffe, "The Numinosity of the Self, " *Myth of Meaning*, pp. 42-43; "The Self," *The Symbolic Quest* (Princeton: Princeton University Press, 1969), pp.216-230; Mattoon, "Self, ' *Jungian Psychology in Perspective*, pp.31-32; Harry A. Wilmer, "Self," *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette: Chiron Publications, 1987), pp. 60-84; Edward F. Edinger, *Exploring the Self in Jung's Aion* (Toronto: Inner City Books, 1996).

[9] In the Jungian model there are always opposite pairs, and the idea runs throughout his works, at times self-evident, at others strongly implied, in a given context. Here, I quote a typical passage that leads us to the nucleus of his analytical theory: "Life is born only the spark of opposites" ((*Two Essays*, *CW* 7, 53-54). The list of pairs which Jung gives in order to explain this point are: analysis/synthesis; ascent/descent; chaos/order; classic/romantic; conscious/unconscious; culture/nature; diastole/systole; Eros/Phobos; good/evil; heaven/hell; high/low; hot/cold; idealism/materialism; inside/outside; introvert/extravert/; love/hate; megalomania/inferiority; mortal/immortal; rational/irrational; real/ imaginary; reflection/action; subject/object; vice/virtue; youth/age ((*Two Essays*, *CW* 7,337). For details see C. G. Jung, *Patterns of Behaviour and Archetypes*, (ed.), V. S. de Laszlo (New York: Modern Library, 1959); E. Zolla, *Archetypes: The Persistence of Unifying Patterns* (New York: Harcourt, 1981); June Singer, *Androgyny: The Opposites Within* (New York: Nicolus-Hays, 2000); J. Singer, *Boundaries of the Soul: The Practice of Jung's Psychology* (Garen City, NY: Double

Day, 1972); and W. A. Shellbourne, *Mythos and Logos in The Thought of C. G. Jung* (Albany: State University of New York Press, 1988).

[10] Gary Jay Williams explains the events in the play as "*Our Moonlight Revels.*" See *Our* Gary Jay Williams, *Moonlight Revels* (Iowa City: University of Iowa Press, 1997).

[11] In his discussion, Schanzer also points out how the neo-Hegelian critics do not apply their theory of opposites to the play. Schanzer's tone is a bit lopsided; the play does develop in a Hegelian way, as we see in Chapter I of this work.

[12] The phrase "king of order" clearly suggests that Theseus is fixed and one-sided in his attitude, and such an attitude has to be compensated for by the unconscious. In this regard, Jung says that an extreme conscious content is compensated by a powerful opposite reaction from the unconscious. For example, Jung says: "The unconscious insinuates itself in the form of a snake if the conscious mind is afraid of the compensating tendency of the unconscious..." (*Symbols of Transformation*, CW 5, p.379). Also see Whitmont, *Symbolic Quest*, pp. 15-40.

[13] The Romantics eulogize imagination as the motivating force of human creations. For example, see, S. T. Coleridge, Biographia Literaria, Watson edition (1817; London, Routlege, 1975); J. Engell, The Creative Imagination: Enlightenment to Romanticism (Cambridge, MA: Harvard University Press, 1981); and A. O. Rotty, "Imagination and Power" in her *Mind in Action: Essays in the Philosophy of Mind* (Boston, MA.: Beacon Press, 1988). Similarly, Jung calls it "fantasy–thinking...the language the unconscious uses to embody its demands" (*Symbols of Transformation*, pp. 18-20). Jungians also acknowledge it as the image-making faculty, responsible for projections in humans to compensate for the fixations of the ego-world. As Whitmont says, "The images arise as carriers of messages which are lacking—at times dangerously lacking—in consequence of the one-sided views and convictions of consciousness, the rising pressure of images in the defence reaction of a self-regulating, balancing psychic system..." (*Symbolic Quest*, p.27).

[14] Also see Northrop Frye, A Natural Perspective: The Revelation of Shakespearean Comedy and Romance (New York: Columbia UP, 1965).

[15] For the theme of gender-oriented criticism, see Sherley Nelson Garner, "A Midsummer Night's Dream: 'Jack shall have Jill:/Nought shall go ill,'" Woman's Studies 9 (1981): pp.47-63; Marshal, David, "Exchanging Visions: Reading A Midsummer Night's Dream," *English Literary History* 49 (1982): 543-575; Valerie Traub, "The (In) Significance of Lesbian Desire in Early Modern England," *Erotic Politics: Desire on the Renaissance Stage,* (ed.), *Susan Zimmerman* (New York: Routledge, 1992), pp.150-169; Douglas E.Green, "Preposterious Pleasures: Queer Theories and A Midsummer Night's Dream," *A Midsummer Night's Dream: Critical Essays*, (ed.), Dorothea Kehler (London: Routledge, 1998), pp.369-400.

[16] Jung says that in youth we have to "wean" ourselves from the unconscious, a hard task; and in the middle age we have to re-unite with it so that the psychological journey may complete its cycle, a harder one. See chapters III and IV of this work.

[17] Greenfield opposes the Freudian analyses, and reads the play from an anti-Freudian perspective. See Thelma Greenfield, "Our Nightly Madness: Shakespeare's Dream without the Interpretation of Dreams," *A Midsummer Night's Dream: Critical Essays*, (ed.), Dorothea Kehler (London: Routledge, 2001), pp.300-331.

[18] See Edward Berry, *Shakespeare's Comic Rites* (London: Cambridge University Press, 1984), pp.41-42, pp.71-72, pp.76-77, pp.133-136, pp.158-159, pp. 190-191.

[19] There are Marxist and Structuralist readings of the play; Elliot Krieger, "A Midsummer Night's Dream," A Marxist Studies of Shakespeare's Studies (New York: Barnes and Noble, 1979), pp.37-69; M. E. Comtois, "The Hardiness of *A Midsummer*

Night's Dream, " *Theatre Journal* 32 (1980): pp.305-311. There are also racial and post-colonial studies: for example, see Margo Hendricks, "'Obscured by Dreams': Race, Empire, and Shakespeare's A Midsummer Night's Dream," *Shakespeare's Quarterly* 47 (1996): pp.37-60; Michael Schneider, "Bottom's Dream, the Lion's Roar, and Hostility of Class Differences in *A Midsummer Night's Dream*," *From the Bard to Broadway*, (ed.), Karelisa V. Hartigan (Latham, MD: University Press of America, 1987), pp.191-212. The contextual/(new) historicist approach appears in different guises: see, for example, Louis Adrian Montrose, A Kingdom of Shadows," *The Theatrical City: Culture, Theatre, and Politics in London1576-1649,* (ed.), David L. Smith, Richard Strier, and David Bevington (New York: Cambridge University Press, 1995), pp.68-86; Marcia McDonald, "Bottom's Space: Historicising Comic Theory and Practice in *A Midsummer Night's Dream*," *Acting Funny: Comic Theory and Practice in Shakespeare's Plays* (Rutherford: Fairleigh Dickenson University Press, 1994), pp.85-108; and Annabel Patterson "Bottoms Up: Festive Theory in *A Midsummer Night's Dream*," *Renaissance Papers* (1988): pp.25-39.

[20] For example, Mangan says:

> Nor does it [the process] stop here: Even at a single historical moment a play like *A Midsummer Night's Dream* lives a multiplicity of simultaneous lives, both on the stage and on the page. On a single night it may exist as, for example, a production by the Royal Shakespeare Company at Stratford-upon-Avon, a school play, a local repertory production, an under-ended small-scale tour, a Theatre-in-Education show, an outdoor staging in a stately home, the central piece of a theatrical or literary festival, or an amateur production in a village hall. It may be read by an undergraduate working towards a degree in English, by an actor preparing to play a part, or by a retired civil servant he reads to beguile his leisure hours; by a man or a woman, a radical or a conservative. It may be read in England or America, India or South Africa, Poland or Jamaica, in a school or hospital, a hotel room or a prison hall. Is it the "same" text that is read in all these cases? There can only be a paradoxical answer to this question, for if one version of "common-sense" replies that yes, the text is more or less the same whatever the conditions of its reception, another version of common-sense immediately replies that in each of the cases of the above the experience of the text will be different, sometimes radically so (p.120).

Michael Mangan, *A Preface to Shakespeare's Comedies* (London: Longman, 1996).

[21] Jung uses this term for explaining the principle of changing from an extreme psychological position into its opposite. He says:

> Old Heraclitus, who was indeed a very great sage, discovered the most marvellous of all psychological laws: the regulative function of opposites. He called it *enantiodromia*, a running contrariwise, by which he meant that sooner or later everything runs into its opposite (*(Two Essays, CW 7,* p.74).

[22] There are other interesting studies based on the play. Irving Woolfe uses Titania's speech on disastrous floods to validate Dr. Vilikovsky's theory of Quanta-volution. See Irving Wolfe, "Shakespeare and Vilokovsky: Recollection of Fallen sky," accessed on 11--12-2007 from <http://www.grazian_archive.com/index.htm> (nd). Another study is by Bruce Clarke who reads Dream, its paradoxes and metamorphoses, to bring it into conformity with that of "Systems Theory" as applied to Cybernetics. Clarke says:

> A growing body of scholarly work is rethinking the shape and evolution of the relations among science, technology, sociology, psychology, philosophy, history, literature, and the arts, through cybernetic terms. What could A Midsummer Night's Dream have to tell us about such

things? For one, it is a play that plays upon perceptual and social paradoxes, and according to the seminal cybernetic Heinz von Foerster, "In cybernetics you learn that paradox is not bad for you, but it is good for you, if you take the dynamics of the paradox seriously" (Franchi et al). By looking at the ways that this Shakespeare text looks at the forms observing systems use to operate, I hope to interest both literature and systems people in a neo-cybernetic approach to narrative and dramatic observation (website). See Bruce Clarke, "Paradox and the Form of Metamorphosis: Systems Theory in A Midsummer Night's Dream," accessed on 12-12-2007 from <http://www.MSND.htm> (2005).

Clarke's assumption is interesting in the sense that it reveals the potential energy of *Dream* to provide substantial grounds to computer scientists to fit in its paradoxical structures with that of a purely technological system. Clarke, reading the play as a visionary dream opens a fresh field for others to follow. Through his study, Clarke not only presents a unifying hypothesis but also places our play in a central position whose branches spread in many directions without moving apart from the roots.

[23] It would be interestingly relevant here to mention that Clifton Snider borrows his title from Shakespeare for reading literature from a Jungian point of view. See Clifton Snider, *The Stuff That Dreams Are Made On: A Jungian Interpretation of Literature* (Wilmette, IL: Chiron, 1991). For Jungian readings of Shakespeare, see Herbert R. Coursen, *The Compensatory Psyche: A Jungian Approach to Shakespeare* (Lanham: University Press of America, 1986); Alex Aronson, *Psyche and Symbol in Shakespeare* (Bloomington: Indiana University Press, 1972); Grenville Cuyler, *Shakespeare and Jung* (Dissertation: Ann Arbor, 1989).

[24] In deviance of the principle of Trinity Jung emphasizes the principle of quaternity, the language of the Self urging for integration of opposites and wholeness. Mattoon says: "Still another one Jung's unorthodox conclusions that the Christian Trinity is incomplete; wholeness is a quaternity" (*Jungian Psychology in Perspective* 201).

[25] Jung's collective unconscious suggests infinity; there seems to be nothing beyond infinity. Perhaps the writer means to say that God is transcendent not immanent, and Bottom's "rare vision" hints at that kind of experience.

[26] See Mira Wiegmann, *The Staging and Transformation of Gender Archetypes in A Midsummer Night's Dream, M. Butterfly, and A Kiss of the Spider Woman* (Publisher: Lewiston, N.Y.: Edwin Mellen Press, 2003).

[27] Here the question that comes to mind is why I follow the Jungian vision to analyze a Shakespearean text. First and foremost, it teaches one what it is to be human, further postulating that to be human is to know consciously what one is, one's merits and demerits before one identifies oneself with great heroes or projecting one's dark side onto the Other. It is important to note that humans, under the pressure of existentialism and deconsturctionism, are doubtful whether there is any value, meaning and purpose in life; such theories are do not tend to look at the bright sides of things. In such a situation, Jung calls for meaningful life in a meaningful cosmos against all odds and trying circumstances. Jung admits that there are darker sides to our existence, but he also informs that it is the darker sides from which springs the light of light, as day from night. The word meaning recurs in all his works, and gives us a hope to live by. For example, he says:

> We should do far better to realize that the tragic counter-play between inside and outside...represents at bottom, the energetics of the life process, the polar tension that is necessary for self-regulation. However different, to all intents and purposes, these opposing forces may be, their

fundamental meaning and desire is the life of the individual ((*Two Essays*, CW 7, p.196).

That is why many works dealing with Jungian themes bear the word "meaning" in their titles. For example, see C. G. Jung, "The Meaning of Psychology for Modern Man," *Civilization in Transition*, trans. R. F. C. Hull (New York: Pantheon Books, 1964); Marie-Louise von Franz, *The Psychological Meaning of Redemption Motifs in Fairytales* (Toronto, Inner City Books, 1980) Nancy J. Dougherty and Jacqueline J. West, *The Matrix and Meaning of Character : An Archetypal and Developmental Approach* (London: Routledge2007); D. Stephenson Bond, *Living Myth: Personal Meaning as a Way of Life* (Boston: Shambala, 1993); Calvin S. Hall, *The Meaning of Dreams* (New York: Harper & Row, 1953); Samuel H. Shaffer, *A Thread of Meaning : Depth psychology, Work, and Vocation* (Carpinteria, California: Pacifica Graduate Institute, 1999); Barbara J. Pannoni, *The Broken Chalice: Containing and Transforming opposites in the Quest for Meaning* (Carpinteria, California: Pacifica Graduate Institute, 2004); I. Galdston, "Job, Jung and Freud: An Essay on the Meaning of life," *Bulletin of the New York Academy of Medicine* 34, 12 (Dec 1958): pp.769-84.

[28] No other title of Shakespeare's evokes opposites so promptly as Dream. What would be the opposite of Twelfth Night, which has its proper meaning in the Christian culture of England, and it is the numerical value of the first word in the Christian culture that makes the shades of its meaning easily understandable to its readers. That means it is narrow in its imaginative application. That is why a secondary title, *As You Will*, is placed beside it to make it more secular, providing space for polarity of perspectives. Other titles such as, *Winter's Tale*, providing a kind of verbal opposite to " Summer's Dream", lacks "night" and its rich symbolism. *Two Gentlemen of Verona* sounds very prosaic and a bit satirical compared to the poetical beauty and lyrical spontaneity of the title under consideration. Another title is *As You Like It;* it is of conversational in origin, sounding as if to convince the reader for a certain point of view, lacking in the imaginative richness of *Dream. All is Well That Ends Well* and *Much Ado about Nothing* are proverbial, having their direct appeal for the English readers, and seem to be predictable compared to the ambiguity of the play we are discussing. The *Merchant of Venice* evokes business, commerce, trade, money and profit, confining the dramatic "space" to a specific locale. Another title, *Measure for Measure*, being legalistic in content, sounds practical in its application compared to the theoretical possibilities of a "dream". The story of *Taming of the Shrew* has to be told to some one (if he or she is not a feminist) before she or he can grasp its comedic content, other wise the "Shrew" may be taken for a horse, dog or lion, and its opposite "Detaming of the Simple" sounds too literal to trigger symbolic meanings. The only title, having the word "comedy" in it is *The Comedy of Errors*, has to be explained to someone before he or she may be able to know the generic use of comedy in English literature. The next play is Love's Labour Lost, sounding socialistic, points to a common denominator (potential tragedies) in all comedies, does not have the symbolic shades of a "summer", "night" and "dream". The narrowing of "space" in *The Merry Wives of Windsor* to a particular locality makes it more appreciable (like its theoretical opposite The Sad Husbands of London) to those who have some background knowledge of Windsor, otherwise it loses its direct appeal to the imagination. The only title that can compete in its paradoxical meanings and rich symbolism with our title is The Tempest, sharing many inter-textual themes with *A Midsummer Night's Dream*, especially the supernatural world. However, tempests do not occur everyday, are incidental in nature, unlike "night", which we observe daily in most parts of the globe. It has its clearly defined poles almost in every culture—evening and morning.

For Shakespeare's works other than *A Midsummer Night's Dream*, see *The Riverside Shakespeare*, (ed.), G. Blackmore Evans, et al, (Boston: Houghton Mifflin, 1997).

[29] The study of dreams on the academic level begins with Freud and his theory that dreams are the language of repressed sexuality, and his theory has generated a chain of dream studies. However, his co-worker Adler does not agree with him as for his theory of infantile sexuality is concerned. Adler thinks that the basic urge in humans is that of power, and any suppression of this urge may lead to inferiority complex or in case of inflation to superiority complex. Jung does not agree with both, theorising that the Self appears in dreams to compensate for the attitudes of the waking life. Jung's greatest contribution is the discovery of the collective unconscious shared by all humans, from the most primitive to the most enlightened. For details see Sigmund Freud, *On the Interpretations of Dreams*, trans. James Strachey (1929; New York: Avon Books, 1965); Alfred Adler, "Early Recollections and Dreams," *The Individual Psychology of Alfred Adler*, (eds.), Heinz and Rowa Ansbacher (NY: Basic Books, 1956); C.G. Jung, *Seminar on Dream Analysis* (New Jersey: Princeton University Press, 1984); C.G. Jung, "The practical use of dream analysis," *The Practical Use of Dream Analysis*, CW 16 (Princeton: Princeton University Press, 1984), pp.139-161; C.G. Jung, *The Structure of Dynamics of the Psyche*, trans. R.F.C. Hull (Princeton: Princeton University Press, 1960); C.G. Jung, *The Symbolic Life*, *CW* 18, trans . R. F. C. Hull (Princeton: Princeton University Press, 1953); C.G. Jung, *Memories, Dreams, Reflections*, (ed.)' Aniela Jaffé, trans. Richard and Clara Winston (London: Collins and Routledge & Kegan Paul, 1963); C.G. Jung, "On the Nature of Dreams," CW 8 (London: Routledge, 1991), pp.281-297); Mircea Eliade, *Myths, Dreams, and Mysteries*, trans. Philip Mairet (New York: Harper Colophon Books, 1975); C.G. Jung , *The Undiscovered Self : With Symbols and the Interpretation of Dreams* (Princeton, N.J. : Princeton University Press, 1990); J. Fosshage, "The Psychological Function of Dreams: A Revised Psychoanalytic Perspective," *Psychoanalysis and Contemporary Thought* 6 (New York University Press, 1983), pp.641-669; William Oliver Stevens, *The Mystery of Dreams* (New York: Mead, 1949); Jon Tolaas, "The Puzzle of Psychic Dreams," *Dreamtime & Dreamwork*, (ed.), Stanley Krippner, (Los Angles: Jeremy P. Tarcher, 1990), pp.261-270; Montague Ullman, Stanley Krippner and Alan Vaughan, *Dream Telepathy* (New York: Macmillan, 1973); Jackson S. Lincoln, *The Dream in Primitive Cultures* (Baltimore: Williams & Wilkins, 1935); Alvin R. Mahrer, *Dream Work in Psychotherapy and Self-change* (New York: W. W. Norton, 1989); Deborah J. Hillman, "Dream work and field work: Linking Cultural Anthropology and the Current Dream Work Movement," *The Variety of Dream Experience*, (ed.), Montague Ullman and Claire Limmer, (New York: Continuum, 1988); Rosalind D. Cartwright, *Night Life: Explorations in Dreaming* (Englewood Cliffs, NJ: Prentice-Hall, 1977); E. Fromm, *The Forgotten Language: An Introduction to the Understanding of Dreams, Fairy Tales and Myths* (New York: Holt, Rinehart & Winston, 1951); Gregory J Berry, *Dream Analysis : Thinking Beyond Jung* (Hunters Hill [N.S.W.]: Cranset, 1995); Peter Homans and LeRoy Aden, *The Dialogue between Theology and Psychology* (Chicago: University of Chicago Press, 1968); Marie-Louise von Franz, *Dreams* (Boston, Mass.: Shambhala, 1991); Ole Vedfelt, *The Dimensions of Dreams : the Nature, Function, and Interpretation of Dreams* (New York : Fromm International, 1999); Marie-Louise von Franz and Fraser Boa, *The Way of the Dream* (Toronto: Windrose Films, 1988); Mary Ann Mattoon, *The Theory of Dream Interpretation according to C.G. Jung: An Exposition and Analysis* (Washington: V.H. Winston, 1978); Stephen Segaller and Merrill Berger, *The Wisdom of the Dream : the world of C.G. Jung* (Boston : Shambhala, 1989); Maria F Mahoney, *The Meaning in Dreams and Dreaming: the Jungian Viewpoint* (New York, Citadel Press, 1966); James A. Hall, *Patterns of*

Dreaming : Jungian Techniques in Theory and Practice (Boston, Mass.: Shambhala , 1991); James A Hall, *Jungian Dream Interpretation : a Handbook of Theory and Practice* (Toronto, Canada : Inner City Books, 1983); Mary Ann Mattoon, *Understanding Dreams* (Dallas, Texas: Spring Publications, 1984); Massimo Giannoni, "*Jung's Theory of Dream and the Relational Debate,*" *Psychoanalytic Dialogues* 13, 4 (2003): pp.605-630; Robert B. Clarke, *The Four Gold Keys: Dreams, Transformation of the Soul, and the Western Mystery Tradition* (Charlottesville, VA : Hampton Roads Pub., 2002).

[30] According to Jung, the "bull" is also associated with snake, father-symbol, fertility symbol, fiery god, feminine significance, as hero, messenger of gods. See Jung, *Symbol of Transformation*, CW 5 (pp.278, pp.384, pp.103, pp.326, pp.431, pp.248). In Jungian psychology the terms "masculine" and "feminine" do not refer to the biological differences of man and woman, but are used to suggest psychic energies irrespective of gender differences.

[31] Extraversion/introversion refers to the flow or movement of psychic energy: the outward flow (toward objects) is called extraversion, and the inward flow introversion. For example, Sharp says:

> Introversion and extraversion are psychological modes of adaptation. In the former, the movement of energy is toward the inner world. In the later, interest is directed toward the outer world. In one case the subject (inner reality) and in the other the object (things, other people, outer reality) is of primary importance (*Personality* Types, p. 13).

In an oversimplified way, artists, mystics and philosophers like Plato are introverts, and scientists or thinkers like Newton and Aristotle are extraverts.

[32] In this work the expression "Fairies" refer to Titania, Oberon, Puck and the attendant ones.

[33] There are two main attitude types in Jung, the extraverted and the introverted. In turn, the attitude types are further categorised according to the combination of the four functions; thinking/feeling and sensation/ intuition. Thinking and feeling functions are called rational functions, and the remaining two the irrational functions. The general trend is that a human individual develops one function, called his or her superior function with an auxiliary function from either of the two opposite functions. In an extraverted-sensation type, the sensation function is highly developed or differentiated, with the thinking as auxiliary one, as in Theseus' case. In the above-mentioned type, data received from senses are readily reliable, and the faculty of intuition goes into the background, or remains repressed to rebound through dreams and visions. For details, see Jung "The Problem of the Attitude-Type," *Two Essays*, CW 7, pp.41-63; Angelo Spoto Jung's *Typology In Perspective* (Illinois: Chiron Publications, 1995); Frieda Fordham "Psychological Types," *An Introduction to Jung's Psychology* (Harmondsworth, Middlesex: Penguin Books, 1966), pp.29-46; Daryl Sharp, *Personality Types*, pp.29-46; Mattoon, pp.2-64.

[34] In an extraverted-thinking type, the function is more developed or differentiated (superior), with sensation as an auxiliary one, as in Theseus' case. In the above-mentioned type, "realism" seems to be the main criterion for judging truths. The data received from the senses are readily reliable, and the faculty of intuition goes into the background, or remains repressed to rebound through dreams and visions. The feeling faculty of such a type also remains undeveloped or less developed.

[35]There are studies deducing significant messages for civic life from the "blunders" of Bottom and his company. For examples, see Richard H. Cox, "Shakespeare: Poetic Understanding and Comic Action (A Weaver's Dream)," *The Artist and Political Vision*, (ed.), Benjamin R. Barber and Michael J. Gargas McGrath (New Brunswick, N.J.: Transaction Books, 1982), pp.165-192.

[36] In the Jungian model, the four organs of adaptation to the outside world also make opposite pairs: thinking is opposed to feeling, and sensation to intuition. In an ideal situation, the four functions are thought to be developed in a balanced way. In general, one function is found more developed/differentiated than the remaining three. In that case, the auxiliary function comes not from the opposite pole of the more developed or differentiated one, but from the opposite axis. For example, if the thinking function is more developed; the auxiliary function would either be the sensation or intuition. The developed/differentiated function is also called the dominant or superior function, and the undeveloped, underdeveloped or undifferentiated one becomes the inferior side of a personality. See Anglo Spoto "The Functions," "The Strange Case of the Inferior Function," Jung's *Typology in Perspective*, pp.23-54, pp.75-108; Daryl Sharp, *Personality Types*; von Franz and Hillman, *Lectures on Jung's Typology* (Woodstock, Connecticut: Spring Publications, 1971; Fordham, "Psychological Types," pp.29-46.

[37] Bottom uses paradoxical structures, and paradox is the language of mysticism; for example, Spurgeon quotes the following verse from a Hindu source to sum up the core of mysticism: "There is true knowledge, learn thou it is this/To see one changeless Life in all the lives/and in the separate, one Inseparable". See Caroline Spurgeon, "introduction," Mysticism in English Literature, accessed on 12-12-2008 from <http://www.gutnberg.net/1/o/2/ 3/10234 > (April 2004).

[38] For the ideas discussed in this section, I am indebted to my advisor, Dr. Nasir Jamal Khattak.

[39] The term "*syzygy*" implies four personalities, two on the conscious level and two on the unconscious one, i.e., the anima in man and the animus in woman, making a quaternity. The implications of Jung's postulate appear on many book titles: see, for example, Elemire Zolla, *The Androgyne: Reconciliation of Male and Female* (London: Cross Road Publishing Company, 1959); Pamela Butler, *Self-Assertion for Women: A Guide to Become Androgynous* (NY: Canfield Press, 1976): June Singer, *Androgyny: The Opposites Within* (New York: Nicolus-Hays, 2000); Tracy Hardgrave, *Androgyny in Modern Literature* (London: Macmillan, 2004).

Chapter I

Crystal is Muddy:
Dream is Processing

> We crave a world of either/or, but the Dream says, Both/and. We build a wall between our social persona and our inner selves; the Dream bids us, Demolish it. We wish to believe we're separate from one another, but the Dream insists, We are in this together. We are pleased to believe Time is a one-way river from past to present to future, yet the Dream reveals, All three times flow into one. We wish to seek pure virtue and avoid all stain, but the Dream avers, the dark and the light are braided and bound (Barasch website, emphasis original).

> This is the vivid realization that states, things, and events which we ordinarily call opposites are interdependent, like back and front or the poles of a magnet. By polar awareness one sees that things which are explicitly different are implicitly one; self and other, subject and object, left and right, male and female—and then, a little more surprisingly, solid and space, figure and background, pulse and interval, saints and sinners, police and criminals, in-groups and out-groups (Alan Watt, *Does it Matter? Essays on Man's Relation to Materiality*, p. 83).

> In the "Dream" [play] the collective myth and the personal dream are so closely interwoven that a literal interpretation of the play leaves us puzzled (Reichman website).

This chapter studies the paradoxes and paradoxical structures[1] embedded in the texture of *Dream*, which are organically related to "syzygial" dynamics involved in the development of events in it. The expression "crystal is muddy" brings to mind many themes "syzygial" in nature: clarity/ambiguity; visibility/invisibility; light/darkness; reality/illusion.[2] These opposites in turn suggest the paradoxical worlds in *A Midsummer Night's Dream*.[3] The idea of love growing out of war between Theseus and Hippolyta amply suggests the dialectical/paradoxical nature of events in the play. In the mythological version, Theseus' marriage with Hippolyta has tragic consequences,[4] but in *Dream*, Shakespeare "comedizes" the tragic content, which in a way again points to the "syzygial" dynamic in the play. Lysander's case is clearly opposed to that of Theseus' in this that Lysander's love for Hermia grows out of mutual compatibility. Demetrius' situation, paralleling that of Theseus', is opposed to Lysander's. Interestingly, Theseus, Lysander and Demetrius are involved in resolving pre-marital conflicts; Oberon and Titania allegorize post-marital issues.

Lysander is passionate and impatient, which is why he wants to have pre-marital sex, but Hermia rejects his advances. Similarly, opposite position of Helena and Demetrius is juxtaposed with the position of Titania and Bottom. The domestic conflicts of the Fairies, Oberon and Titania, who are husband and wife in the dream-mode, are apparently of insignificant nature, but have a pervasive effect on the whole environment (I. ii. 81-117). However, the suppression of Hermia by Egeus and Theseus in the waking-mode does not show any effect whatsoever. As such, the events in the dream-mode may be read as counter-attack from the unconscious to fix the disequilibrium.

Theseus celebrates reason and rationality to bring about order, while Oberon and Puck employ irrational ways of putting things on the right track.[5] Lysander vows never to part with Hermia, but shifts over to Helena in the forest. In the main play, conflicts are resolved through marriage at the end, which is a union for the continuity of human race. On the other hand, the opposite parallel, i.e., the mini play ends on the suicide of the protagonists.

The story of the protagonists in the mini-play comes from a Babylonian source (Sidgwick 40), but the players, who act it out, are Elizabethan country youths. A paradoxical structure can also be noted in the relation of Oberon and Titania, the fairy king and the queen in the play. Titania, derived from Titan, leads us back to a powerful family of gods (even before Zeus in Greek mythology), evoking strong and heavy muscles. And Oberon relates to the medieval romances of Europe, and compared to Titania's, seems to appear as a dwarf[6] (Sidgwick 36). Grouped with them in the setting is Puck, a domestic spirit of mischievous nature, appearing as Oberon's servant. The temporal distance between Titania and Oberon further prompts us to imagine as if we are in a "time machine," spanning over centuries. The

little fairies who serve Titania come from the nature around us—Mustardseed, Cobweb, Pease-blossom, and Moth. The creation of Titania involves a magnifying process, while that of the little fairies a minitiaturizing one. Similarly, the play opens in an historical setting and humanizes the mythological figures of Theseus and Hippolyta, but ends with the dreamy atmosphere at the end mythologizes the folkloric elements. In other words, the play opens with Theseus in experiential circumstances, but ends with Oberon, Titania and Puck in a misty way.[7]

Oberon, Titania, and Puck directly interact with Bottom, and indirectly with the young males, but not with Theseus and Hippolyta. On one side, there is Athens, the centre of ancient European culture, the seat of learning, arts, and philosophy, i.e., the geographical space birthing rationalism. On the other, there are the Fairies displacing every bit of cause-and-effect-based thinking.[8] The little fairies sing a lullaby to induce sleep in Titania, warding off all hateful insects and slimy animals, but ironically she falls in love with an "ass." Titania forgets her foster-son after falling in love with the "ass," who is "wise and beautiful," singing like an "angel" (III. i. 140; 122). In the above situation, the paradoxical dynamics reaches its peak when the handsome rustic youth, Bottom, changes into his opposite, i.e., a hairy animal, evoking grossness, absurdity, grotesqueness, and beastliness.[9] Bottom-turned-Ass is united with Titania, the fairy queen, who is the epitome of ethereality, beauty and tenderness.

It may not be inappropriate to say that the action of the play, and the reader and audience with it, hops back and forth between waking-time and dream-time. The phrase that Demetrius uses to describe his situation after awaking from his sleep, "crystal is muddy" (III.ii.139), epitomizes the whole situation. The first part of the expression, "crystal," clearly stands for transparency, un-ambiguity, visibility—

something essentially associated with light, and as such, with the consciousness.[10] The second part is "muddy"; dark, invisible, ambiguous, and perplexing to our vision, and as such is essentially linked with darkness, depths and night, which in turn, symbolizes the unconscious. Thus, the expression has its integral link to the idea of opposites inherent in *syzygy*, and psyche as a grand paradox. That is, the idea of consciousness rising from the unconscious as light from darkness.[11] That is why the Schulers acknowledge the transformative property of "paradoxes."[12] They say:

> Understanding 'paradox' lies at the heart of transformation and is the essential ingredient for appreciating the mystery that underlies our processes. Through paradox we are able to bring meaning to an otherwise crazy world and turn our problems into solutions. Paradox also enables us to deal with the process of death and rebirth, of apparent contradiction, and provides us with the wisdom to enter the place of unknowing, which paradoxically, is how we find out (Schulers website).

All the characters in the play use paradoxical constructs, either in meaning or in implication. Appreciating the barking of his hounds, Theseus says, "And mark the musical confusion" (IV.i.106). Seen in the light of logic, what is musical cannot be confusing, as music always suggests harmony, and harmony is always associated with order, clarity, peace, happiness and the like. Confusion implies bewilderment, puzzlement, perplexity, anarchy, and chaos—something that we associate with the unconscious. Harping on the same note, Hippolyta opines, "so musical a discord…sweet thunder" (IV.i.117-118). It is a variation on the same theme with the addition of singing/thundering. While Demetrius' line relates to vision; Theseus' and Hippolyta's evoke acoustics. Philostrate, the Duke's manager of revels, introduces the mini-play as "merry, tragical, tedious and brief" (V. i. 56-57). Philostrate's structures are psychological in essence in this that they relate to our mental reactions to outward experiences. Theseus wonders to note the dichotomy in the above-cited expressions: "Merry and tragical! Tedious and brief! That is hot ice…How shall we find the concord of this discord" (V. i. 58-60). Theseus' extraverted attitude senses

the contradiction, but his first expression betrays of what he himself is not aware; that his unconscious is "boiling."

Similarly, Hermia describes her friendship with Helena as "union in partition" (III. ii. 210). The structure has its clear Jungian implications, especially the emergence (partition/separation) from the unconscious (union/undifferentiated stage). Helena addresses Lysander as "O devilish holy fray" (III. ii. 129). Her expression shows that Lysander is both saint and devil to her. Earlier in the play, Helena says about Demetrius, "The more I love him, the more he hateth me" (I. i. 199); "Things base and vile, holding no quantity/Love can transpose to form and dignity" (I. i. 232-233). Helena's speech explicitly relates to alchemical symbolism in Jungian psychology, having its intrinsic relationship with the belief of transmuting mercury into gold by medieval alchemists.[13] She describes love as a psychological force, which brings qualitative changes in the conception of a lover, and transforms his/her negative, destructive and unproductive (base and vile) attitude into something positive, productive, and procreative (form and dignity). The form of a thing relates to vision, meaning that a formless thing is not visible and an invisible thing has no dignity as claimed by Helena. Helena's position in the initial stage is in clear opposition to that of Hermia's; Helena loves Demetrius but Demetrius hates her. Lamenting her situation, Helena says, "When cowardice pursues and valour flies" (II. i.234). In the expression just cited the roles of man and woman are reversed: a man is conventionally associated with bravery, heroism and courage for pursuing a goal; in psychological terms with the ego, i.e., will, consciousness, and well-targeted thinking. However, Helen challenges the traditional image of manhood and womanhood, and charges womanhood with the attributes of manhood.

Helena's situation is in contrast to Hermia, as Hermia loves Lysander, not Demetrius: therefore, she says about Demetrius, "The more I hate, the more he follows me" (I. i. 198). Hermia uses a negatively charged symbolic language to express the effect of Lysander's love on her. She says, "He hath turn'd a heaven unto a hell" (I. i. 207. Hermia's concept of love is different from Helena's in the sense that Helena reacts to love in a positive way, admitting its transformative power. Hermia, on the other hand, thinks that Lysander's love turns her "heaven into hell." The expression is symbolically rich from archetypal point of view. The two opposite views form a *syzygy* on interpersonal level: two individuals of the same age, background, and gender hold opposite viewpoints about the same psychological urge.[14] Similarly, the inter-gender relationship between Demetrius and Lysander becomes estranged owing to the same cause. Venting his anger of rivalry, Demetrius says, "The one I'll slay, the other slayeth me" (II. i. 190). The one he wants to kill is Lysander, and the one who "kills" him is Hermia. His expression contains two levels of meaning; physical and metaphorical. The first part of the expression refers to his intention to do away with the body of Lysander so that he may be able to have Hermia; the second part evokes his position as an object to Hermia's beauty acting as a force to crush him psychologically. Opposed to this situation is that of the Duke's wooing Hippolyta with his "sword" and "doing" her "injuries" (I. i. 17-18), and claiming to "take what they mistake" (V. i. 90).

Not only do the major characters in *Dream* employ paradoxical constructs, other characters also use expressions of the same nature. For example, Bottom says, "I'll roar you as 't were any nightingale" (I.ii.76). On the surface, the expression, roaring like a nightingale, seems to be a verbal joke; but in structural pattern it closely resembles Theseus' way of describing the barking of his hounds as "musical

confusion," or Hippolyta's response to the same situation as "sweet thunder." Similarly, Quince introduces his play as "the most lamentable comedy, and the most cruel death of Pyramus and Thisby "(I. ii. 11). Thus, it is the paradoxical way of describing things that psychologically connects Bottom, Theseus, and Hippolyta, and the youthful lovers together. The same structure connects the Fairies and the humans in the play. Puck says, "The wisest aunt, telling the saddest tale" (II. i. 51). Oberon remembers, "the rude sea grew civil" (II. i. 56). Theseus says "the lazy time," and Oberon commands Puck to "go swifter than the wind" (V. i. 41; II. ii. 94). The flow of time has its direct connection with the human psychology, and the same situation connects Theseus and Oberon representing two opposing aspects of the same phenomenon called time. A little further ahead, the Duke issues orders, "Stir up the Athenian youth to merriments/Awake the pert and nimble spirit of mirth (I. i. 12-15). But Puck sings:

> Now the hungry lion roars
> And the wolf behowls the moon;
> While the heavy ploughman snores,
> All with weary task fordone (V.ii.1-5).

Theseus' commandment implies singing, dancing, hooting, laughing, clapping and thumping, activities characterizing adolescence/young blood. Puck, on the other hand, draws our attention to the opposite end of the same continuum, suggesting whining, howling, snoring and exhaustion, suggesting boredom/old age. Platt draws our attention to a "classic case" of Shakespearean paradox with special reference to *Twelfth Night*. He says:

> But Orsino's words are also a classic case of Shakespearean paradox: that is, an astonished expression of the encounter with double or multiple perspectives that usually accompanies epistemological change in Shakespeare's plays. This doubleness fascinated John Keats; he called it "negative capability": "that is when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact & reason." This is a quality, said Keats that "Shakespeare possessed [sic] so enormously. This recognition of the paradoxical nature of the world, I would argue, is a prerequisite for cognitive growth in Shakespeare—for his characters and for his

> audience. Those trapped in a single-minded, monomaniacal view of human experience tend to be the ones doomed in the Shakespearean universe (p.121).

Platt says that paradoxes are not just literary devices but are linguistic tools to expose a change in the consciousness of certain characters in Shakespeare. Platt's view further awakens us to a new level of approaching Shakespeare from a psychological point of view. And the same approach has its link with the Jungian notion of *syzygy* as union of opposites—a property inherent in paradoxes and paradoxical structures. As said earlier in the Introduction of this work, Clarke reads the play to find out its parallels in Systems Theory and Cybernetics, involving paradoxical structures for their functioning.[15] Extending the idea further, the writer explains that observation is basically a process of seeing things from different frames of references, and the play dramatizes the situation in a paradoxical way, corresponding with the processes of functioning in cyberspace. According to Clarke, paradox is the core property of Shakespeare's *Dream*, and as such it motivates us to look more closely at the paradoxical structures and situations for finding out their intrinsic relationship with the main themes and the overall development of events in the play.

At this juncture, it is interesting to note that Whitmont describes the relationship between the ego and the Self as a paradox (258). Besides the Jungian notion of *syzygy*, Miller, Roehrer, and Bruyn also prompt us to search in paradoxes for complementary shades of meaning,[16] and as such I group the structures together under two heads for further analysis:

Crystal (positive)	Muddy (negative)[17]
Sweet	Thunder
Merry	Tragical
Brief	Tedious
Concord	Discord
Form/dignity	Base/vile
Love	Hate
Heaven	Hell
Union	Partition
Hot	Ice

Holy	Devilish
Comedy	Tragedy
Singing	Roaring
Nimble	Lazy

The first column has "crystal" as its heading, and the second one "muddy". The first word has diurnal associations—clarity, light, and visibility—themes related to our conscious or waking mode of living. The second member of the set is linked to the earth, soil, bog, marsh, and water; hence darkness, depths and night, images symbolizing the unconscious.[18] Thus the relation of "crystal" to "muddy" is "syzygial" both in perception and conception: as day to night; light to darkness, and visibility to invisibility.

The "syzygial" position of "crystal" and "muddy" as explained above suggests that visibility is grounded in invisibility; visibility without the notion of invisibility loses its meaning. The following graph helps us understand the relationship:

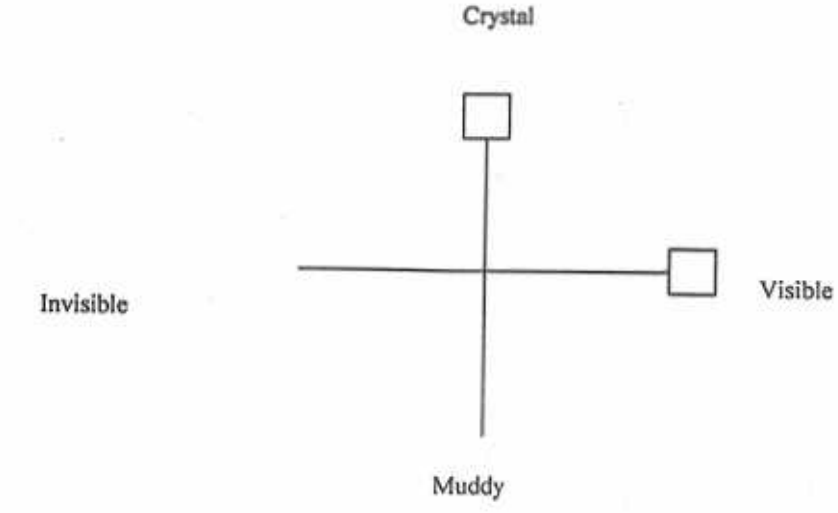


Figure 1.1

The horizontal axis has "visibility" at the right end with a structured figure at the end to suggest that visibility has its boundaries, and beyond those boundaries our vision

does not work, and things gradually fade into mist. The opposite end of the same axis has "invisibility" with no short line to suggest that there are no boundaries at this level; it is open-ended. The vertical axis, having "crystal" and "muddy" at the opposite ends, is metaphorically connected to the idea just mentioned. In the same way, consciousness has its boundaries, and at the opposite end is the unconsciousness with no limits. What the figure illustrates is that the expression "crystal is muddy" is fully loaded with symbolic energy, i.e., linked to the thematic structures and "syzygial" patterns in the play. To put it in psychological terms, our consciousness is grounded in the unconscious. Hence Morris Nicoll says:

> All our thoughts, emotions, feelings, imaginations, reveries, dreams, fantasies, are invisible. All that belongs to our scheming, planning, secrets, ambitions, all our hopes, fears, doubts, perplexities, all our affections, speculations, ponderings, vacuities, uncertainties, our likes, dislikes, aversions, attractions, loves and hates—all are themselves invisible. They constitute 'one self' (in Schumacher, p. 33).

Visibility and invisibility are two poles of the same continuum in the sense that what we see with our eyes is processed by the mind to tell us the colour, shape, and size of a thing. It is invisible in the sense that we cannot see the complex ways of processing the data through our minds. That is the reason Nicoll defines life as "a drama of the visible and the invisible" at one and the same time (in Schumacher, p. 33). As far the meaning of the thing seen, it involves more forces at the unconscious level to determine how and why an experience affects our reactions and behavior patterns. Moreover, the left side is symbolically associated with feminine aspect, suggesting mystery and darkness.[19] The graph further shows that "crystal" is to "muddy" as visibility to invisibility.[20] The lines cross each other at the middle not only to evoke the urge for balance, but also to highlight the complementary poles of meaning. The graph is a visual illustration of the potential idea of four-sidedness implied in the expression "crystal is muddy". In the play, the humans are visible to

the Fairies but the Fairies are not visible to the humans, excepting Bottom, who enjoys the lap of the Fairy queen but as an ass. In the forest, Oberon and Puck oversee the activities of the youngsters, but the youngsters cannot see them. In the end, the Fairies sing and dance in the palace without being seen.

The next set is connected with sound and hearing. As music is a system of sounds with harmony at its one end and disharmony (confusion) at the other, the property of sound is common to both. Here we should also note that harmony, the basic property of music, hinges upon rhythm; the system of rises and falls in the pitches, suggesting *syzygy* on the auditory level. The second pair "musical discord" has the same connotations. The word "sweet" qualifies the barking of Theseus' hounds as "thunder". The qualifying word comes from the sense of taste, used as transferred epithet; and I paraphrase the expression as "beautiful roar"; the principal word is thunder, an auditory image; its associations are the same as "musical discord". The next set is merry/tragic; highly generative in its associations, evoking an interconnected picture of joy/sorrow; peace/worry; pain/pleasure; and life/death. The pair of brief/tedious suggests brevity and length, a problem of distance, spatial or temporal: events, short and brief, often evoke psychologically appealing images, while events involving longer distances evoke weariness and boredom. The idea is also associated with dream-time and waking-time: as Lysander says "as short as any dream," but Theseus says "the lazy time" (I. i. 144; V. i. 41).

Another set is concord/discord; the first word comes from our sense of order, structure, arrangement, organization, configuration, composition, formation and system. The next word clearly suggests confusion, misunderstanding, disturbance, agitation, anarchy and chaos. Our sense of order and concord emanates from our fear of discord and confusion; without this fear there would be no sense of order. The

next pair is devilish/holy, evoking religious opposites such as Good/Evil, God/Devil, holiness/un-holiness, saint/Satan, angel/jinn. Related to the same theme is heaven/hell. The pair love/hate evokes a continuum, which suggests that hate is in the background if love is in the foreground or vice versa. The pair nimble/heavy connotes agility/laziness, flight/rest or movement/stagnation. Here, the question is why we divide things into irreconcilable opposites: the answer, as Miller says, is that our ego divides things into irreconcilable opposites for its own convenience and facilitation (Miller website). That is too say the ego is rooted in the unconscious and the positive features are grounded in their opposites. And if the ego turns to extremism in its division of things, the unconscious responds from the opposite direction.

The image of "crystal" and its clusters are positive, and we usually associate positive shades of meaning with light, knowledge, and consciousness. And light is associated with rays which spread longitudinally, penetrating like a spear and burning like the sun, which in turn suggests phallus. The image of "muddy" relates to the earth—dark, deep, and invisible—housing roots and receiving the rays of light through its green leaves and processing them for nourishment, functioning as if it were the womb. What follows from the above analysis is that light is connected to the process of division, separation and severance—tragic/negative in its evocation. The earth is suggestive of union, connection, and integration—comedic in its symbolic implications. Therefore, we can re-arrange the clusters in the following way:

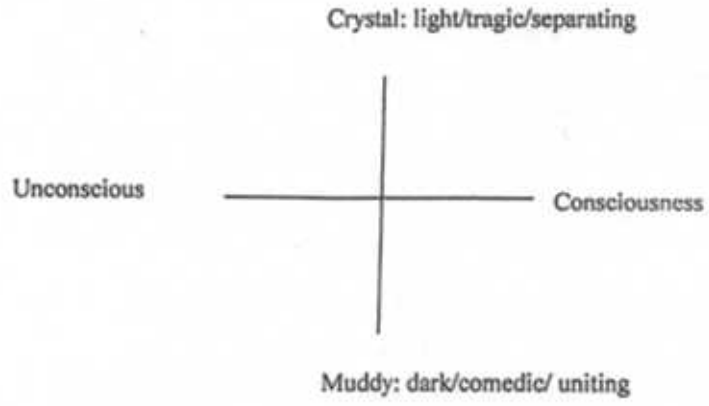


Figure 1.2

The graph shows the complementary aspects of the polar opposites, placed in a quaternary context. The notion of four-sidedness suggested by the above cross is not without its symbolic connection with the Fairies as archetypal images. The Fairies have four levels of functioning: local, national, global and transcendent. At the local level, they identify themselves with individual identities: as Oberon and Titania[21] come to Athens to participate in the wedding ceremonies of Theseus and Hippolyta, as if royal counterparts; at the same level, Oberon and Titania blame each other for their track records (II. i. 64-80). Oberon says that Titania has been Theseus' mistress, and helper in executing his ravishments. And Titania blames Oberon for his past illicit relationship with Hippolyta. At the national level, both Puck and Oberon identify themselves with the Athenians.[22] This is why Oberon assigns Puck the task of putting the young lovers on the right track (II. ii. 260-266). At the global level, Oberon and Titania go to Athens from India, as strangers. At the transcendental level, they do not identify themselves with the humans but claim to have their own plane of living or level of existence. As Oberon says, "I am invisible/And I will overhear their conference" (II. i. 186-187). And Titania says to Bottom, "I will purge thy mortal grossness so/That thou shalt like an airy spirit go" (III. i. 151-152). Titania

also terms the humans as "mortals" (II. i. 101; II. i. 135). The fourth level shows that the Fairies function without temporal and spatial constraints, and have eternal existence at the psychic level. The first three levels make them function as humans, having likes and dislikes, friendship and enmity, serenity and mockery, moral obligations and libertine attitudes. The first three levels combine to make them personal/historical in contrast to the transcendent one, which makes them transcendent.[23] This points to the dual role of the Fairies in *Dream* as both human and non-human "beings" at one and the same time, and this dimension makes them pregnant with meanings from a Jungian perspective.[24] For example, Jung says:

> Fundamentally, the historical factor does not attach only to the archetype of the feminine, but to all archetypes whatsoever, i.e., to every inherited unit, mental as well as physical. Our life is indeed the same as it ever was. At all events, in our sense of the word it is not transitory; for the same physiological and psychological processes that have been man's for hundreds of thousands of years still endure, instilling into our innermost hearts this profound intuition of the "eternal" continuity of the living (*(Two Essays, CW 7*,p.192, emphasis mine).

As an archetypal image[25], Oberon often identifies himself with light and flight: which are, in turn, associated with the heavens—high, above, the sun, the moon, and the stars: "I sat upon a promontory/..../and certain stars shot madly from their spheres"(II. i. 150-153): "I saw, but though could not/Flying between the cold moon and the earth"(II. i. 155-156); "be thou here again/Ere the leviathan can swim a league" (II. i. 173-174); "Ill met by moonlight"(II. i. 60); "About the wood go swifter than the wind" (III. ii. 94); "The starry welkin cover thou anon" (III. ii. 356); "I with the morning's love" (III. ii. 389); "the eastern gates...fiery red/Opening on Neptune with fair blessed beams" (III. ii. 391-392); "we the globe can compass soon/Swifter than the wandering moon" (IV. i. 97-98) "orient pearls" (IV. i. 54) "drowsy fire" (V. i. 22). Oberon is also associated with images of weaponry: "Cupid all armed" (II. i.157); "love-shaft" (II.i.158); "Cupid's fiery shaft" (II. i. 161); "where the bolt of

Cupid fell" (II. i. 165); "Cupid's archery" (III. ii. 103). We divide the clusters under two headings for further analysis:

Light	Flight/Motion
Moon	Flying
Moonlight	Swimming
Starry welkin	Shooting
Stars	Wandering
Morning	Wind (blowing)
Eastern gates	Encompassing
Orient pearls	Opening

The images under "Light" cover the whole cosmos, as if from the supernovas, through galaxies, down to the moon. And the verbs under "Flight" involve movement. Oberon's identification with light and movement makes him an animus-figure. The definition of light[26] applies to Oberon/Titania duality on the archetypal level, generating a host of diurnal/nocturnal pairs. Titania identifies herself with darkness, rest, nature, and the earth. Oberon sees her sleeping in a flowery bower (II. i. 248-255). The earth contains insects, animals, beasts, trees, forests and seas. The lullaby sung by the little fairies provides us a picture of the "Philomel" along with many loathsome insects and the snake; "spotted snakes"; "thorny hedgehogs"; "newts"; "blind worms"; "spiders"; "long-legged spinners"; " beetles black"; "snail" (II. ii. 9-25). The following passage further confirms Titania's connection with the earth:

> Some to kill cankers, in the musk-rose buds,
> Some war with rere-mice for their leathern wings,
> To make my small elves coats, and some keep back
> The clamorous owl, that nightly hoots, and wonders
> At our quaint spirits (II. i. 3-7).

The list of fierce animals on Oberon's agenda is another picture of associating Titania with the larger and fiercer animals of the earth. He says:

> Be it ounce, or cat, or bear,
> Pard, or boar with bristled hair,
> In thy eye that shall appear
> When thou wakest, it is thy dear (II. ii. 30-33).

In another passage, Oberon repeats the same theme but with some amendments:

> The next thing that she looks upon,
> Be it on lion, bear, or, wolf, or bull,
> On meddling monkey, or on busy ape,
> She shall pursue it with the soul of love (II. i. 179-182).

Besides her identification with the animal kingdom, Titania is displeased to feel, "No night is now with hymn or carol bless'd" (II. i.102). She also recalls in a nostalgic vein the "Indian air, by night" (II. i. 124); "Neptune's yellow sands" (II. i. 126); "big-bellied wind" (II. i. 131); "moon's watery eye" (III. i. 188). However, the image that binds her to the earth is "out of this wood do not desire to go" (III. i. 143). Oberon reminds her of her journey "through the glimmering night" (II. i. 77; II. i. 102). The images relating to Titania, quoted above, are compressed into a grand symbol of "Night," as if to rhyme literally with Oberon's "Light," as discussed earlier. In this way, their organic connection with that of "crystal/muddy" may further be strengthened. The following figure further illustrates my point:

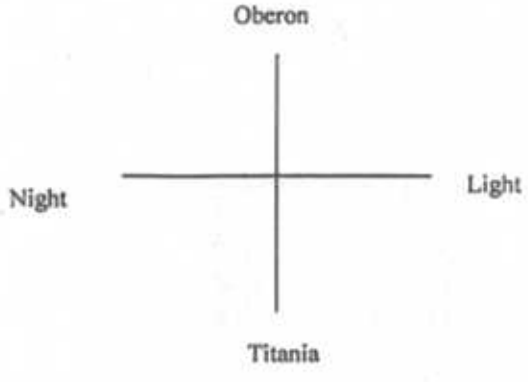


Figure 1.3

The figure shows the four-sided relationship of Oberon and Titania in terms of empirical phenomena which we daily observe in our lives. The figure shows that Oberon and Titania, as archetypal images, relate to each other as day/night on the

physical plane. Jung himself seems to follow the same line of symbolic speculation. He says:

> All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection—that is, mirrored events of nature (*Basic Writings*, p.302).

Further elaborating this point, Aniela Jaffe says:

> The hypothesis of an unconscious underlying consciousness is the hallmark of psychological research in this century. Almost simultaneously, the natural sciences framed the corresponding hypothesis of a hidden reality underlying the phenomenal world. This gave rise to hitherto unrecognized analogies between the natural sciences and psychology (p.29).

Another Jungian, Jacobi, has the following to say in this regard:

> The symbols it [unconscious] creates are always grounded in the unconscious archetype, but their manifest forms are molded by the ideas acquired by the conscious mind....For as soon as the collective human core of the archetype, which represents the raw material provided by the collective unconscious, enters into relation with the conscious mind and its form-giving character, the archetype takes on "body," "matter," "plastic form," (*Complex, Archetype, and Symbol in the Psychology of C. G. Jung*, p.140).

Puck is another archetypal figure in *Dream*.[27] The basic features of Puck parallel the trickster archetype. Jung usually quotes Mephistopheles' speeches from Faust during his analysis of the trickster appearing as shadow/devil. Here, I quote a few examples to connect the theme with those of Puck's speeches.

> Unheard by the outward ear
> In the heart I whisper fear;
> Changing shape from hour to hour
> I employ my magic power.
> .....
> But now such spectredom so throngs the air
> That none knows how to dodge it
> .....
> Contrives himself a double in the sky (in *Two Essays, CW 7*, 166-167).

Puck seems to be more powerful and energetic in its manifestation of shape-shifting, claiming to change into fire or an aggressive animal within no time (III. i. 100-106). Puck calls itself "night-wanderer" (II.i.43). Puck can fly "swifter than wind" (III. i.

94). It can spread like "night" (III. ii. 355). The dark side of Puck emerges through the ghost-imagery (III. ii. 379-387). In the same speech Puck identifies itself with "black-browed night" and expresses its fear of light. As trickster, Puck boasts of playing tricks with village folk (Ii.i.35-42), and indulges itself in a sadistic laughter (II. i. 50-60). But more important than these is his identification with the persona of Athens. He says:

> A crew of patches, rude mechanicals,
> That work for bread upon Athenian stalls,
> .....
> Intended great Theseus nuptial day (III. i. 9-11).

Like time, Puck is never at rest, as if processing and reprocessing its data:

> Up and down, up and down;
> I will lead them up and down;
> I am feared in field and town;
> Goblin, lead them up and down (III. ii. 396-400).

Seen from a Jungian angle, Puck's expression seems to be a voice from the unconscious itself. Jung says, "We do know, however, that the unconscious never rests. It seems to be always at work, for even asleep we dream" (*Two Essays, CW 7,* p.177). The lines quoted above bring to light the personal/impersonal properties of Puck as a shadow/trickster figure. The same properties give us a picture of how Jung explains his notion of the Personal and Collective Unconscious.[28] Puck's introverted extraversion in the dream-mode exposes the contention between Oberon and Titania:

> Take heed the queen come not within his sight;
> For Oberon is passing fell and wrath,
> .....
> And jealous Oberon would have the child
> .....
> And now they never meet in grove, or in green,
> By fountain clear, or starlight sheen,
> But they do square; that all their elves, for fear,
> Creep into acorn cups and hide them there (II.i.20-31).

The lines reveal that Puck knows the motives behind the estranged relationship between Oberon and Titania as husband and wife; as if an electronic camera fitted

into their psyche and Puck can see what goes on in there. Moreover, Puck's commentary exposes the psychic gap between Oberon and Titania in the wake of their separation. Puck' disclosure points to the loss of spiritual contact between humans and nature. The estranged conjugal context makes it easy for us to look at Oberon and Titania as the animus and anima dominants. Puck tells us that the disjunction affects not only "groves," "greens" and "fountains," but also the "stars" in the heavens. In other words, we can say that the heaven (stars) and the earth (groves, greens fountains) lose their connecting link after their contention as husband and wife emerges, symbolizing animus and anima respectively. At the symbolic level of meaning, Puck's disclosure points to the central conflict between the conscious and the unconscious forces.

Against the archetypal background of the Fairies, there are the humans/mortal pairs: Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena. Bottom and his friends have no pairs; in other words, they are half humans, mediating between the human and the Fairy world, or functioning at the borderline level. Without the archetypal background of the Fairies, the humans/mortals seem to be just "machines," with no potential for change and transformation. That is why Jung is clear in his recognition of the symbolic complexity of fairytale characters. He says:

> The interpretation of symbols in the fairytale in question is discovered to be extremely complex, involving the animas and shadows of certain characters being personified in others; the representation of the instinctual unconscious, the animas and animal figures; and most important, the tension of opposites and their eventual resolution. A final interpretation of the fairytale portrays it as a representation of the unconscious processes that compensates the conscious Christian perspective; specifically, the fairytale demonstrates the attainment of wholeness or individuation through the union of negative and positive forces (*The Archetypes and the Collective Unconscious CW 9.1,* p.243).

In view of the analysis found in the above quote it is not difficult to imagine that the paradoxical structures and situations, discussed earlier, are "hardwired" into the very psyche of *Dream*. These structures and situations are connected not only

with the symbolic roles of the Fairies, the liminal function[29] of the "mechanicals," but also with the development of the action as a process of psychological growth from symbolic point of view. The action of the play involves four major phases of development, symbolizing individuation[30]: the old persona in the waking-mode; its encounter with the shadow and dissolution in the dream-mode; the configuration of the new persona; and the ego/Self *syzygy*.

Dream opens with Theseus in his palace in Athens. The image clearly evokes well defined geometrical structures, all of measured configurations—doors, windows, walls, arch etc. The image also evokes royal formalities, protocol arrangements, and a commanding atmosphere. These properties make the image a fit symbol for the conscious mind. Being the Duke, Theseus controls the conscious world of Athens; he is the head of the government, administration, management, and organization. In other words, he is the driving force behind the ordering principle in the duchy. And being the head, he is the pivot of the Athenian world; like the ego, as the "centre of consciousness" (Mattoon 24). The ego does not appear "naked" but wears "masks" and is referred to as the persona.[31] It may not be inappropriate to say that the psyche of the play wears the persona of Athens. Interestingly, Oberon points to this when he says, "the Athenian garments he [Demetrius] hath on" (II. i. 264).

The image of the "Athenian garments" with reference to "he" symbolizes the masculine persona characterizing the Athenian identity culturally represented by Theseus, the Duke of Athens. First of all, he appears on the scene to announce his wedding with Hippolyta. Addressing his bride, Theseus says:

> Now, fair Hippolyta, our nuptial hour
> Draws on apace. Four happy days bring in
> Another moon; but, O, methinks, how slow
> This old moon [wanes]! She lingers my desires (I. i. 1-4).

The image of "happy days," evoking diurnal light, is in sharp contrast to the "lunar" one, which is "old," on the verge of waning into darkness. The positive tilt toward the diurnal/solar light is clear enough to suggest his lopsided attitude at the expense of suppressing/repressing the lunar/nocturnal one.[32] Our *Dream* draws energy from this intra-psychic tension for processing its contents. It is Theseus' lopsided bent toward his "solar/diurnal" persona that is responsible for activating the images of the "lunar/nocturnal" dimension. Cahn also notes the symbolic shades of the moon in the given context. He says:

> His [Theseus'] emphasis on the moon, with its traditional connotations of "lunacy," suggests the disorder to follow as well as the potential madness that in this play characterizes love itself. In addition, the image of the changing phases of the moon intimates the changeableness of the lovers. Finally, the restlessness of his lines reflects his own frustrated energy (p.583).

Theseus thinks that the action of the play would take four days for unfolding. The subsequent events do not take four days, however.[33] The image of "four days" evokes a well-structured form, symbolically linked to such themes as stability and visibility. Since Theseus does not have a right idea of the "structured-ness" (whether temporal or spatial) is one side of the coin, the other side is grounded in flux and fluidity. He goes ahead with his plan of killing the time. He orders his manager of revels:

> Go, Philostrate,
> Stir up the Athenian youth to merriments,
> Awake the pert and nimble spirit of mirth,
> Turn melancholy forth to funerals,
> The pale companion is not our pomp (I. i. 11-15).

Theseus desires to mobilize the whole of Athens to celebrate his wedding and shuns all sad occurrences. He wants all Athenian youths to forget their problems and partake in his celebrations. Apparently, his command has an overtone of the public importance of his marriage as the administrative head of Athens, but it also shows how he is so lost in his persona that he does not care a fig about the problems of

others. He wants to escape into the world of "merriment" so that time would pass as quickly as possible. Therefore, I infer from his speech that the way he describes his marriage shows that it is his personal problem, not the whole of Athens. It is sad to note that both Theseus and Hippolyta, one head of Athens and the other of Amazon, do not realize the significance of their marriage; their union in marriage is a union of two worlds of sorts. They discuss the issue as if they are ordinary young couples without any knowledge of their age, experience, social rank, and positions. Such a lack of self-knowledge is ignorance, and ignorance should be compensated by its opposite, that is knowledge—something that comes through trials, tribulations, and suffering.[34]

Theseus' emphasis on "merriment" is immediately followed by its opposite; Egeus' insistence on having the old tradition of Athens invoked due to his daughter's disobedience bring "funerals" rather than "nimble spirit of mirth" to the foreground. Theseus is conscious of his personal problem of how soon he would legalize his marriage with Hippolyta totally oblivious of what the next moment has in store for him. The idea of immense possibilities hidden in a moment of life is beyond the approach of a one-sided, self-centred, egocentric man like Theseus.[35] Regarding the immense potential in a moment, Presley has the following to say:

> At every moment in time various possibilities of action present themselves, at least potentially. As we move through time a set course unfolds consisting in the actualization of certain possibilities. Certainly, as long as we remain unconscious to the several possibilities inherent within each moment we are unwittingly carried along within our particular time. If alternate life circumstances are even possible, it can only occur after the attainment of a level of consciousness, which allows an individual to recognize the potential for change inherent within each moment of one's life (Presley website).

Theseus' decision to postpone "funerals" and have "merriment" emanate from his love of power, encompassing his whole personality in the opening scene. He is lost in the persona a Duke. He thinks of himself more as a ruler, which he certainly is, not

as a fellow human which is prior to being a Duke. And Jung's analysis of such situations is, "Where love reigns, there is no will to power; and where the will to power is paramount, love is lacking: the one is the shadow of the other" (in Wilmer 71). The situation in the play is explicit enough to evoke Jung's premise: Theseus and Egeus both use their power to eclipse the light of love, i.e., crystal becomes muddy. Instead of a group of youths—singing, dancing and merry-making— Egeus, an old courtier of Theseus,' appears on the scene with his daughter, Lysander, and Demetrius, invoking "our law" and bringing potential news of "funerals" should the Athenian law be implemented right there and then (I. i. 44). Egeus says:

> Full of vexation come I, with complaint
> Against my child, my daughter Hermia
> .....
> I beg the ancient privilege of Athens:
> As she is mine, I may dispose of her;
> Which shall be either to this gentleman,
> Or to her death, according to our law
> Immediately provided in that case (I. i. 22-45, emphasis mine).

The image of "full of vexation come I" implies that Egeus is confused: his daughter wants to do something which potentially invokes death, which is against the Duke's orders. Furthermore, his ego is in a constrained condition caused by the new development in his immediate environment. His complaint is against his "child"—a pathetically sad situation. Like Theseus, Egeus too is lost in his overdeveloped persona of being the law-abiding citizen of Athens. Egeus is obsessed with the "ancient privilege of Athens," and the word "ancient" is enough to evoke an outdated form of law, without any relevancy to the challenges of the changing times. He seems to have turned his back on the unconscious from which gush forth fresh sources of water to clean the "dirt" of stagnancy in such circumstances, as imaged by Jung quoted earlier. Egeus' voice also shows that he has killed the child within – in its archetypal sense.[36] It is the archetypal child in us that makes us play with our

children, otherwise their psychological growth may severely be affected. Egeus' voice seems to come from a mechanical device, rather from a human mouth having feelings and an ever-throbbing heart. A complaint against one's child arouses our pity and fear rather than laughter. It is also tragic to note that her father stresses to dispose of Hermia as if she is a trash. The father is impatient to get her killed. Egeus thinks that the "law of Athens" is the only reality in the world. As father, Egeus symbolizes collective opinion, fixed ideas, a priori assumptions, verging on absolute truths—the features associated with the animus. Seen from this angle, he is very feminine in the very depths of his soul; or it is the fear of the feminine that makes him stick to the law of manhood. Jung points to the same kind of situation in different ways. In, he says:

> These identifications with a social role are a very fruitful source of neurosis. A man cannot get rid of himself in favour of an artificial personality without punishment. Even the attempt to do so brings on, in all ordinary cases, unconscious reactions in the form of bad moods, affects, phobias, obsessive ideas, backsliding, vices, etc. The social "strong man" is in his private life often a mere child where his own states of feeling are concerned; his discipline in public (which he demands quite particularly of others) goes miserably to pieces in private life. His "happiness in his work" assumes a woeful countenance at home; his "spotless public morality" looks strange indeed behind the mask—we will not mention deeds, but only fantasies, and the wives of such men would have a pretty tale to tell. As to his selfless altruism, his children have decided views about that (*Two Essays, CW 7,* p.194, emphasis mine).

Seen from a Jungian perspective, the situation corresponds with persona-identification, blocking all other ways to the possibilities of a given situation. Jung says: "The man with the persona is blind to the existence of inner realities" (*Two Essays, CW 7,* p.199). The emergence of Hermia's case seems to be a direct reaction from the unconscious to the one-sided attitude of the conscious mind sticking to the law in public, but behaving differently in private.

The case of Hermia and Lysander has no causal relationship with that of Theseus' plan of merry-making, but goes against it to the extent that death lurks in the

background. After listening to the details of Egeus' complaint, Theseus declares to Hermia that she is "a form in wax" (I.i.49), and her father has the power to "figure or disfigure it" (I.i.51). Against this announcement, Lysander and Hermia, representatives of the new generation, plead their case with the logic, befitting their age and circumstances (I.i.58-64, 99-110). We are further informed that there is another girl, Helena, in love with Demetrius. According to Lysander, Demetrius has been in love with Helena, and should marry her (I.i.106-110). However, Helena also likes to marry Lysander, not Demetrius. Their situation evokes the complexity of establishing heterosexual relationships during the formative years of human life.

The whole scene introduces us to opposing points of view literally imaged in Hermia's "look'd but with mine eyes" (I.i.56). Theseus sees things from the vantage of an administrative authority, Egeus that of an orthodox conservative, and the youths (Lysander and Hermia) with the urge of mutual compatibility. Demetrius seems to be sure that the case will be decided in his favour, trying to convince Hermia for compliance with the elders' opinion (I.i.91). It is the difference in points of view that pushes the play forward, and properly managed/negotiated, enrich our life in the real world. Here the comedic side of the play, Theseus' plan of marriage and merriment, is clouded by the thought of executing the above-mentioned law, which is death or banishment from human society. Using his authority, Theseus warns Hermia to obey her father's command and marry Demetrius:

> Upon that day either prepare to die
> For disobedience to your father's will
> Or else to wed Demetrius, as he would,
> Or on Diana's altar to protest
> For aye austerity and single life (I. i. 86-90).

The man who bans all "sad occurrences" a short while ago warns Hermia of capital punishment or banishment for the same "crime" which he himself is going to commit just after "four" days. The same picture is an artistic *syzygy* in the sense that it has its

comic and tragic sides. The tragic side is that a young and inexperienced girl has to face brutal punishment for marrying a youth of her own choice, and the very idea arouses our pity. But the Athenian constitution has no article of punishment for the man who himself confesses; "Hippolyta, I woo'd thee with my sword/And won thy love doing thee injuries" (I.i.16-17). But Lysander pleads his case with hot reasoning (I.i.99-110), and Hermia turns out to be more self-assertive, declaring that she is not ready to accept the "unwished yoke" of Demetrius (I.i.81). Theseus repeats his warning in the words quoted below:

> For you, fair Hermia, look you arm yourself
> To fit your fancies to your father's will,
> Or else the law of Athens yields you up,
> Which by no means we may extenuate,
> To death, or to a vow of single life (I. i. 117-120).

Theseus' warning clearly suggests that if Hermia obeys her father, which she must or else pay the price, things will take a smooth turn. Theseus' words further strengthen the idea of persona-identification, preferring ancient Athenian customs, a mere abstraction, to the problem of humans. The second alternative is worse than the first in this that the "nunnery" may cause more evils[37] than "thought of" in Theseus' "philosophy."[38] In his "sermon" Theseus says:

> Know of your youth; examine well your blood,
> Whe'r, if you yield not to your father's choice,
> You can endure the livery of a nun,
> For aye to be in shady cloister mew'd,
> To live a barren sister all your life,
> Chanting faint hymns to the cold fruitless moon,
> Thrice blessed they that master so their blood,
> To undergo such maiden pilgrimage;
> But earthlier happy is the rose distll'd,
> Than that which withering on the virgin thorn
> Grows, lives, and dies, in single blessedness (I. i. 68-78).

The image of "shady cloister" read with "cold fruitless moon" ring with negative connotations. The image of "shady cloister" evokes darkness and dangers, while the lunar image is pregnant with counterproductive suggestions. Read together, the

images symbolize Theseus' negative reaction against the unconscious. His idea of sending Hermia to a nunnery, implying sarcasm rather sincerity, is the result of his lopsidedness. The man who seems to lecture on moral discipline suppresses his inner condition in the above-cited passage. Ironically, earlier, Theseus displays impatience when it comes to his own marriage with Hippolyta; he cannot wait for a mere "four" days for the marriage to be solemnized; projects his impatience on to the moon and accuses it of slow motion. He wants to involve the whole of Athens in his wedding ceremony, but denies the same right to others. He captures his bride by force, but do not allow Lysander to choose a wife. A few moments later, he advises Hermia to bear the "thorn" of virginity for life. Like most preachers, he asks others to do what he himself needs to act on. There is a gap between his words and deeds, as is there between those of most moralists. It is not very surprising that Theseus' warning becomes sterner and sterner. He says to Hermia:

> Take time to pause; and by the next new moon,
> The sealing-day between my love and me
> For everlasting bond of fellowship,
> Upon that day either prepare to die,
> For disobedience to your father's will,
> Or else to wed Demetrius, as he would;
> Or on Diana's altar to protest
> For aye austerity and single life (I. i. 84-90).

The image of "sealing-day" rings with martial music and official absolutism. The image of "Diana's altar" evokes nunnery, which Theseus himself associates with a negative reaction. The tragic irony is that Theseus sets the day of his marital union with Hippolyta as the day for the commencement of Hermia's punishment according to the ancient customs of Athens: marital union for himself; death or nunnery for the other. Lost in the thoughts of his own union, he fails to see the seriousness of Hermia problem. This is why he says, "I think I have heard so much...being over-full of self-

affairs" (I. i. 112-113, emphasis mine). He seems to be "possessed" by his "self-affairs," a shadow projection from a Jungian perspective.

The highest stage of psychic inflation reached in the opening scene is that of equating Egeus' with "god" as father (I. i. 47). Jung also uses the term "godlikeness" for inflation, and inflation is the product of associating all imaginable virtues with a given attitude, and all vices with its opposite side (s). He says:

> The gods cannot and must not die....I wanted to express the fact one or other basic instinct, or complex of ideas, will invariably be concentrated upon itself the greatest sum of psychic energy and thus force the ego so powerfully that it identifies with it and thinks it desires and needs nothing further. In this way a craze develops, a monomania or possession, in acute one-sidedness which most seriously imperils the psychic equilibrium.... The passion, the piling up energy in these mono-manias, is what the ancients called a "god," and in common speech we do the same (*Two Essay, CW* 7, p.72).

Theseus' "godlikeness" bedevils Lysander to plunge into despair, and he expresses his psychological darkness in a Schopenhaurean vein (I. i. 141-149).[39] The duty of an elder is to prepare an initiate for safe and successful psychological transitions in life, not to intimidate him or her to the point of life-denial, the picture we see in Romeo and Juliet. The dialogue between Lysander and Hermia echoes depression, anxiety, misery, and melancholy. Their pathetic situation negates Theseus' plan of involving the youths of Athens in his wedding festival. The youthful figures are in a mourning mood:

> Lysander: How now, my love! why is your cheek so pale?
> How chance the roses there do fade so fast?
> Hermia: Belike for want of rain, which I could well
> Beteem them from the tempest of mine eyes (I. i.128-131).

The same kind of situation forces young people to use drugs, to take drastic actions, to develop unhealthy practices, and to commit suicides.[40] It is the moral responsibility of the Duke that he should give priority to the problems of his public: instead, he creates constraints and obstacles for others, deterring development of a human-friendly social environment.

Ironically, Theseus, with his assumed "godlikeness," does anticipate that Lysander and Hermia will leave the city of Athens, a space where law (bondage to an ancient custom) is each and everything. Lysander and Hermia decide to leave the "gates of Athens" (I. i. 213) for the woods. "Gates of Athens" evoke the image of a fortified space, suggesting bondage, blockage, confinement, finiteness, which are the qualities of the conscious mind. The desperate situation facing Lysander pushes him to a point where he decides to leave Athens and go into the woods, which, in turn, suggests his dissolution of the Athenian persona. Hermia's highly loaded words prefigure the events yet to come. Addressing Demetrius, she says:

> Lysander and myself will fly this place,
> Before the time I did Lysander see,
> Seem'd Athens a paradise to me:
> O! then, what graces in my love do dwell,
> That he hath turn'd a heaven unto a hell (I. i. 203-207).

The images of "hell" and "heaven" are highly charged symbols of archetypal origin. Athens (paradise/the actual) becomes an uninhabitable world for her, and this harsh and unresponsive actuality forces her to seek for a new potential, that is hell, symbolizing darkness, horror, torture, disgust and repulsion. The heaven of Theseus and Egeus has become a hell for her, an unbearable burden, thus relativising the absolute position of hell and heaven.

The elopement of Hermia and Lysander enhances the potential of the tragic in the play. The sequence of events demands that we may see the young lovers in the next scene, chasing one another in the forest in a hectic way. The same sequence also demands that we may see Egeus lodging another complaint with Theseus about the elopement of his daughter. To our wonder, we find ourselves in a poor carpenter's house. The image of a carpenter's house is a kind of enantiodromia of the "palace;" the carpenter's house suggests poverty, rustic manners, and ignorance. Until this point

we were in the potentially historical world where a man and a woman discuss legalization of their marriage, which is a day-to-day experience, and there is nothing improbable about it. Next, a courtier lodges complaint with the competent authority to execute the law of Athens against Hermia, and no one would doubt the probability of a lawsuit; a world of legalities, formalities and practicalities: hence I call it the persona-mode. The third event is the decision of Lysander to leave the "gates of Athens" to seek refuge with an old aunt, which is also highly probable in the given situation.

The next event relates to art than life, or life turns into its opposite: in the next scene we enter the world of dramatic art; some actors of rural origins with Peter Quince as their director are busy discussing their roles in the mini-play "Pyramus and Thisby". Their very names—Peter Quince, Snug, Nick Bottom, Francis Flute, Snout and Robin Starveling—are opposed to the mythological/epical origins of those whom we have been discussing; such as Theseus, Hippolyta, Egeus, Demetrius, Helena and Hermia.[41] The expression used for the amateurs is "rude mechanicals," evoking their "low" social origin compared to the "high" one of their superiors. Their professions are: Quince is a carpenter; Snug is a joiner; Bottom is a weaver; Flute is a bellows-mender; Snout is a tinker; and Starveling is a tailor. What joins them together is their profession of "joining" different materials in different ways with different skills. Their professions suggest joining parts to make a whole, symbolizing the urge for wholeness from a Jungian point of view. The image of "joining parts," though mechanical it seems, is a counter-attack from the unconscious, suggesting that the contents of the persona is in "bad repairs," some of its "spare-parts" may come from a "box" long forgotten in a corner of the invisible "workshop." According to Jung, the

unconscious is never at rest, but always in commotion—figuring, disfiguring, mis-figuring and refiguring its data. Jung says:

> The unconscious is continually active, combining its material in ways which serve the future. It produces no less than the conscious mind, subliminal combinations that are prospective; only, they are markedly superior to the conscious combinations both in refinement and scope (*Two Essays, CW 7,* p.116).

In the following speech, Bottom deconstructs the superior position of the persona:

> That will ask some tears in the true performing of it; if I do it, let the audience look to their eyes; I will move storms, will condole in some measure. To the rest: Yet my chief humour is for a tyrant. I could play 'Ercles rarely, or a part to tear a cat, to make all split (I. ii. 22-26).

In some mythological versions, Theseus is shown as chained to a rock in the underworld and being rescued by Hercules, a hero greater than Theseus.[42] In the play, Theseus does refer to Hercules as "kinsman," not as rescuer (V. i. 47). In the human psyche, the ego functions as a hero[43] in combating the forces from the unconscious, and the trademark of the ego is "I". In Bottom's speech, the image of "Ercles" read with "I" is to distort the ego's superior authority, and to dissolve its palatial position by making it catch a "cat". Bottom also mocks the persona's rigidity: "I will discharge it in your straw-colour beard, your orange-tawny beard, your purple-in-green beard, or your French-crown beard, your perfect yellow" (I. ii. 83-87).[44] From a symbolic angle, he breaks the masculine persona into parts, hinting that the persona is just a "mask" – a convenient device, like an umbrella, which we open when it rains, and fold back when the rain stops. On the surface, the picture seems to be a superfluous joke; but the point of different colours brings to my mind a butterfly—called "psyche" in Greek-- remotely suggesting that we are inside the human psyche.

Bottom dissolves the rigidity of the masculine persona into different colours, as if light seen through the prism--highlighting that beard is a biological sign, not a psychological inevitability. On a larger scale, Bottom seems to say that life is not a

"uni-coloured" but multi-coloured phenomenon, in a way, evoking Bakhtin's heteroglosia (pp.69-70).

In the opening scene, we are with the Greeks (speaking English), now we are with the English, leaping across hundred of years, from ancient Greece to Elizabethan England. This big leap symbolizes condensation of psychic energy in a dream, configuring into individuals as poor professionals, called "rude mechanicals". The whole expression can be paraphrased as uncultured workmen (unskilled labourers)—suggesting ignorance, poverty, hard-work, low morals and bad manners but from the persona's perspective. From the above-mentioned angle, they are in opposition to the cultured, wise, wealthy, high moral standards and good manners of the Greeks. The persona's make-up, conditioned by its beliefs and traditions, is such that the word "poor" suggests nothing but a plethora of negative associations. That is why no critic has paid serious attention to the expression "rude mechanicals" and its thematic significance. We have to invent its opposite, and to me it is "skilled artists". The term "mechanical," in its modern sense, applies to Theseus and his "mechanized world," trying to turn people into machines, governed by pre-determined laws as in thermodynamics. In other words it is the "skilled artists" who turn the picture upside down and inside out through their linguistic lapses, subverting the authorial aspect of language and its absolute structures.[45] The world clearly corresponds with the idea of "carnival" in Bakhtin (pp.41-83).

Bottom's subversion of normal language: some of his expressions, as discussed below, are highly comic on the surface but incisive in their deeper levels of meaning. Reserving the details of this idea for another chapter, we proceed with the movement of the play. The new characters, apparently sounding as wooden, suggesting simplicity, poverty, roughness, tickling our comic sense, prepare

themselves to rehearse a tragedy in their own way. However, they turn the tragedy into a farce, changing a "high" genre into its lowest ebbs. The process is suggestive of shattering the persona to join it anew. A Jungian describes the situation through the metaphor of shedding the old skins of snakes. Ravenswood says:

> It is in this light that Jung is reputed to have said that shedding the persona is the first step in the individuation process. It is important not to read this as meaning that the persona is in or of itself the problem. Rather it is more appropriate to see it as referring to our need to update our image/mask/persona. If we are growing and changing the persona itself must be able to accommodate these developments. Shedding the persona is like the shedding of a snake's skin. If the snake is to grow its must shed the old skin but it is also left vulnerable and open to attack when this process occurs (Ravenswood website).

The process of shedding the old persona is symbolically linked to the way events turn into their opposites in the play. In the preceding scene, we are in the tragic world, having no flexibility, leniency, freedom, and respect for human feelings. We are also in a world of formalities where linguistic boundaries are strictly followed, no lapses enjoyed in a human-friendly environment. Moreover, we were in the world of poetry, authorial both in its form and content from Bakhtinian point of view ("Epic and Novel" 3-40). The "authorial" voice of poetry is replaced by the free and day-to-day medium of prose in the next scene. Thus with the actors we find ourselves in a totally different environment, the world of poor amateur artists with the carpenter as director. Bottom, the weaver, asks his director (I.ii.1) to call the actors "generally" [individually, one by one], according to the "scrip" [list]. These linguistic lapses are not blunders on the part of Bottom, but suggest his intuitive flight to look at things from the opposite end of his artistic "telescope"— for there are no "airtight" distinction between general and individual.[46] Bottom's intuitive flash dissolves the "authorial" persona of Athens in the sense that the persona identifies with the collective at the cost of smashing individual freedom. Bottom hunches the situation in the court, the adhesion to the ancestral law as the only panacea, which, according to

Jung, is an aspect of identification with the collective dimension of the psyche. Jung says:

> For the development of personality, then, strict differentiation from the collective psyche is absolutely necessary, since partial or blurred differentiation leads to an immediate melting of the individual in the collective .... Identity with the collective psyche always brings with it a feeling of universal validity—"godlikeness"– which completely ignores all differences in the personal psyche of his fellows (*(Two Essays, CW 7*,p.152).

Thus after experiencing a nightmarish world in the hearing session, we enjoy Quince and his actors' dream of producing a play. The director introduces the play as "the most lamentable comedy, the most cruel death of Pyramus and Thisby" (II. ii.11). Thematically, it is connected with that of the "mouse-trap" in Hamlet; however, in Hamlet, it is Hamlet who contrives to get the interlude played, therefore, causal. There is no one in our play to motivate Mr. Quince to stage a play dramatizing the problems of the lovers in it, therefore, "acausal" from a Jungian point of view.[47] Similarly, Bottom asks his director whether the role assigned to him is that of a tyrant or lover (I.ii.19), indirectly hinting at Theseus as tyrant-lover in the sense that he conquers his beloved in the war, not through "love-songs and gifts" as in case of Lysander (I.ii.29-36). Quince's explanation to Bottom bears the same but ironic import in a metaphorical way:" A lover that kills himself most gallantly for love" (I.ii.21). Commenting on his skills of dramatic performance, Bottom further says that he "will condole in some measure" (I.ii22). What his words indirectly suggest is that the preceding events are tragic in their effect—suppression of human freedom, migration from the abode of humans (city) to that of animals (forest) -- therefore, more lamentable than laughable. Quince and Bottom plan to perform their rehearsal in the forest: rather in the city governed by Theseus, the moonlit surrounding in the forest is art-friendly, and even human- friendly (I.ii.94, 100). Thus Bottom and his company present the opposite side of Theseus' "authorial" world in the senses

described above. Nevertheless, it is part of the same continuum shown through the following quaternity graph:

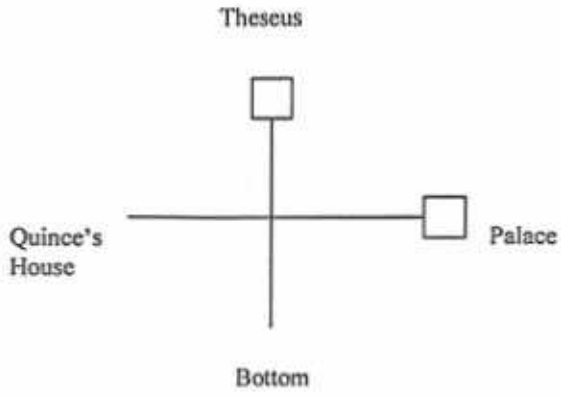


Figure 1.4

The above figure shows that Theseus/Bottom and Palace/Quince's house are interconnected in "syzygial" ways: along the vertical line, Theseus is at the top, suggesting the world under his conscious control; and Bottom is at the bottom to suggest what he is unconscious of, pointing to depths where things are muddy and deceptively visible. The structured figure at the tip of the vertical axis further makes it clear that the world Theseus knows is limited and bounded, anything new and fresh must rise from the limitless depths, imaged by Bottom as " bottomless dream" (IV. i. 215). Similarly, the horizontal line has "palace" at the right end with the same suggestion of blockage to be compensated by the opposite end, where things are free and fluid enough to offer new possibilities. On the surface, Bottom's world is given to literalism, hiding rich symbolism in it. With poetry its chief medium, Theseus' world is figurative; but evoking literalism, given to law and legalities.

With rich tributes to Shakespeare' creativity, all the "mechanicals" are changed into a common noun "bottom," [in opposition to up] suggesting many things, literally referring to the wooden device for rolling thread over it.[48] The wooden device is

suggestive of Athens' persona with the layers of collectivity which must be rolled back for better "thread" to connect the humans without losing their individuality. Where does the fresh "thread" come from a Jungian perspective? It comes from the unconscious, from the inner depths.

An important image in the discussion of the "mechanicals" is intrinsically linked to the idea of inner depths. That image is "the duke's oak" used by the actors as a signpost to meet for rehearsing their roles (I. ii. 101). Jung especially mentions the symbol of oak in connection with the unconscious:

> The forest dark and impenetrable to the eye [muddy], like deep water, and the sea, is the container of the unknown, and the mysterious. It is an appropriate synonym for the unconscious. Trees, like fishes in he water, represent the living content, of the unconscious...the mighty oak represents a central figure among the contents of the unconscious...it is the prototype of the Self (*Symbols of Transformation, CW 5,* p.292, emphasis mine).

Their rehearsal in the "palace wood" (I.ii.92) is interrupted by the sudden appearance of Puck and Bottom's transformation into an ass (III. i. 105). The sudden and unexpected change has no direct connection with the major themes of the play. Apparently, it seems to be a "commercial break" of highly comic nature. A strange picture emerges, a man with an ass's head in its literal sense. Again, we are faced with the opposite pair of actual and potential; the image connotes that the donkey is potentially man or man is potentially a donkey, and sometimes we do behave like an animal i.e. the potential becomes actual. Bottom's reply to Snout has this implication; "What do you see? You see an ass-head of your own, do you?" (III. i.116, emphasis mine). Bottom's direct addressee is, no doubt, Snout, but the "you" also refers to the audience/reader. The theme has long roots in human culture, stretching back to the story of *The Golden Ass* by Apeluneus and Ovid's *Metamorphosis*.[49] From a Jungian angle, the beast represents the unconscious and its irrational patterns of behaviour. And according to Jung, we should not suppress it to

the extent that it may react like an angry and wounded bear. We become one-sided in our approach without accessing the animal-side of our personality, and one-sidedness always leads to problems and conflicts, rather adjustment to our environment. Bottom's case provides us a typical example in this regard: he plays the role of a scapegoat, undergoing the experience of turning into an ass without feeling any nervous breakdown. His acceptance of the change without any disturbance on his part points to an adverse situation in life when we should react to it without losing our psychological balance. Therefore, the transformation he undergoes has its intrinsic symbolic shades for others to follow.

Quince congratulates Bottom on his transformation into an ass: "Bless thee, Bottom, Bless thee, thou art translated" (III.i.117). Quince sees something religious and heavenly about Bottom's transformation! Ironically he points to something truer; it is better to be an ass in a society that so adamantly sticks to the persona.

In the dream-mode, Bottom-turned -ass with the structured persona in its mouth

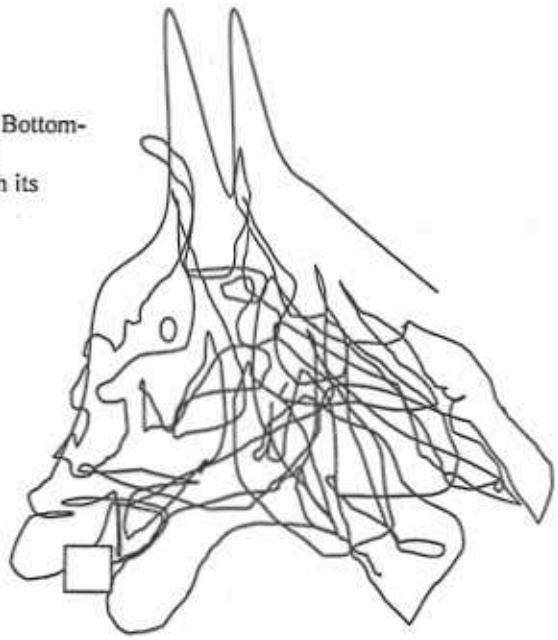


Figure 1.5

In the above figure, the grotesque shape represents the "ass-head" that Bottom wears through Puck's trickery. That means the trickster archetype functions through Puck in the dream-mode subverting the structured persona into its opposite—primitive, archaic, prehistoric, and primordial. The grotesque figure is shown much bigger than the structured persona in its mouth.

Consequently, we can read the transformation of Bottom into the ass a symbolic way of disfiguring the persona into its opposite. Because the Athenian persona becomes too old to be updated; too one-sided to be changed; too lopsided to be balanced; too hard to be softened; too cold to be warmed; too rigid to be broken; and above all, too "humanized" to be "asinized."

The events in the forest occur without any predictable pattern. We see Demetrius first, followed by Helena with her incessant entreaties to turn his hatred into love (II. i. 203-210). However, her pleadings fuel his anger and aggression. He even threatens to leave Helena at the "mercy of wild beasts" (II. i. 214-228). A few lines later, he says to her the unthinkable, "I shall do thee the mischief in the wood" (II. i. 237). Oberon and Puck see her pitiable condition, and devise a plan to change intimidation into intimacy (II. i. 260-266) but Puck mistakes Lysander for Demetrius (II. ii. 266-283). The former sleeps with his "prayer" never to change his "loyalty," but awakens to love Helena (II. ii. 62-63; 103-105). Obviously, these occurrences do not follow any cause-and-effect pattern, which points to fluidity and instability in the woods. Tracks appear and disappear; identities configure and disfigure, combining to give us a picture of "wood within this wood," as Demetrius says (II. i. 192). Here, we feel as if we are inside the unconscious, with the Fairies actively working and shattering every imaginable thread of putting things together on a rationally convincing basis. The appearance of the Fairies in the play is nothing but the

compensatory role of the unconscious to counterbalance the lopsidedness, rigidity, and inflexibility of the persona in the waking/conscious mode. It is pertinent quote Jung about this issue. He says:

> Nothing in us ever remains quite un-contradicted, and consciousness can take up no position which will not call up, somewhere in the dark corners of the mind, a negation or compensatory effect, approval or resentment. This process of coming to terms with the other in us is well worthwhile, because in this way we get to know aspects of our nature which we would allow anybody else to show us and which we ourselves would never have admitted (*Mysterium Coniunctionis*, CW 14, p.206).

In *Dream*, the Fairies spring up "from the dark corners of mind" as compensation for the rigid and inflexible attitude at the waking level. They celebrate at night, as if emerging from the depths of the unconscious darkness, as Puck says: "The king doth keep his revels here tonight" (II. i. 18). Puck introduces himself as "merry wanderer of the night" (II. i. 44); "And we fairies, that do run/By the triple Hecate's team/ from the presence of the sun" (V. i. 11-13). Titania who travels "through the glimmering night" (II. i. 77), is also sorry to note, "No night is now with hymn or carol blest" (II. i. 102). Oberon says, "Trip we after the night's shade (IV. i. 96); he also claims to be invisible as if living in darkness (II. i. 186). He also emphasizes Titania's sleep in a beautiful nocturnal environment (II. i. 248-260). Puck addresses Oberon as "king of shadows" (III. ii. 347); Oberon commands him to, "overcast the night... with drooping fog as black as Acheron" (III. ii. 355-357). And according to Puck their activities are confined to "the break of day" (V. ii. 31). It is the same image that connects the humans and the Fairies: Lysander uses "collied night"; "tomorrow night" and Hermia refers to "deep midnight" (I. i. 145, 209; 223). Helena thinks that Demetrius will follow Hermia "tomorrow night" (I. i. 247). Demetrius employs the "opportunity of night" (II. i. 217). And Helena also fantasizes: "It is not night when I do see your face" or "I am not in the night" (II. i. 219, 220). Theseus says: "Or in the night, imagining some fear"; "the iron-tongue of midnight"; "heavy gait of night" (V.

i. 21; V. i. 354, 359). Addressing night, Bottom, while playing Pyramus, shouts: "O grim-look'd night! O night with hue so black!/O night, which ever art when day is not!/ O night! O night! Alack, alack, alack" (V. i. 169-171).

Read with those of the Fairies, the images of "night" bring to light the invisible threads of symbolic connections between the humans and their archetypal origins, affecting their behaviour in very complex ways. Whitmont says:

> The more consciousness refuses to or is incapable of concerning itself with the non-ego contents of the objective psyche, either in their personal or archetypal aspects, the more likely are these elements to disrupt, invade and threaten consciousness with the compulsive, obsessive power of their weird imagery. Complexes that are not granted reality by consciousness and are not dealt with as "powers" to be taken seriously, but are dealt with by repression; tend to take hold in an un-adapted, primitive, regressive, compulsive and destructive fashion (*Symbolic Quest,* p. 51).

In the light of Whitmont's explanation, it would be relevant to say that the Fairies in *Dream* represent the "non-ego world," as the ego-world does not "concern itself" with the urges of the "objective psyche," the collective unconscious. Puck makes it clear:

> And now they never meet in grove, or green,
> By fountain clear, or spangled starlight sheen,
> But do they square; that all their elves, for fear,
> Creep into acorn-cups and hide them there (II. i. 27-31).

The referents of "they" are Oberon and Titania, appearing as husband and wife in the dream-mode. The passage is a visual description of disassociation, stressing the loss of meaningful relationship with nature. The last lines intensify the fear of little fairies, searching for holes to hide in, and evoking a stampede-like situation. The theme of the passage is ironically suggestive of the unfriendly relationship between Theseus and Hippolyta, forcing "all their elves" (young people) to seek refuge in the forest. The whole environment is full of fear—from starlight to a stream on the earth—reducing the people in size and strength. The image of "clear fountain" has its explicit link to that of "crystal," turning into "muddy," blocking the eyesight to see

the web of meanings spread from heaven to earth. Puck's pranks and tricks are primitive in nature, and Oberon's experience of seeing Cupid shooting arrows at fresh flowers adds to the bizarreness of the situation (II. i.32-41; 154-174). The contention between Oberon and Titania affects nature, cattle, agriculture, seasonal order and humans, further enhancing the irrational and disruptive picture (II. i. 1-117). Oberon commands Puck to bring him the juice of the flower hit by Cupid, and uses the same juice as an eye-drop to bring the desired change in Titania (II. i. 155-174). Titania takes us to the shores of the Indian Ocean with its cargo ships, traders and with its winds to impregnate her human friend, who dies in childbirth (II. i. 1-117). All these experiences belong to the dream world, a world very much transcendent to our waking modes as humans.

Titania, in a long speech (37 lines), describes the situation as if the destructive consequences of "global warming" have been concretized (II. i. 81-117). Her speech abounds in natural imagery; summer, spring, hill, valley, fog, forest, meadow, fountain, brook, sea, wind, land, river. There is human and animal imagery, too; ploughman, men, human mortals, ox, crow, flock, and rheumatic diseases. She is sad to note that there is no "thread" to connect the three levels of existence; natural, animal, and human. That is why she says: "But with thy brawls thou hast disturbed our sport/Therefore the winds, piping to us in vain" (II.i.87-88, emphasis mine). Here the pronoun she uses is "thy," not "our," highlighting the situation in the waking-mode.

Titania's speech suggests that there are no symbolic ways of communion among the three levels of life with the result that there is "distemperature," and "this progeny of evils comes/ From our debate, from our dissension" (II.i.115-116). The speech ends with a typical statement: "We are there parents and original" (II. i. 117).

The concluding line is of paramount importance from archetypal point of view, suggesting that the fourth element; the connecting thread is missing, prompting us to imagine the situation through the following graph:

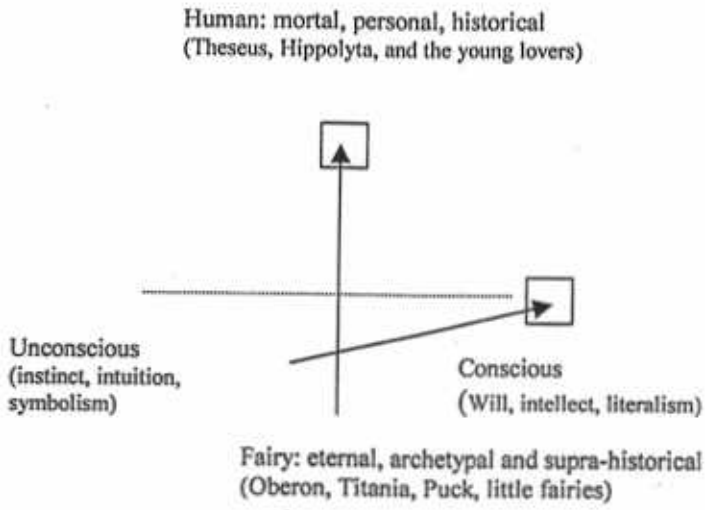


Figure 1.6

The above graph shows that the four levels of life are connected in an imbalanced way, the ascending arrow with the square figure at the tip shows the one-sided historical/waking side of the persona and its limited world, with little contact with its roots in the Fairy world. That further means that there is little contact between the conscious (shown by the uni-directional arrow, locked in the square), with no interaction with the unconscious, containing archetypes. The dotted line in the middle suggests the urge for balance by assimilating/integrating the unconscious.

Titania "distemperature" (II. i. 106) points to the loss of interaction. The image of "distemperature" is full of negative associations—imbalance, disorder, chaos, confusion, anarchy, commotion—pointing to the psychic disequilibrium in the energy-centre of *Dream*. Titania's speech depicts a picture of disturbance at macro

level, stressing the loss of spiritual communication with Nature and its forces—winds, sea, clouds and rivers—all dynamic in origin. The "river" overflows but cannot reach the ocean—both "rivers" and "winds" generally evoke linear movement, and "ocean" symbolizes circularity—giving us the *syzygy* of linear/circular. We should note that the images of "river" and "sea" have their "syzygial" parts; as rivers without banks are meaningless; similarly, seas without shores have no existence. It is the banks that hold the rivers throughout their courses to the ocean, and it is the shores that surround the oceans. Even on the physical level, our environment owes its existence to two opposite elements: land and water. It is the hardness and rigidity of land that keeps the fluidity and freedom of waters; one does not exist without the other, symbolizing the opposites on the psychological levels as self/other or male/female.

The lunar connection with the earth is also badly affected with the result that there are floods everywhere, physical disorders, seasonal disturbances, and loss of identities, in which is grounded the relative stability of our interaction with our natural and human environment. Titania says:

> Therefore the moon (the governess of floods)
> Pale in her anger, washes all the air,
> The rheumatic diseases do abound.
> And thorough this distemperature (II. i. 103-1o6).

The picture of "moon" as imaged in the above passage suggests panic, anarchy, confusion, disintegration, and chaos. The reason behind the lunar aggression is the contention between Oberon and Titania over the possession of a changeling (II. i 22-23). Empirically, we have no experience of tornadoes or volcanic eruptions when a husband and his wife quarrel over something. At this point, a reader is free either to agree with Pepys and Sidgwick, as discussed earlier in the "Prologue," (See page 9) or to accept the Jungian concept of "synchronicity" in its broadest sense, and

acknowledge that there are hidden and mysterious "forces" at work in the psyche—the whole cosmos is connected through a network of meanings.[50] This intricate web of meanings is beyond rational analysis, as Jung would say:

> The conflict between nature and spirit is itself a reflection of the paradox of psychic life. This reveals a physical and a spiritual aspect which appears a contradiction because, ultimately, we do not understand the nature of psychic life itself. Whenever, with our human understanding, we want to make a statement about something which in the last analysis we have not grasped and cannot grasp, then we must, if we are honest, be willing to contradict ourselves, we must pull this something into its antithetical parts in order to be able to deal with it at all. The conflict between the physical and the spiritual aspects only shows that psychic life is in the last analysis an incomprehensible "something" (*The Structure and Dynamics of the Psyche*, *CW* 8, p.281).

At this impasse, the only path that we can follow is that of symbolism; a path that helps us connect the apparently disjointed parts both in spatial and temporal terms. As such, a song of Bottom's, hitherto unmarked and unmapped in the total scheme of the events, functions as a symbolic volcano erupting not far away from Athens but in the forest attached to the palace, as if shadow shaking the persona for reawakening. Bottom sings:

> The raging rocks
> And shivering shocks
> Shall break the locks
> Of prison gates (I. ii. 27-30).

We are in the dream-mode, and see a volcanic eruption—stones, boulders, and rocks rolling up and down with the waves of the lava. The ground surrounding the event is shaken. Interestingly, Jung employs the same type of imagery:

> The change of character brought about by the uprush of collective forces is amazing. A gentle and reasonable being can be transformed into a maniac or a savage beast. One is always inclined to lay the blame on external circumstances, but nothing could explode in us if it had not been there. As a matter of fact, we are constantly living on the edge of a volcano, and there is, so far as we know, no way of protecting ourselves from a possible outburst that will destroy everybody within reach (*Psychology and Religion: West and East*, *CW* 11, p.25, emphasis mine).

The second line in Bottom's song takes us to a sight of prisoners breaking the gates of prison open, a picture of confusion, panic, and anarchy. From symbolic point of

view, the song relates to the energy tapped in the shadow of *Dream*'s psyche. Jung says:

> To the degree the world invites the individual to identify with the mask, he is delivered to influences from within. "High rests on low," says Loa-Tzu. An opposite forces its way from inside; it is exactly as though the unconscious suppressed the ego with the very same power which drew the ego into the persona.... Outwardly an effective and powerful role is played; while inwardly an effeminate weakness develops" (*Two Essays, CW 7,* p.194, emphasis mine).

Like the woods at night—dark, deceptive and dangerous—the picture evoked in Bottom's song is diametrically opposed to that of Athens—stable, known, fixed, bounded, probable and relatively predictable; having boundaries, visible, or in one word, crystal. If we imagine *Dream*'s persona structurally as a square figure, it rests on a dark and chaotic bottom in the following way:

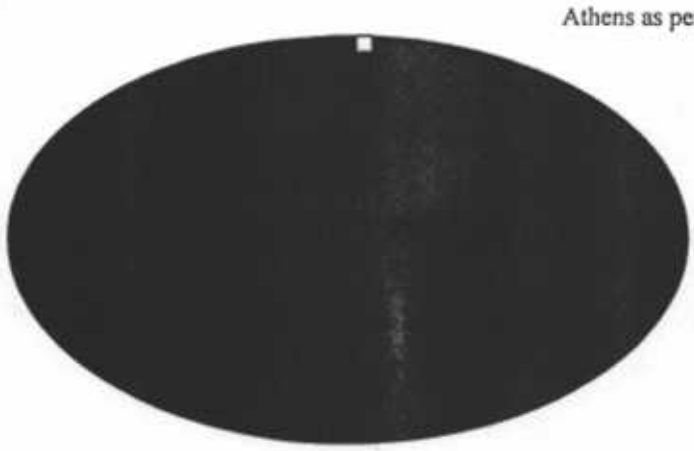


Figure 1.7

The dark figure represents the woods and its mysterious creatures, i.e., the unconscious and its contents. Seen from a purely scientific perspective, as claimed by Theseus in his speech on reason and imagination, the Fairies are just figments of poetic imagination, and have nothing to do with our attitudes and behaviours (IV. i. 2-22). However, seen in a dream, the supra-personal figures tell about the autonomy of

the psyche, with the potential to take myriad forms and configurations according to the attitude adopted by the conscious mind. Jung says:

> But experience shows that it is not possible to drain the energy from the unconscious: it remains active, for it not only contains but is itself the source of libido from which all the psychic elements flow into us.... It is therefore a delusion to think that by some kind of magical theory or method the unconscious can be finally emptied of libido and thus, as it were eliminated. One may for a while play with this delusion... (*Two Essays, CW* 7, pp. 284-285).

Theseus' "delusion" controls the situation through law, legalism, and strictly following the dictates of his persona, hiding a "forest' just in the background which props up into sight in the dream-mode. Addressing Puck, an attendant fairy says:

> Over hill, over dale,
> Thorough bush, thorough brier,
> Over park, over pale,
> Thorough flood, thorough fire,
> I do wander everywhere,
> Swifter than the moon's sphere (II.i.1-6).

Coupled with the image of breaking the "prison gates" in Bottom's song, the above passage gives us a picture of flight without any strictures, as if the unacknowledged content in the unconscious breaks loose in the dream-mode. The images of "hill," "dale," "bush," and "flood" evoke natural phenomena, overtly opposed to the palace of Athens and its bounded associations. As discussed in the above passage, the fairy claims to fly over valleys at the lunar speed. The lunar image in relation to a fast movement relates to Theseus' "moon" slowing down his "desires" (I. i. 40) that the little fairy is part of Athens's shadow, spinning off without any obstruction. This passage quoted above, read with Bottom's image of "raging rocks," suggests as if Athens is in "floods and fire," and the little fairy is making an aerial survey of it. The idea further suggests that the persona of Athens has to be dissolved in the dream-mode so that it is purged of its stagnant impurities. Perhaps this is exactly what Jung means when he says:

> This condition [dissolution of persona] frequently announces itself by very peculiar symptoms, as for example dreams in which the dreamer is flying through space like a comet, or feels that he is the earth, the sun, or a star, or that he is of immense size or dwarfishly small, or that he is that, is in a strange place, is a stranger to himself, confused, mad, etc. (*Two Essays, CW* 7, p.282).

The Fairies behave in *Dream* in the same manner as Jung says in the passage above. On the spatial level, they occupy as little space as they can; they hide into "acorn-cups" (II.i.30). And on the temporal level, they can travel "swifter than the wind (III.ii.94). Therefore Frye says, "It seems that this wood is a fairyland with its own laws of time and space, a world where Oberon has just blown from India and where Puck can put a girdle round the earth in forty minutes" (in Bloom, p.126).

In the forest, the conscious mode loses its authoritative presence, we find ourselves in an open space, and time seems to flow in every direction at one and the same time. The presence of the English amateur actors makes us feel as if we are in an Elizabethan village, engaged in rehearsing a mock tragedy in one corner. In another corner, the youngsters are busy playing the "hide and seek" game of love. In another corner, Oberon and Puck are planning to charm Titania's eyes so that she may fall in love with a grotesque creature. Yet in another bower little fairies are singing lullaby to Titania. The dream-mode is under the control of Oberon.

Puck's words, quoted below, bring home to us the potential energy transforming itself into so many shapes, breaking the very law of space and time:

> I'll follow you, I'll lead you about a round,
> Through bog, through bush, through brake, through brier
> Sometime a horse I will be, sometime a hound,
> A hog, a headless bear, sometime a fire,
> And neigh, and bark, and grunt, and roar, and burn,
> Like horse, hound, hog, bear, fire, at every turn (III. i. 106-111).

The images of animals—hog, hound, horse, and bear—combine to highlight irrational patterns of behaviour. We find ourselves in a world where normal patterns of life cease to function; order disappears and chaos becomes dominant. The "godlikeness"

followed in the waking mode is shattered into pieces in a horrible environment, further strengthening the idea mentioned earlier. The picture imaged in Puck's passage conforms to that of Mephisto quoted by Jung:

> Just follow the old advice
> And my cousin the snake
> There I'll come a time when your godlikeness
> Will make you quiver and quake (in *Two Essays, CW, 7,* p.140).

In Puck's passage, the unacknowledged content in Athens's shadow appear in its most primitive form. The weird environment coupled with the images of wild and fierce animals make the passage a highly relevant piece for analysis. It means that the collective psyche is responding from the opposite direction, from the most primitive layers. The idea has its connection with the shape-lifting energy of Mephisto as quoted by Jung:

> Unheard by the outward ear
> In the heart I whisper fear:
> Changing shape from hour to hour
> I employ my savage power (*Two Essays, CW 7,* p.167).

Consistent with the same theme is the description of Puck by Lester with a reference to Jung. Lester says:

> "Translated ... transposed ... transformed ... transported ... transfigured" –Midsummer is shot through with a language of mutability. The world of the play is in constant flux, from the magical flower, "before milk-white, now purple with love's wound," to the lovers' affections, to the seasons themselves, which Titania protests have grown indistinguishable. The play's shape-shifting has its fullest embodiment in Puck, Oberon's protean lieutenant who can transform at will into a "horse, hound, hog, bear, fire," a three-legged stool, or a simulacrum of Lysander or Demetrius. Puck thrives on, and creates, chaos. His function in the play is anarchic–"those things do best please me/That befall preposterously," he announces–and though he intends neither good nor harm, the outcome of his meddling is at best confusion, at worst nightmare. Puck is a close relative of the archetypal trickster-figure, found in many folkloric traditions, whom Carl Jung identified with a "fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half-animal, half divine." The critic Jan Kott wrote of Puck, "He liberates instincts and puts the mechanism of this world in motion. He puts it in motion and mocks it at the same time. [He is] a faun, a devil, and Harlequin, all combined." As such Puck reflects the ambiguities of the play, which is by turns hilarious or horrific, depending on whose eyes we are watching through (Lester website).

With the chaotic picture in mind we read another speech of Puck's for analyzing its symbolic associations with the descent into the unconscious for renewal of the old persona. Puck says:

> Now the hungry lion roars,
> And the wolf behowls the moon;
> While the heavy ploughman snores,
> All their weary task foredone.
> Now the wasted brand do glow,
> While the screech-owl, screeching loud,
> Puts the wretch that lies in woe
> In remembrance of a shroud.
> Now it is the time of night
> That the graves, all gapping wide,
> Every one lets forth his sprite,
> In the church-way paths to glide.
> And we fairies, that do run
> By the triple Hecat's team
> From the presence of the sun,
> Following darkness like a dream (V. i. 371-386).

We should recall here that *Dream* opens with Theseus' complaint against the slow motion of the "moon". The second line in Puck's speech gives us a graphically "live" picture of the "wolf behowling the moon." Pick gives us the picture as if an impartial observer, as if a detached part of Theseus' psyche. On the whole, the passage seems to be a segment from a horror film picture, evoking terror with the nocturnal atmosphere in the background. The images of "lion" and "wolf," roaring and howling at the moon, coupled with the snoring of the exhausted farmer and "screeching owl," do not suggest a pleasant and ear-friendly situation. The reference to hungry carnivores evokes nothing but devouring flesh, crushing bones to pieces, looking here and there for escape into the forest. The open mouths of "lion" and "wolf" coupled with "gapping graves" evoke a highly graphic picture of horror and terror. The image of "Hecate" adds black colour to the above horror. Hecate is a Greek goddess who has three mutually opposing positions—Luna or Cynthia in heaven, Diana on earth, and Proserpine in hell. Hecate is associated with the

underworld, which houses dead souls. From a Jungian point of view, the "underworld" and their variants in other cultures are associated with the negative forces of the unconscious, especially the shadow, the storehouse of all the repressed/unacknowledged/undesirable experiences. For example, von Franz says:

> The maze of strange passages, chambers, and unlocked exits in the cellar recalls the old Egyptian representation of the underworld, which is a well-known symbol of the unconscious with its unknown possibilities. It also shows how one is "open" to other influences in one's unconscious shadow side, and how uncanny and alien elements can break in. The cellar, one can say, is the basement of the dreamer's psyche (*Man and His Symbols*, p.175).

In view of von Franz's explanation, we can turn Puck's passage into a symbolic Death. From a Jungian point of view, Puck appears as a shadow-figure in its highly negative and horrible form, corresponding with the idea of "Hell" or "Hades" in religion. Bloom also stresses Puck's dark imagery employed in the above-quoted speech. He says:

> When Theseus dismisses the actors after the Bergomask, and the members of the stage audience depart to their chambers, *A Midsummer Night's Dream* seems once again to have arrived at its ending. . . . The appearance of Puck, Oberon, Titania and their train in the heart of Athens lends a symmetry to the action which would otherwise have been lacking and also gives the lie to Theseus's skepticism. Most important of all, however, is the way Puck's speech picks up and transforms precisely those ideas of death and destruction distanced through laughter in the Pyramus and Thisby play (p.5).

Read with the images of "night" and "forest", which evoke confusion and danger respectively and then the tsunami-like inundation in Titania's speech (II. i. 89-105) if you have already quoted the text of this speech, here at least mention the act, sec and line numbers), Puck's "Hades" gives us a highly charged symbolic model of the encounter with the unconscious. The situation, imaged in the following figure, may help us capture the point under discussion:

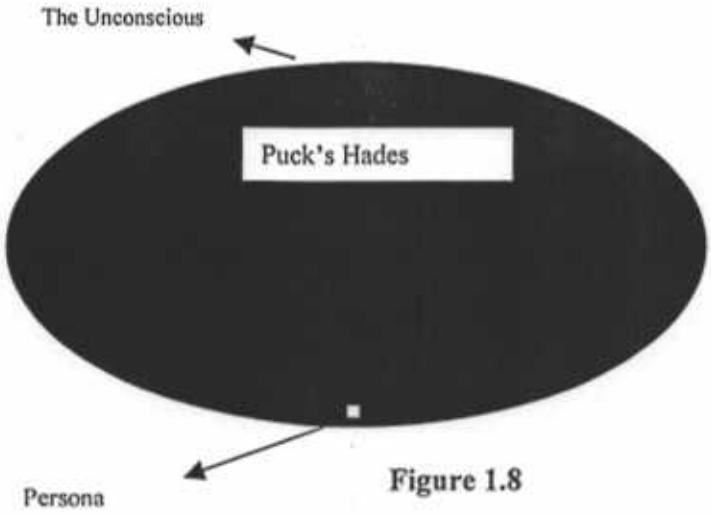


Figure 1.8

The unconscious, drawn as a dark spherical figure containing the archetypal images, gives us a graphic picture of "clutching" the persona in its grip in the dream-mode, shown by the little white square at the bottom. The experience parallels that of descent into "Hell" or "Hades" and ascent again, signifying psychological rebirth/resurrection after the "death" of the older self.[51] Jung calls it a "dialectical process" (*Two Essays, CW 7,* 210), and acknowledges the positive aspects of its negative associations. In his view:

> It is a frightening thought that man also has a shadow side to him, consisting not just of little weaknesses and foibles, but of a positively demonic dynamism. The individual seldom knows anything of this; to him, as an individual, it is incredible that he should ever in any circumstances go beyond himself. But let these harmless creatures form a mass, and there emerges a raging monster; and each individual is only one tiny cell in the monster's body, so that for better or worse he must accompany it on its bloody rampages and even assist it to the utmost (*Two Essays, CW 7,* p.35).

After encountering with the shadow, a shattering experience, like death pangs, *Dream* emerges anew, symbolized by the amity between Oberon and Titania. *Dream* withdraws its projections, and things take a new direction. Oberon says:

> And, gentle Puck, take this transformed scalp
> From off the head of this Athenian swain,
> That he, awakening when the other do,
> May all to Athens back again repair,
> And think no more of this night's accidents
> But as the fierce vexation of a dream (IV. i. 64-70, emphasis mine).

The word "repair" rings with symbolic energy in the above passage. We use the expression "bad repairs" when furniture and houses are in need of replacement with something better, physically comfortable and protective, aesthetically satisfying, and hygienically productive. Oberon's announcement of "return" to Athens comes when the "repair" is done. Oberon says that the grotesque "head-dress," apparently referring to Bottom-turned-ass, ironically suggests that the old persona of Athens should be replaced with its renewed and "updated face;" a kind of cosmetic surgery—something that we undergo under aenesthesia (the dream mode!). In the above-quoted speech, Oberon further says that the "night's accidents" are no more but "fierce vexation of a dream," and his imagery suggests that the nightmarish situation is over. Puck's epilogue further clarifies this point: He says, "If we shadows have offended/Think but this, and all is mended (V. ii. 54-55). Oberon's declaration (IV. i. 64-70) corresponds with what Jung and Jungians explain as withdrawal from projections, i.e., the process of psychic energy recedes into the background. Jacobi's following comment further illustrates my point: he says:

> Symbols and complexes come and go; eternally unfolding, moving, and changing, they set their stamp on the life of the psyche, only to sink back again into the primordial womb of the unconscious, returning to their archetypal forms of existence, until the time comes ripe for them to emerge once more. In their undifferentiated state they bear within the salvation and doom, good and evil, health and sickness, and every conceivable pair of opposites. It is the task of the conscious mind, as the ordering and understanding principle in man, to help one and the other of these aspects to become operative and to add its sense- and form-giving energy to the indifferent sway of our primordial psychic nature, in order that neither instinct nor intellect, but a spirit that surveys them both, may keep the psyche in balance (*Complex, Archetype, and Symbol,* p.124).

Puck's fear of the rapidly approaching light, "My fairy lord, this must be done with haste/For night' swift dragons cut the clouds swift fast/ And yonder shines Aurora's harbinger" (III. ii. 378-380, emphasis is mine) further indicates that the shadow is receding. Puck also announces the approach of the morning, "Fairy king, attend and

mark/I do hear the morning lark" (IV. i. 93-94). The image of "morning," obviously suggests light and visibility, and symbolizes a fresh beginning based upon a new level of consciousness: it is a brave new day. We can imagine the situation through the following figure:

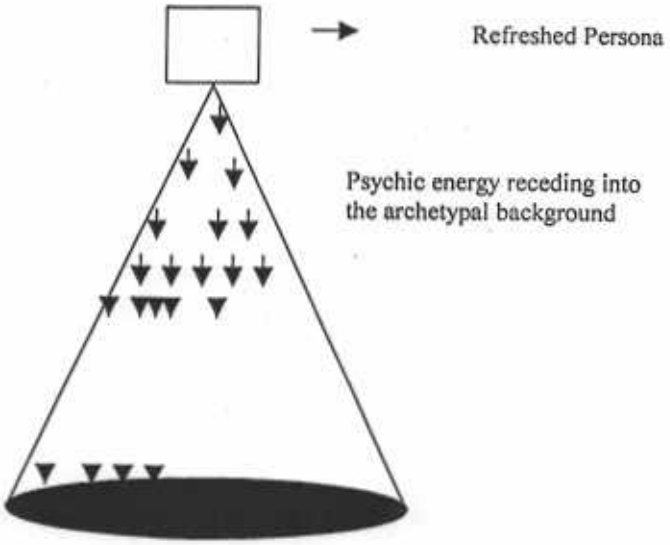


Figure 1.9

The white square on top of the figure above represents the freshly-configured persona of Athens. The direction of the arrows, pointing downward, shows that the energy flows back into the dark and mysterious depths of the unconscious. The relation between the persona and the unconscious forces is fragile suggested by the narrow end of the cone. This fragile position is symbolic of new (mis)configurations in future. Perrault marks the fragility in her analysis of the situation. She is of the view:

> Even in this example, we can see how the debate between Reason and Imagination in Act V of Midsummer embodies the struggle between the opposites of masculine and feminine, not so that one may subdue the other, but that both may coexist in the fragile balance of the integrated personality. Jung asserts, "*Venerabilis natura* does not halt at the opposites; she uses them to create, out of opposition, a new birth" (Transference 143). This new creation is the individuated personality, the self. In Midsummer, this *coniunctio* results in the cultural construct of marriage, a physical union, which, for the time being, is "blessed." This does not preclude further marital strife, however, as the play Pyramus and Thisbe serves as warning enough that not all love ends in marital bliss. The paradigm for marital bliss as well as individuation is

> integration, the reconciliation of opposites, which is an ongoing, lifetime process (much like marriage) (Perrault website, emphasis original).

The new situation has its other indicators, too. Oberon declares to dance hand in hand with his queen:

> Come, my queen, take hands with me,
> Now thou and I are new in amity,
> And tomorrow midnight solemnly
> Dance in Duke Theseus' house triumphantly,
> And bless it to all fair posterity.
> There shall the pairs of faithful lovers be
> Wedded, with Theseus, all in jollity (IV. i. 86-92).

With special reference to Theseus' "house" (not palace), Oberon, overjoyed, announces "a new amity," suggesting union of "opposites" for all times to come. The "new amity" emerges from the dark and traumatic encounters in the woods. From a Jungian point of view, the situation corresponds with the recurring symbol of "night-sea journey" for emergence from the unconscious with a new and fresh level of consciousness for proper adjustment to the changes outside. As Mattoon says:

> A traditional image that is used often by Jungians to denote the individuation process is the night-sea journey and the closely related image of death and rebirth. Jacobi regarded any sinking into the unconscious, even in sleep, as a prototype of the night-sea journey and thus comparable to the journey of Jonah, the biblical figure who tried to escape from God, was thrown into the sea, and spent three days and three nights in the belly of a fish before he was vomited out. After this experience, Jonah was obedient to God's command. In psychological terms, his ego submitted to the Self *(Jungian Psychology in Perspective*, p.185).

Oberon's announcement of merrymaking through dancing with the queen corresponds with the idea of union with the positive aspects of the Self. Mattoon says, "Sometimes the process seems to be all joy and light because it is an encounter with the Self" (p.184).

Theseus and his court remain in the background till the Act IV, and with Theseus and Hippolyta's re-appearance on the scene <u>early in the morning</u> (emphasis mine). That means the persona is not the same as it was in the beginning. Theseus announces in a happy mood, "Good morrow, friends, Saint Valentine is past/Begin these wood-birds but to couple now"; or Joy, gentle friends! Joy, and fresh days of

love/Accompany your hearts (IV. i. 139-140; V. i. 78-89). Dismissing Egeus' invocation, Theseus announces in a commanding tone:

> Fair lovers you are fortunately met;
> Of this discourse we more will hear anon,
> Egeus, I will overbear your will,
> For in the temple, by and by, with us,
> For in the temple shall eternally be knit (V. i. 177-181).

The passage shows that Theseus is in a hurry to go to the temple for executing the ritual of marriage. This change in the Duke's behavior connotes his acceptance of the "truths" of the events in the forest, and perhaps he deems it below his dignity to describe the change in unequivocal terms. His reference to the "temple" further shows that he sees "realms" other than that of his rigid persona permitted before. The image of "temple"[52] is a greatly charged symbol here and suggests religious potential in its Jungian sense. The image of "temple" connotes a space of submission, union, and integration, providing us an opportunity to forget our temporal derangements, and to refresh our energies for new activities and possibilities in life.

The space of "temple" is in sharp contrast to that of the palace in the opening scene, suggesting artificial boundaries erected to defend the persona/king, not allowing the self/other interaction in a democratic environment. Theseus' decision to get the marriages executed in the temple is symbolically linked to the ego's assimilation of the transcendent function from Jungian perspective. Jung is of the view:

> The archetypes are of course always at work everywhere.... It is necessary to give special attention to the images of the collective unconscious, because they are the source from which hints may be drawn for the solution of the problem of opposites. From the unconscious elaboration of this material the transcendent function reveals itself as a mode of apprehension mediated by the archetypes and capable of uniting the opposites (*Two Essays, CW* 7, p. 109, emphasis mine).

In the light of Jung's explanation, we can say that Theseus' announcement to go to

the temple to be united as heterosexual partners is suggestive of transformation or a kind of conversion from glued-to-the-persona situation to a fresh level of understanding based upon the acceptance of a transpersonal world suggested by the image of the "temple." The image of "temple" suggests a space where we feel God's presence, acknowledge a sphere of experience wider, deeper, and higher than our ordinary conscious can encompass. Redfield puts the idea in the following words:

> We all must find that spiritual experience we have never felt before that expands our sense of self from within, transforming our understanding of who we are, opening us to the intelligence behind the universe....As we open up to the divine energy within, we experience a knowing that life is eternal and spiritual. This comes from the perception that we are personally part of the great order of the universe. Not only are we eternal but we are cared for, included in, even instrumental for the great plan that is life on earth (pp.97-101).

However, the spiritual dimension, what is serene and serious, is not without its opposite, that is play, displayed in the *Dream* through the theatrical performance of the play-let, "Pyramus and Thisby". The play-space provides a complementary opposite to the sum of serious associations found in the image of the "temple." If the "temple" is loaded with the nucleus of collectivity, the image of "play" is charged with the energy of individual freedom.

After the play-let, Theseus announces, "Lovers, go to bed; 'tis almost fairy time" (V. i. 355). The image of "lovers' bed" apparently refers to the sexual union, which, in turn symbolizes a dialogue between the opposites or the conscious and the unconscious. The re-appearance of the Fairy pair after Theseus' announcement points to a higher realm other than the physical union. Boeree describes the situation in religious terms motivated by the *syzygy* archetype. The writer says:

> If one comes to terms with the Shadow and the Soul, one will encounter the enchanted castle with its King and Queen. This is a pattern of wholeness and integration. The opposites of the outer and the inner life are now joined in marriage. Great power arises from this integration. Christ and the Church, God and Israel are

> syzygy images. The believer who aspires to be the "bride of Christ" is modeling his or her experience in response to the syzygy archetype (Boeree website).

At this level of meaning, Oberon and Titania, as king/queen make a "syzygial" pattern from a Jungian perspective to represent the Self: the archetype responsible for (de)generating all "syzygial" relations, the most paradoxical of opposites.[53] Oberon sings:

> Through the house give glimmering light
> Every elf and fairy sprite
> Hop as light as bird from brier;
> And this ditty after me
> Sing and dance it trippingly (21-26, emphasis mine).

The image of "house" read with "airy dances" evokes mundane associations in a light and lively environment—symbolizing freedom and movement. From the opposite end, we see Titania blessing the newly wed couples for "healthy children." She sings:

> Will we sing and bless this place.
> .....
> Through this blessed house each fairy stray,
> And the issue they create
> Ever shall be fortunate.
> .....
> And the blots of Nature's hand
> Shall not in their issue stand:
> .....
> Shall upon their children be.
> .....
> With this filed-dew consecrate,
> Every fairy take his gait,
> And each several chamber bless,
> Through this palace, with sweet peace
> And the owner of it blest (V. ii. 27-53).

In Titania's song, the word "bless" recurs, and the focus of her "blessings" is "children." The image of "bliss" read with that of "child" evokes a spiritual atmosphere, suggesting innocence and purity. The play ends with Puck's epilogue with the image of "serpent's tongue" in it (V. ii. 64). The images "child" and "serpent"[54] are associated with the Self from a Jungian perspective. We should note here that the image of "serpent's tongue" is two-pronged, symbolizing the double-

edged potential of the Self—one urging for separation and the other for drawing toward wholeness. Here I quote Spoto for further clarification. He says:

> In addition to the various archetypal forces helping the infant along, Jung posits a super-ordinate force in the unconscious that has a teleological effect on the developing personality. There is in effect something ahead of the infant to pull it along, forward, into the light of day, into consciousness itself, into ego, ultimately into who and what the individual personality must be. This force, or configuration of psychic energy, is posited by Jung as the archetypal Self... (p.155).

Structurally, our *Dream* moves from Athens, a geo-temporal space, symbolizing what is limited, blocked, and closed—to the forest which is potentially open-ended and full of infinite possibilities. Psychologically, we move from the mode of "self"-- to the Self.

Turning back to the dialectical progression of events in the play, the rigid and fixed persona reaches a point where it turns into its opposite in the dream-mode. From the dream-mode emerges a fresh persona flexible enough to accept the change in its environment. However, the freshly emerged persona is potentially vulnerable to rigidity and fixation again. Shakespeare seems to know this human condition. Hence in the epilogue, Puck promises to "restore" things again on the condition that we make friends with him (V. ii. 69). Puck's message symbolizes a continuous process of interaction between the conscious and the unconscious for keeping the persona updated in such a way that it may not go too rigid to accept changes and encounter challenges like the old one in *Dream,* nor too fluid like Puck hopping "up and down" all the time. Sometimes, a status quo serves our purpose for keeping our relations healthy, productive, and promising. We have to break the status quo for better, more fruitful and dynamic adjustment to a given situation. The unconscious is a domain of energetic potentials which may turn into "daemons" if unheeded to for a long time; hence change is a necessary condition for better adaptation. From the opposite end,

the conscious mind has to be on guard lest the unconscious may trick it into doing something nasty, leading to a chain of irrational behaviours.

The whole discussion converges on the point of individuation, the process of experiencing the inner world for better adaptation to the outer one. In the next two chapters, we see how the adolescents in *Dream* rise from the unconscious, and what painful and traumatic "night-journey" they experience for individuation, and how the middle-aged couple (Theseus and Hippolyta) re-encounters the unacknowledged aspects of their personalities for gaining wholeness.

Sticking to the persona (be it that of a king's or cobbler's) all the time and under all circumstances leads to stagnation, which blocks the way to productive changes in the human world. The persona is a convenient tool to regulate our activities, i.e., for interaction with the outer environment; remaining glued to it creates inconvenience both for the self and the other. The remedial process comes from the unconscious, which alerts us to a danger on the conscious level through symbolic messages, as we find in *Dream*.

Notes

[1] Biologically and physiologically, many processes in our life are paradoxical in suggestion. We are born weak, helpless and dependent, but stand on our own as we grow. We sleep and awake; we intake and exhaust food; inhale and exhale air; close and open our eyes. Our heart has its systolic and diastolic pressures. On the natural plane, we experience day/night; morning/evening; high/low; east/west; shore/ocean; city/country; and male/female. These physical analogies are symbolic of our psychic energies from a Jungian perspective.

[2] On the surface, the pairs seem exclusive of each other in the sense that we as humans have our conventional definitions of each set in our minds. From the same perspective, from the perspective of our pre-conditioned consciousness, we say that a stone, a tree, a dog, and a man/woman are real, and a whim, a fantasy, a dream and a phantom are unreal/imaginary. The origin of the above-mentioned thinking stems from our mechanistic/deterministic traditions of knowledge. In our times, the mechanistic world-view is read only complementary to what is non-mechanistic found at the subatomic level. Robert G. Heyward, a Jungian, explains the origin of consciousness in a similar fashion. He says:

> "Whence consciousness?" Chalmers argues that we might have to accept a pre-existing and indefinable fundamental law of nature which co-operates with physical laws to create what we know as physical awareness or the conditional consciousness of the brain. Physical science has no option but to step around the hard problem in this manner, for whilst at a deeper level it can be seen that it is created by a primal limit to human understanding, for materialistic science it is merely the logical impasse that results when one gets the laws one does understand as arbitrary limits to a system whose essential nature has et to be discovered. To do any more than this, it becomes necessary to see how the interposition of conscious functions moulds not only our world view, but also the apparent laws we discover within it; to understand that our scientifically objective" view of the cosmos is in fact seriously flawed - the subjective result of our maintaining the deeply ingrained bias that "seeing is believing" whilst living in a universe that clearly defies such "commonsense". Wherever we look, at the edges of our understanding we now find ourselves ringed by the paradoxes created by this viewpoint and the explanatory fantasies we build in our attempts to step around them (Heyward website, emphasis mine).

After citing many examples from quantum physics and biology, the writer turns to the notion of Jungian archetypes for affirming his point of view. He says:

> Looking more closely, however, we see that the archetypes not only govern the behavioral dynamics of consciousness, but also the apprehension of subjective images. Color, sound, smell—sensations of all kind—are defined not by their initiating physical nature, but by architectural principles unrelated to the physical systems from which they derive, and exist as objective products within what appears to us as a purely non-physical system of organization. For example, color is a totally subjective phenomenon, related by the cognitive processes to data rising from an optical system capable of discriminating a range of photon energy levels. Color only arises in the subjective percept as the artifact of

> an internal process. This suggests a pre-existing matrix of subjective imagery must be "read" to derive it – i.e., that "color" is the result of an archetypal mediation between cognitive data and a matrix of innate yet objective data (website, emphasis mine).

W. Davis also finds parallels between Dream and System Theories in a different way. In this regard, the writer quotes from Philip's Shakespeare Thinking:

> Shakespeare seems intuitively to love what these days we would call an Mandelbrot Fractal: a generated self-symmetry working through varied recursion, like the two sets of twins in *A Comedy of Errors* or the two sets of lovers in *A Midsummer Night's Dream*; a life-shape reconfigured within ever smaller sub-divisions of itself; a part thus containing within itself almost to bursting-point the fundamental pattern of its larger whole (p.17).

Kenneth W. Davis, *Books, Jung, Shakespeare, Spirit, Stories, Systems, Trickster*, accessed on 20-12-2007 from <http://www.prosperosbooks.net/index/htm> (2006). Also see von Franz, *Number and Time: Reflections Leading Towards a Unification of Psychology and Physics*, trans. Andrea Dykes. London: Rider & Company, 1974): Aniela Jaffe, "The Hidden Reality," *The Myth of Meaning* (New York: Putnam's Sons, 1971), pp.29-47; Mark Germine, *On the Quantum Psychodynamics of Dreams*, accessed on 25-1-2008 from <http://www.aol.com> (nd).

[3] William Shakespeare, *A Midsummer Night's Dream*, (ed.), Harold F. Brooks, gen. eds. Richard Proudfoot, Ann Thompson, and David Scott Kastan, The Arden Shakespeare (London: Methuen, 1979). Henceforth the play will appear abbreviated as *Dream*, in italics. All subsequent references are to this edition, and are parenthetically incorporated in the work with act, scene and line numbers respectively.

[4] In mythology, Theseus' marriage with Hippolyta has tragic consequences. Phaedra, another wife of Theseus, blames his son Hippolytus by Hippolyta for an incestuous attempt, and Hippolytus loses his life as a result of Phaedra's jealousy. The story has been an attractor for artistic imagination since Euripides *Heracles* to Gide's *Theseus and Racine's Phaedra.* Theseus belongs to the legendary history of the ancient Greece, and in some versions is shown as the founder of Athens. His birth, adventures, and conquests are integral part of Western mythological traditions. For different aspects of Theseus myth, see Thomas Bullfinch, "Labyrinth and Theseus," *Bullfinch's Mythology* (New York: Grosset and Dunlap, 1913) pp.152-156; Charles Kingsley, *The Heroes: Greek Fairy Tales* (Boston: Ginn and Company, 1899) pp.160-165; Gertrude C. Drake, "Lucius' Parents, Theseus and Salvia," Papers on Language and Literature 29, 1993, pp.25-35; H. A. Guerber, "Theseus and the Amazons," *The Myths of Greek and Rome* (London: Biblo-Moser, 1990), pp.201-210. The socio-cultural history of Athens is incomplete without the mention of Theseus, sometimes taking semi-mythical colours. See for details, Henry G. Walker, *Myth and Ritual: Hero-worship in Greece and the origin of Theseus Myth* (New York: Oxford University Press, 1995; Sophie Mills, *Theseus, Tragedy and the Athenian Empire* (Oxford: Clarendon Pres, 1997).

[5] The situation tends to symbolize the attempts of Jung and Jungians to activate the unconscious contents/the irrational at the cost of suppressing what is rational and logical from conventional perspective. For example, Christopher Hawke says:

> So far, these answers square with a classical psychoanalytic view that the psyche seeks equilibrium --pleasure even--and will avoid discomfort. But the rejected, uncomfortable material retains its pressure and if not integrated with consciousness will manifest itself in symptoms. Therefore, the story goes, it follows that intellectualising and rationalising are to be discouraged and challenged by the psychotherapist so that the

> unconscious may be known and integrated with consciousness, no doubt leading to the relief of symptoms, and a degree of change in the conscious attitude (p.156).

For general details, see Christopher Hawke, *Human Being Human: Culture and the Soul* (London and New York: Routledge, 2005; Christopher Hawke, *Jung and the Post-modern: the Interpretation of Realities* (London and New York: Brunner-Routledge, 2000), pp.223-235. Moreover, Jung and his followers argue in different ways that mythmaking is not a primitive way of explaining things, rather the very ground of our psychological make-up, since the beginning of times, to cope with the problems of life under different circumstances. Donald Kalsched and Alan Jones acknowledge this "reality". They say:

> Mythology is the most archaic and profound record we have of mankind's essential spirit and nature. As far back as we are able to trace the origins of our species, we find myth and myth-making as the fundamental language through which man relates to life's mystery and fashions meaning from his experiences. The world of myth has its own laws and its own reality. Instead of concepts and facts that make logical sense, we find patterns of irrational imagery whose meaning must be discerned or experienced by the participant-observer. Discovering these patterns of meaning is what Jung meant by the symbolic approach to religion, myth, and dream. Accessed on 19-12-2007 from *Myth and Psyche: the Evolution of Consciousness* <http://www.cgjungny.org/mythandpsyche.htm> (nd).

Also see Mircea Eliade, *The Myth of the Eternal Return*, Trans. W. R. Trask (Princeton: Princeton University Press, 1971); C. G. Jung, et al, (eds.), *Man and His Symbols* (London: Aldus and Jupiter, 1979); Joseph Campbell, *The Mythic Image* (New Jersey: Princeton University Press, 1974); Joseph Campbell and Bill Moyers, *The Power of Myth* (New York: Doubleday, 1988).S. Walker, "Mythology and the Archetypes of the Collective Unconscious," "The Strange Mythology of the Psyche: The Shadow, Anima, and Animus,"; "The Strange Mythology of the Psyche: The Hero, Wise Old Man, Great Mother, Divine Child, and Self," *Jung and the Jungians on Myth: An Introduction* (New York and London: Garland Publishing Inc., 1995), pp.3-27, pp.29-62, pp.63-90; Rollo May, *The Cry for Myth* (New York: W. W. Norton and Company, 1991); R. Segal, *Myth: A Very Short Introduction* (Oxford: Oxford University Press, 2004); R. Segal, (ed.), *Jung on Mythology* (London: Routledge, 1998); *Vlad Petre Glaveanu*, "From Mythology to Psychology – an Essay on the Archaic Psychology in Greek Myths," *Europe's Journal of Psychology* (Feb 2005), retrieved on 15-12-2007 from <http://www.ejop.org/archives/2005/02/index> (Feb 2005).

[6] Sidgwick says that "Oberon" is from Alberich, alb (elf) and rich (king), or dwarf-king (36). The image of "dwarf" is of an archetypal origin, connected with other archetypes on different levels of meaning. Jung says

> Archetypes are described as living psychic forces which can promote human growth and which, when neglected, may cause neurotic or even psychotic disorders. The archetype of the child god appears to be widespread: examples from myth and legend, such the Christ child, the alchemical child motif, and the figure of the dwarf or elf are cited. The most significant manifestation of the child motif in psychotherapy is described as occurring in the maturation process of personality induced by analysis of the unconscious or the individuation process. Here preconscious processes gradually pass into the conscious mind through

dreams or through the active imagination (*The Archetypes and the Collective Unconscious*, CW 9. 1, p.255, emphasis mine).

[7] Most of Shakespeare's plays end with the speeches of the protagonists, symbolizing the dominance of conscious aspect of the psyche: however, our play opens with Theseus and ends with the songs of Oberon and Titania, blessing the married couples for healthy children, symbolizing new and fresh possibilities as a result of constant interaction between the conscious and the unconscious aspects of the human psyche. Jung also seems to access the unconscious in a creative/constructive way: for example, he says, "You can also take the unconscious as a manifestation of the life-instinct and equate the force which creates and sustains life with Bergson's elan vital or even with his dureecreatrice (*Civilization in Transition*, *CW* 10, p.147, emphasis mine). C. G. Jung, *Civilization in Transition*, CW 10 (Princeton: Princeton University Press, 1964).

[8] Thinking based on the principle of cause and effect shows us one side of the "coin." This side deals with what we call literal, paradigmatic, rational, logical, and so on. Jung and Jungians say that the above side compensated/complemented by what they postulate as symbolic, archetypal, and mythological. Since Jung's discovery of the archetypal dimension of the psyche, researches on the psychological/symbolic implications of "Fairy" and "Fairytales" are on the increase, in turn, indicating the archetypal significance of Shakespeare's fairy characters. The following references show that "Fairies" are of archetypal origin, priori potentials, beyond constraints of space and time, or cause and effect. See Erich Fromm, *The Forgotten Language; an Introduction to the Understanding of Dreams, Fairy Tales, and Myths* (New York, Grove Press, 1957); Sigmund Freud, *Dreams in Folklore* (New York: International Universities Press, 1958); C.G. Jung, "The Phenomenology of the Trickster in Fairytales," *Collected Works*, trans. R.F.C. Hull (Princeton: Princeton University Press, 1959); Paulo de Carvalho Neto, *Folklore and Psychoanalysis* (Coral Gables, FL: University of Miami Press, 1972); Jean C. Cooper, *Fairy Tales: Allegories of the Inner Life* (San Bernardino, California: Borgo Press, 1986); Hans Dieckmann, *Twice-Told Tales: the Psychological Use of Fairy Tales.* (Wilmette, Ill.: Chiron Publications, 1986); Marie-Louise von Franz, *Individuation in Fairytales* (Dallas, Tex.: Spring Publications, 1987); Marie-Louise von Franz, *The Psychological Meaning of Redemption Motifs in Fairytales* (Toronto: Inner City Books, 1980); Marie-Louise von Franz, *Shadow and Evil in Fairy Tales* (Boston: Shambhala, 1995);); Marie-Louise von Franz, *The Interpretation of Fairy Tales* (Boston: Shambala, 1996); Marie-Louise von Franz, *An Introduction to the Psychology of Fairy Tales* (New York: Spring Publications, 1970); Marie-Louise von Franz, *Problems of the Feminine in Fairytales* (Dallas: Spring Publications, 1972); Marie-Louise von Franz, *Shadow and Evil in Fairy Tales* (Boston: Shambhala, 1995); Erich Franzke, *Fairy Tales in Psychotherapy: the Creative Use of Old and New Tales* (Lewiston, NY: H. Huber, 1989); Birgitte Brun, *Symbols of the Soul: Therapy and Guidance Through Fairy Tales.* (Philadelphia: Jessica Kingsley, 1993); M. Esther Harding, *Woman's Mysteries, Ancient and Modern: A Psychological Interpretation of the Feminine Principle as Portrayed in Myth, Story and Dreams* (Boston: Shambhala, 1971); Julius E. Heuscher, *A Psychiatric Study of Myths and Fairy Tales: their Origin, Meaning, and Usefulness* (Springfield, Illinois: Thomas, 1974); Lucia Huang, *American Young Adult Novels and Their European Fairy-Tale Motifs* (New York: Peter Lang Publishing, 1998); Verena Kast, *Fairy Tales for the Psyche: Ali Baba and the Forty Thieves and the Myth of Sisyphus* (New York: Continuum, 1996); Verena Kast, *Folktales as Therapy* (New York: Fromm International, 1995); Verena Kast, *Through Emotions to Maturity: Psychological Readings of Fairy Tales* (New York: Fromm International Pub. Corp., 1993); John Layard, *A Celtic Quest: Sexuality and Soul in Individuation : a Depth-Psychology Study of the Mabinogion*

Legend of Culwich and Olwen (Dallas, Tex.: Spring Publications, 1975); Wolfgang Lederer, *The Kiss of the Snow Queen: Hans Christian Andersen and Man's Redemption by Woman* (Berkeley : University of California Press, 1986); Schneiderman Leo, *The Psychology of Myth, Folklore, and Religion* (New York: Nelson-Hall, 1981);Torbog Lundell, *Fairy Tale Mothers* (New York: P. Lang, 1990); Lundell Torbog, *Psyche's Stories : Modern Jungian Interpretations of Fairy Tales* (Wilmette, Ill: Chiron Publications, 1991); Geza Roheim, *The Eternal Ones of the Dream: A Psychoanalytic Interpretation of Australian Myth and Ritual* (New York, N.Y.: International Universities Press, 1970); Geza Roheim, *Fire in the Dragon and Other Psychoanalytic Essays on Folklore (*Princeton, NJ : Princeton University Press, 1992); Daryl Sharp, *Chicken Little: The Inside Story: A Jungian Romance, Studies in Jungian Psychology by Jungian Analysts* (Toronto: Inner City Books, 1993).

[9] One may also look at the union of Bottom (ass/body/gross) and Titania fairy/spirit/immaterial) as a graphic representation of a peak experience/ecstasy from mystical point of view. Here it would be relevant to note that mystical literature often refers to oxymoronic structures. For example, Schimmel says:

> The experience that in ecstasy the senses are interchangeable is well-known from high poetry... and the fact that neither the experience itself nor its contents can be properly described led the poets often to invent new oxymora. As D. T. Suzuki says, "when language is forced to be used for this [transcendental] world, it becomes warped and assumes all kinds of crookedness: oxymora, paradoxes, contortions, absurdities, oddities, ambiguities, and irrationalities." Therefore, the "bliss unspeakable," which the mystic experiences in ecstasy, can only be expressed in contradictions, be it in the Sun at Midnight ... (p.166).

Annemarie Schimmel, *As Through Veil: Mystical Poetry in Islam* (Oxford: Oneworld, 2000).

Bottom's description of his experience has the same kind of spiritual impasse when he says:

> God is my life! stolen hence, and left me asleep! I have had a more rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if the eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was (IV. i. 181-190).

[10] In Jung, light, consciousness, king, ego seems to be symbolic variants. For example, he says: "The king is seen as synonymous with the sun and with the light of consciousness, or more specifically the subjective ego personality which is consciousness" (*Mysterium Coniunctionis*, *CW* 14, p. 356). And in another book, Jung says:

> The hero's main feat is to overcome the monster of darkness: It is the long-hoped-for and expected triumph over the unconscious. The coming of consciousness was probably the most tremendous experience of primeval times, for with it a world came into being whose existence no one has suspected before, "And God said: 'let there be light'" is the projection of that immemorial experience of the separation of consciousness from the unconscious" (*The Archetypes and the Collective Unconscious*, CW 9.I, p. 246).

The metaphor generally used for consciousness is light. See, for example, Swami Amar Jyoti, *The Light that Awakens: A Guidebook to Higher Consciousness* (Boulder, CO: Truth Consciousness, 2007); Archibald Weir, *Light: A Philosophy of Consciousness* (Oxford: Blackwell New York: Kelley, 1932); Richard D. Mann, *The Light of*

Consciousness: Explorations in Transpersonal Psychology (Albany, NY: State University of New York Press, 1984); Peter Russell, *From Science to God: the Mystery of Consciousness and the Meaning of Light* (California: New World Library, 2003); Steven W. Smith, *The Inner Light Theory of Consciousness* (San Diego, California: California Technical Pub., 2001); Jay Bradford Fowler and Jiri Jirasek, *Gardens of Consciousness: Rhapsodies of Light* (Mississauga, Ont.: Cosmic Trend, 1993); Lewis Thompson and Richard Lannoy, *Mirror to the Light : Reflections on Consciousness and Experience* (London: Coventure, 1984).

[11] For example, the collective unconscious, Fordham says, "is the unknown material from which our consciousness emerges" (p.23). Frieda Fordham, *Introduction to Jung's Psychology* (London: Penguin Books, 1966).

[12] For historical treatment of paradox from philosophical point of view, see Roy Sorensen, *A Brief History of the Paradox: Philosophy and the Labyrinths of Mind* (New York: Oxford University Press, 2003). The pre-Socratic philosophers are famous for their paradoxes or paradoxical ways of argumentation; especially, Zeno, Heraclitus and Pythagoras. Bertrand Russell says that Hegel's Dialectics is based upon this ancient source of philosophical thinking. For details see Bertrand Russell, Wisdom of the West (London: Bloomsbury, 1959), pp.23-50. The core of Hegelian philosophy lies in his well-known formula of thesis+ antithesis = synthesis, generating another set of the same nature to produce another synthesis, and so on. Thus Hegel turns it into a law at different levels of application. Theoretically speaking, the idea has its symbolic connection with the basic Jungian premise that conscious and unconscious combine to produce self-consciousness. Studies are emerging to find a concord between Hegel's philosophy and Jungian psychology; for example, see Robert Kelly, I. Moore, and Daniel J. Meckel, *Individuation and the Absolute: Hegel, Jung and the Path towards Wholeness* (New York: Paulist Press, 1993). Another German philosopher, Nietzsche uses the *syzygy* of Apollonian/Dionysian to explain the same line of thinking. For example, Huskinson says:

> Nietzsche regarded life and its experiences as a dynamic interplay of opposites in which thesis and antithesis are drawn together in energy-creating conflict. This fundamental condition is a reflection of 'the primordial contradiction that is concealed in things' (BT, 9). Nietzsche says that all reality—that is 'our empirical existence and that of the world in general'—is a 'representation of the primary unity' (BT, 4). This primal unity is a dynamic interplay of the separation and reunification of opposites, which reflects the Heraclitean notion of polarity, where 'polarity [is] the diverging of a force into two qualitatively different opposed activities that seek to reunite' (PTAG, 5)....According to Nietzsche, opposites have an equal inherent value, so that one polar element cannot dominate and annihilate its counterpart. Nietzsche does not regard opposites as static values that remain antagonistic and incapable of equilibrium. They are, rather, experienced as relative and complementary to one another:
>
> > Everlastingly, a given quality contends against itself and separates into opposites; everlastingly these opposites seek to reunite. Ordinary people fancy they see something rigid, complete and permanent; in truth, however, light and dark, bitter and sweet are attached to each other and interlocked at any given moment like wrestlers of whom sometimes the one, sometimes the other is on top (p.11).

[13] There is a rich symbolism in Alchemy, alchemical traditions and practices from Jungian perspective. Dr. Perrault has applied its basics to a certain areas of Dream in her dissertation (see Perrault, website). In this regard, the following words of Mattoon may be read as a guiding principle for the subject under discussion:

> Thus, alchemy's prima material (initial matter), often feces or lead, is the image of undeveloped psyche. The various stages of the alchemical process are projections of stages in psychic development during which the different elements of the psyche are made conscious and integrated. For example, the alchemical stage of nigredo, or blackness, corresponds to the confrontation with the shadow. The alchemical work parallels the life experiences that change the personality. The goal, wholeness, is analogous to the gold into which the prima materia is transmuted (p.188).

Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981). For alchemical interpretation of Shakespeare, see Linda L. Carney, *Alchemy in Selected Plays of Shakespeare* (Dissertation: Drake University, 1977). For details, see William Royall Newman and Anthony Grafton, *Secrets of Nature: Astrology and Alchemy in Early Modern Europe* (Cambridge, Massachusetts: MIT Press, 2001); Brian Cotnoir, *Alchemy* (San Francisco: Samuel Weiser, 2006); Neil Powell and Cherry Gilchrist, *Explore Alchemy* (Loughborough: Heart of Albion, 2007); William Royall Newman, *Promethean Ambitions: Alchemy and the Quest to Perfect Nature* (Chicago: University of Chicago Press, 2004); Mark Stavish, *Path of Alchemy: Energetic Healing and the World of Natural Alchemy* (St. Paul, Minn.: Llewellyn: Enfield , 2006); Bettina Liebowitz Knapp, *Theatre and Alchemy* (Detroit: Wayne State University Press, 1980); Can Burton and David Grandy, *Magic, Mystery, and Science: the Occult in Western Civilization* (Bloomington: Indiana University Press, 2004) Diane Ackerman, *An Alchemy of Mind: the Marvel and Mystery of the Brain* (New York: Scribner, 2004).

[14] From a Jungian point of view, opposite reactions to the same stimuli point to the typological studies. Individual differences in taste, outlook, viewpoint and temperament owe their origin to the development of an attitude (extraversion or introversion) as a result of its identification with one of the four major functions in a individual (thinking, feeling, intuition and sensation). There are sixteen different combinations for practical purposes. Critics have begun to apply typology to Shakespeare' plays. See Kenneth Tucker, *Shakespeare and Jungian Typology: A Reading of the Plays* (Jefferson, NC: McFarland & Co., 2003).

[15] Clarke says:

> A growing body of scholarly work is rethinking the shape and evolution of the relations among science, technology, sociology, psychology, philosophy, history, literature, and the arts, through cybernetic terms. What could A Midsummer Night's Dream have to tell us about such things? For one, it is a play that plays upon perceptual and social paradoxes, and according to the seminal cyberneticist Heinz von Foerster, "In cybernetics you learn that paradox is not bad for you, but it is good for you, if you take the dynamics of the paradox seriously" (Franchi et al). By looking at the ways that this Shakespeare text looks at the forms observing systems use to operate, I hope to interest both literature and systems people in a neocybernetic approach to narrative and dramatic observation (Clarke website).

[16]Explaining his point of view, David Miller says that oxymoronic structures represent two perspectives at the same time—the "ego's perspective" and the "the deeper perspective". Besides his other selections such as "frozen flame" and "loving strife," Miller also reproduces Theseus' expressions as examples in support of his view that

"poets intentionally [may be] construct oxymora to awaken our sensibilities to paradoxical truths" (Miller website). What we can infer from Miller's observation is that paradoxes are "syzygial" in their meaning in the sense that their field of effect has two poles—surface structure/deep structure, connected dialectically.

Tim Rohrer is interested in the communicative effect of paradoxes from philosophical point of view. He says:

> To speak in paradoxes, against the current doctrine of the times, mirrors the process of revealing better than the prose of philosophy because it arrests us, stops us, and forces us to think through the thought experiment. The process of approaching a philosopher's paradox becomes a dramatic process in which we are led to re-enact the thought experiment. In re-enacting the process, we come to perceive how philosophers come to their realization. For a moment we achieve a perfect coordination of the senses and we catch a fleeting glimpse truth in its naked glory. This momentary disclosure reveals the apeiron and boundless nature of the inquiry into truth, where the process of inquiry has no preset or fixed ends such as providing or refuting a particular doctrine, but instead reveals the pleasure of shared rational inquiry. In this way, paradoxes are able to bring us closer to althea than descriptive or argumentative prose can alone (Rohrer website).

S. T. Bruyn, another theorist, explains the whole structure of literature through opposite pairs of thought from every discipline of the world—Philosophy, Religion, Science, Sociology, History. Bruyn is of the view:

> In sum, this is a new domain. We would call it theoretical aesthetics. Aestheticians should look at nature and art in such a way that sees the interaction of classic opposites, like causality and telos (purpose), the beautiful and the ugly, the inner and the outer, the old and the new (Bruyn website).

[17] In Jungian terminology, the word "negative" is not used in its socially unacceptable and undesirable sense but as a form of energy inherent in the psychic system, like the polar attributes of electricity. For example, Jung says, 'It has become abundantly clear to me that life can move forward along the path of the gradient. But there is no energy unless there is no tension of opposites" (*Two Essays*, CW 7, 53). C. G. Jung, *Two Essays on Analytical Psychology*, CW 7 (Princeton: Princeton University Press, 1966. For details, see C. G. Jung, "On Psychic Energy," *On the Nature of the Psyche, CW* 8 (Princeton: Princeton University Press, 1960), pp. 3-66.

[18] The ecosystem basically owes its existence to the interaction of light with mud in complex ways to bring forth a rose/Rosy, bush/Bush, eyes full of tears, and faces full of cheers; as conscious with the unconscious to cause different moods, states, and mindsets. In short, what we claim to know or see is the foreground of a thing or event, neglecting its background, which is connected with other things/events on different levels and different ways in a web of meanings. The passage quoted in the beginning of this chapter gives a picture of this connection at the cosmic level. Symbolically, the point under discussion finds its expression in a Hindu source cited by Jung in *Symbols of Transformation:*

> Verily, dawn is the head of the sacrificial horse, the sun his eye, the wind his breath, universal fire his open mouth. The year is the body of the sacrificial horse, the sky his back, the atmosphere his belly, the earth the underpart of his belly, the quarters his flanks, the intermediate quarters his ribs, the seasons his limbs, the mouths and half-mouths his joints, days and nights his feet, the stars his bones, the clouds his flesh. Sand is the

> food in his stomach, rivers are his entrails. His liver and lungs are the mountains, plants and trees his hair. The rising sun is his forepart, the setting sun his hind part. Where he shows his teeth that is lightning. His voice is speech, and then it thunders. When he urinates, then it rains (p.421).

C. G. Jung, *Symbols of Transformation*, *CW* 5 (Princeton: Princeton University, Press, 1956.

[19] Man and woman as cultural constructs have nothing to do with the idea of the masculine/feminine principles as explained in Jung psychology. In Jungian psychology the unconscious, at times, represents the feminine and conscious the masculine, whether the bearer is a man or a woman in its biological sense. At other times, the anima is associated with the feminine consciousness- the urge/drive for connecting, integrating, attracting, and fusing; and the unconscious of a woman is identified with the masculine/animus—what is tearing, disintegrating, and "repulsing." See Lyssa Royal, *THE ULTIMATE BALANCE: Balancing Male & Female Energies within Us*, accessed on 19-12-2007 from <http://www.lyssaroyal. Com/articles.htm> (2003). Also see Chapter IV in this work.

[20] My idea of visibility and invisibility is based on Ouspensky's division of human knowledge into two broad categories, the visible and the invisible. He says:

> All religious systems without exception, from those theologically elaborated down to the smallest details, such as Christianity , Buddhism, Judaism, to the completely degenerated religions of "savages," appearing as "primitive" to modern, invariably divide the world into visible and invisible. In Christianity: God, angels, devils, demons, souls of living and dead people, heaven or hell. In paganism: gods personifying forces of nature, thunder, sun, fire, spirits of mountains, woods, lakes, water-spirits—all this is the invisible world. In philosophy there is the worlds of events and the world of causes, the world of things and the world of ideas, the world of phenomena and the world of neumena. In science...the invisible world is on the one hand the world of micro-organisms, cells, the microscopic world; still further it is the world of molecules, atoms, electrons, "vibrations," and, on the other hand, the world of invisible stars, other solar systems, unknown universes (p. 68).

P. D. Ouspensky, *A New Model of the Universe: the Psychological Methods and its Application to Problems* (London: Routledge, 1931).

[21] Today, Oberon and Titania are the two moons of the Uranus, symbolizing the process of projection onto the outward phenomena.

Jung's critique of Freud's theory of sublimation is also relevant here. Jung thinks that the Freudian tool of analysis is too narrow to encompass the personal/individual and impersonal/archetypal aspects of a work of art. He says:

> What is important for the study of literature is that the manifestations of the collective unconscious are compensatory to the conscious attitude. A review of Freud's ideas on creativity in the artist is provided, and their shortcomings are pointed out. The dual nature of the creative personality is noted: the artist is both a human being with a personal life and an impersonal creative process. This dual nature puts great strain on the artistic personality, arousing the professional interest of the psychologist. Since the artist's work responds to the needs of his society, it has implications greater than those involving his own personal fate. The archetypal images that the artist uses are morally neutral; therefore a great work of art is always morally and intellectually ambiguous. To grasp its

meaning, we must allow it to shape us as it shaped the artist. It is suggested that this participation mystique is the secret of artistic creation and of the effect which great art has on the perceiver (*The Spirit in Man*, CW 15, p.84).

C. G. Jung, *The Spirit in Man, Art, and Literature, CW15* (Princeton: Princeton University Press, 1966).

[22]Oberon says to Puck:

A sweet Athenian lady is in love

.....

By the Athenian garments he hath on (II. i. 26-264).

Puck reports to Oberon:

But Athenian found I none,

.....

Weeds of Athens he doth wear:

.....

Despised the Athenian maid (II. ii. 67-73)

Oberon is shocked to see Helena in distress, and says to Puck:

About the wood go swifter than the wind,
And Helena of Athens look thou find:
All fancy-sick she is, and pale of cheer
With sighs of love (III. i. 94-97).

Puck says to Oberon, "And the Athenian woman by his side" (III. ii. 39); "By the Athenian garments he hath on); That I have 'nointed an Athenian's eyes" (III. ii. 349, 351).

[23] In Jungian psychology, the term "transcendent function" is used for the psychic faculty of generating symbols or the faculty for symbolization, a process necessary for individuation. See Angelo Spoto, Jung's Typology (Illinois: Chiron Publications, 1995), 194. For more information see Jeffrey C. Miller and C. G. Jung, *The Transcendent Function Jung's Model of Psychological Growth through Dialogue with the Unconscious* (Albany: State University of New York Press, 2004);Wisconsin Sturm, *The Transcendent Function in Everyday Life* (Carpinteria, California: Pacifica Graduate Institute, 2005); Mark R Gundry, *Beyond Psyche: Symbol and Transcendence in C.G. Jung*(New York: Peter Lang, 2006); Mary Ann Mattoon, *The Transcendent Function: Individual and Collective Aspects* (New York: Daimon Verlag, 1993); Teresa Lynn McIntyre, *In Relationship to Angels : A Theoretical Exploration of the Transcendent Human Experience* (Carpinteria, California: Pacifica Graduate Institute, 1999); S. Joseph, "Presence and Absence through the Mirror of Transference: A Model of the Transcendent Function," *Journal of analytical psychology* 42, 1 (1997): pp.139-150. C. G. Jung, "On Psychic Energy," *On the Nature of the Psyche, CW* 8 (Princeton: Princeton University Press, 1960), pp. 3-66, & pp. 139-150; S. Powell, "A Bridge to Understanding: the Transcendent Function in the Analyst," *The Journal of analytical Psychology* 30,1(Jan 1985):pp. 29-45; Gustav Bovensiepen, "Symbolic Attitude and Reverie: Problems of symbolization in Children and Adolescents," *The Journal of Analytical Psychology* 47, 2 (2002): pp. 241-257; N. Moore, "The Transcendent Function and the Forming Ego, *The Journal of Analytical Psychology* 20, 2 (Jul 1975): pp.164-82.

[24] It is important to note here that symbols and archetypes are bipolar and bisexual in nature. See Jolande Jacobi, *Complex, Archetype, and Symbol in the Psychology of C. G. Jung*, trans. Ralph Manheim (Princeton: Princeton University Press, 1959), p.156.

[25] Archetypes are more like potentials, and cannot be accessed directly, but through images, dreams, myths and symbols. There is a difference between an archetype and an archetypal image. An archetype is a psychic potential for crystallizing into

consciousness through certain images in dreams, myths, and fairytales, especially at pressure points in life. For example, the anima is an archetype but Eve is an archetypal image. Samuels says, "From 1946 onwards, Jung continued to make a sharp distinction between archetype and archetypal image. He refers to the archetype an sich (as such), an unknowable nucleus that 'never was conscious and never will be...it was, and still is, only interpreted' (*Aion*, *CW* 9.1, p. 266). Andrew Samuels, *Jung and the Post-Jungians* (London: Routledge, 1990).

In this regard, fairy tales and their symbolic meanings are woven into the Jungian model of the human psyche. For example, Hughes says:

> Fairy tales are inextricably linked to the work of Carl Jung. The "collective unconscious" that lies at the core of his work, and which he believed is shared by all human beings, is revealed through archetypes, forms and symbols found in ample evidence in fairy tales. Some Jungians argue that one reason fairy tales appeal to children is that they are in a stage of their development only slightly removed from deeper layers of the collective unconscious. Jungian therapists study fairy tales to help analyze the dreams of their patients. Jung's disciples have gone on to interpret fairy tales as lives in miniature, suggesting, for example, that each character within a tale may represent an aspect of personality (Hughes website).

Carrie Hughes, *Psychology and Fairy Tales*, accessed on 4-2-2008 from <http://mccarter.org/Education/secretinthewings/page15/htm(Feb 2005).

[26] In science, light is defined both as wave and particle at one and the same time. Symbolically, if we take wave (motion) for Oberon and particle (earth) for Titania, the two figures turn out to be the two poles of the same energy. For example, Wilson says: Continuing investigations in quantum physics have shown that elementary particles – electrons, protons, etc.—have dualistic natures, behaving as natures in one instance and waves in others. Quantum physics does not attempt to resolve this contradiction instead it states that because of inherent difficulties in observing and because of the very nature of matter itself, it will behave in different ways depending upon how it is observed (p.124). See F. D. Wilson, Mind is Time (Petersfield: Taro Editions, 1986), pp. 95-96). The flux experienced at the quantum level symbolically corresponds with that of the unconscious in the human psyche. See C. G. Jung and W. Pauli, *The Interpretation of Nature and the Psyche*, trans. R. F. C. Hull, London: Routledge & Kegan Paul, 1955); C. G. Jung, "Psyche, Matter and Synchronicity: A Collaboration between C. G. Jung and Wolfgang Pauli," *Journal of Analytical Psychology* 40 (1995): pp. 571-588; M-L von Franz, *Number and Time: Reflections Leading Towards a Unification of Psychology and Physics*, trans. Andrea Dykes (London: Rider & Company, 1974).

[27] For details of Puck as an archetypal image in European culture, see Dr. John Grohol, "Puck" in Psyche Central, retrieved on 25-12-2007 from <http://grohol.com/psypsych/Puck(date (nd). See for more information Gerald Vyzener, *The Trickster of Liberty* (Minnepolis: University of Minnepolis Press, 1988); Kerenyi Karl, *The Trickster in relation to Greek Mythology*, trans. R.F.C. Hull (New York: Radin, 1987); Lewis Hyde, *Trickster Makes This World* (New York: North Point Press, 1998); Helen Lock, *Transformation of the Trickster*, retrieved on 25-8-2008 from <http://www.southerncrossreview.org/index.html > (2002).

[28] In Jung, the shadow is the negative side of the ego generally placed in the Personal Unconscious, more or less coloured and conditioned by the repressed memories, unacknowledged or poorly differentiated aspects of a personality. However, the shadow has its collective aspects as well. The classic example of the collective shadow in Jung is that of the Nazis projected onto the Jews during Hitler's reign. At times, it is difficult to

differentiate between the shadow and the trickster. Jung says, "by shadow I mean the "negative" side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and the contents of the personal unconscious." Jung further says, "The collective unconscious stands for the objective psyche, the personal unconscious for the subjective" (*Two Essays, CW* 7, p. 66). C. G. Jung, (*Two Essays on Analytical Psychology, CW* 7 (Princeton: Princeton University Press, 1966. Also see Marie-Louise von Franz, *Shadow and Evil in Fairy Tales* (Boston: Shambhala, 1995); C.G. Jung, "On the Psychology of Trickster-Figure," *The Archetypes and the Collective Unconscious*, CW 9.1 (Princeton: Princeton University Press, 1959); James Roy King, *Old Tales and New Truths: Charting the Bright-Shadow World* (Albany: State University of New York Press, 1992); *Christopher Hauke, "The Personal and Collective* Unconscious," The Handbook of Jungian Psychology, (ed.), R. Papadopoulos (London and New York: Routledge, 2006).

[29] The term "liminal" is from the Latin root "limen," meaning threshold. Sociologists and psychologists use the term "liminal" for transitional periods and spaces both at personal and social levels. The transitional period may be from childhood to youth, from youth to mature adulthood, or from adulthood to old age. At social level, rites of passage are held in different ways in different cultures. Berry studies Shakespeare's plays from the sociological perspective without ignoring its psychological implications. My use of the term for Bottom and his friends implies that they remain stuck up in the roles they play without entering into full consciousness. See Edward Berry, Shakespeare's Comic Rites (London: Cambridge University Press, 1984).
Some Jungians also use the term "liminal" for every psychic functioning, which is neither purely chemico-electrical nor absolutely spiritual. See for this point Craig Chalquist, What Is Depth Psychology? Retrieved on 22-12-2007 from http://www.terrapsych.com/california.htm (nd). Seen from Chalquist's angle, the expression "crystal is muddy" covers the implications found in his assumptions.

[30] Individuation is the process of psychological growth as an individual, generally described as a process of uniting opposites on the way to maturation. In its broadest sense, the process involves a healthy interaction between the conscious and the unconscious. As Jung says:

> The salutary effects of the assimilation of the unconscious and consciousness are studied and the dangers inherent in uncovering the collective unconscious are examined. Typically, the individual feels either unduly elated or depressed upon discovering the contents of his personal unconscious. Both are reactions to the obliteration of former conscious psychic boundaries that the uncovering of the unconscious inevitably produces. When the opposites of the conscious and the unconscious are brought together the analysand feels either cursed by the evil in him that went previously unperceived or vindicated by the unperceived good. The cure is seen as stemming from the individual's ability to recognize that the two, taken together, comprise his reality. If, however, portions of the collective unconscious are dredged up with the personal unconscious, the results can be catastrophic. The transpersonal contents of the unconscious are living entities and the individual's discovery of their existence within his own psyche can lead to personality disintegration ((*Two Essays*, CW 7, p. 139).

Jung, *Two Essays on Analytical Psychology, CW* 7 (Princeton: Princeton University Press, 1966). For details see Marie-Louise von Franz and C.G. Jung, *The Individuation Process in Fairy Tales* (Zurich: Jung Institute, 1963); Gerhard Adler, *The Living Symbol; A Case Study in the Process of Individuation* (New York: Pantheon Books, 1961; Murray Stein, *The Principle of Individuation: Toward the Development of Human Consciousness*

(Wilmette, Ill.: Chiron Publications, 2006); Margaret Clark, *Understanding the Self-Ego Relationship in Clinical Practice: Towards Individuation* (London: Karnac, 2006); Milton Karl Munitz, *Identity and Individuation* (New York: New York University Press, 1971); Wilma Scategni, *Psychodrama: Group Processes and Dream: Archetypal images of Individuation* (New York: Taylor & Francis, 2002); Marie-Louise von Franz, *Archetypal Dimensions of the Psyche*(Boston: Shambhala, 1999); Jessica Tredinick, *The Union of the opposites: An Alchemical Foundation* (Carpinteria, California: Pacifica Graduate Institute, 2005); Wanye W. Dyer, *Real Magic*. New York: Harper-Collins, 1992.

[31] Jung uses the term persona for the "masks" we wear (the roles we assume) for adjustment to different social/public situations in life. Wilmer cites the following sentences as exemplary announcements of Persona, "I am the boss! I am the doctor! I am in charge here! I am tough! I am a scholar and intellectual! I am a real man! I am a tough lady!" (66). Harry A. Wilmer, *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette: Chiron Publications, 1987). Also see Jung, *Two Essays*, *CW* 7, pp. 58-210; Mattoon, *Jungian Psychology in Perspective*, pp. 28-30; Whitmont, *Symbolic Quest*, pp. 156-159. Also see Robert H. Hopcke, *Persona: Where Sacred Meets Profane* (Boston: Shambhala, 1995); Robert P. Craig, "The Face We Put On: Carl Jung for Teachers," *Clearing House* 67, 4 (Mar-Apr 1994), pp. 89-91; C. A. Meier and S. Diggle, "Personality: The Individuation Process in the Light of C.G. Jung's Typology," *Journal of Analytical Psychology* 41, 2 (1996): p. 295; Mary H. McCaulley, *Jung's Theory of Psychological Types and the Myers-Briggs type Indicator* (Gainesville, Fla: Center for Applications of Psychological Type, 1981); Eric Ackroyd, *The Individuation Process: Journey To Wholeness*, retrieved on 12-1-2008 from <http://ww.mythdreamssymbols.com> (2007); C. George Boeree, "CARL JUNG," Personality Theories, accessed on 12-12-2007 from <http://webspace.ship.edu/cgboer/jung.html> (2006). Also see Lorelei Cederstrom, *Jungian Archetypes in 20th Century Women's Fiction: the Persona, the Shadow, the Animus, and the Self* (Lewiston, NY: Edwin Mellen Press, 2002).

[32] In Jungian psychology, the solar/diurnal symbolism is linked to the conscious/masculine side of the psyche, which is thought to be complemented by the nocturnal/lunar/feminine/unconscious dimension. The process of individuation basically involves balancing these two levels of energies. Here I quote Ulanov for clarification. He says:

> Jung argues from the following premise. The psyche is structured in polarities of opposites whose interchange of energy is the life energy of the psyche for the human being....These polarities—conscious-unconscious, flesh-spirit, reason-instinct, active-passive—are most often characterized in masculine-feminine terms. The way we conceive of and value psychic polarities, which are symbolized most often in masculine-feminine terms, may vary according to historical time and cultural influence, but the fact of psychic polarities and the centrality of the masculine-feminine polarity is a basic structure of the human psyche (pp. 143-146).

Ann Belford Ulanov, *Receiving Woman: Studies in the Psychology and Theology of the Feminine* (Philadelphia: Westminster Press, 1981).

[33] Shakespeare does not follow Theseus' announcement of the time frame as "four days and four night," suggesting that life has no easily calculable and predictable patterns. The time-frame of "four days" is more a symbolic referent on many levels than a roadmap to be followed strictly in a play called *Dream*. I take up the issue in chapter IV.

[34] Every new level of consciousness, like birth, comes with pain. Jung says, "There is no birth of consciousness without pain" (*Basic Writings*, p. 553). C. G. Jung, *The Basic Writings of C.G. Jung*, (ed.), Violet Staub Delaszlo (New York: Modern Library, 1977). Also see M. Scott Peck *Further along the Road Less Travelled* (New York: Simon and Schuster, 1993), pp. 17-28.

[35] However, Theseus lacks the broad vision as implied in the above extract, and his order clearly shows that his is the only problem in the world around him: he overlooks to think of "others" and their "worlds." Theseus has not the least idea that there are "worlds" other than the city of Athens: as P. L. Travers says, "There are worlds beyond worlds and times beyond times, all of them true, all of them real and all of them (as children know) penetrating each other" (Travers website).

[36] The child is a basic archetype and Jung calls it the "symbol of symbols," an unconscious potential for change, growth, and transformation.
For details see, C. G. Jung, "The Psychology of the Child Archetype," *The Archetypes and the Collective Unconscious*, CW. 9.1 (Princeton: Princeton University Press, 1968), pp. 259-70; Walker, "The Strange Mythology of the Psyche: The Hero, Wise Old Man, Great Mother, Divine Child, and Self," *Jung and the Jungians on Myth: An Introduction* (Oxford: Oxford University Press, 2004).

[37]In the Elizabethan vocabulary, the word "nunnery" is also associated with prostitution.

[38] I have modified to my purpose Hamlet's word to Horatio in Hamlet. Hamlet says, "There are more things in heaven and earth, Horatio/Than are dreamt of in your philosophy" (I. v. 166-167).

[39] Schopenhauer is a German philosopher, famous for his concept of "Will" working blindly at the cosmic level. His major thesis is that happy moments make a tiny fraction of the whole, which is dark and blind, without any value, purpose or meaning. For details see Arthur Schopenhauer, *The World as Will and Representation* (New York: Dover Publications, 1966).

[40] Adolescence is a critical period of psychological development, posing dangers to life in many cases. Sciacca says:

> Adolescent separation is a major developmental stage, which can result in life, and death measures in extreme oppositional environmental conditions. This has been clearly evidenced in the studies of anorexia and adolescent suicides. To a lesser degree a great deal of adult psychopathology ensues as the result of unresolved conflicts of this stage as Dr. Blos so clearly pointed out. Prolonged adolescence takes it's toll in many forms with the same results. That is, the interference with the individual's potential freedom for self-actualization and individuation. Eric Erickson's postulation of development and individuation throughout the entire life cycle rings with accuracy, hope, and promise in the face of the difficulties that can arrest this process during adolescence (website).

Kathleen Sciacca, "Adolescent Separation," accessed on 5-12-2007 from http://www.users.erols.com/kathleensciacca/artcile/htm, (1998).

[41] The role of Bottom in the play appeals to the imagination of many critics, appearing in their titles. See Miller, Ronald F. "*A Midsummer Night's Dream*: The Fairies, Bottom, and the Mystery of Things." *Shakespeare Quarterly* 26 (1975): pp. 254-268; Annabel Patterson, "Bottoms Up: Festive Theory in *A Midsummer Night's Dream*," *Renaissance Papers* (1988): pp. 25-39.
David Walsh, "Bottom's Dream," accessed on 15-2-2008.
<http://www.wsws.org/articles/1999/may1999/amnd-m31_prn.shtml>(last updated 2008 (31 May, 1999).

[42] In most of the mythical traditions Hercules rescues Theseus from the Hades. In its mythical versions Theseus enters the Labyrinth to kill the Minotaur (bull-man) and returns to the surface with the help of a thread given to him by Ariadne, a beautiful girl. In his paper on Montaigne's use of the same symbol, Wiesmann says:

> The inter-textual reader will recognize that these two verses of Catullus enlist in the essay the voice of the Cretan princess Ariadne, the daughter of Minos and Pasiphae who supplied Theseus with the clue or ball of thread which allowed the hero to retrace his steps the rough the labyrinth after his victory over the monstrous Minotaur. Theseus subsequently seduced Ariadne and abandoned her on Naxos, the island on whose beaches Catullus depicts the wronged girl lamenting her fate and indicting men in general. The fragment from Ariadne's lament in Montaigne's text confirms the thematic importance of the labyrinth in the passage, and invites a more systematic analysis of the essay's oblique disclosure or surreptitious occultation of the symbolically powerful maze (emphasis mine). Mare-Andre Wiesmann, "Intertextual Labyrinths," *Renaissance Quarterly* 53 (2000): pp. 71-85.

Jungians acknowledge the symbolic significance of "Theseus' labyrinth". For example, see David Edward Drapes, *The myth of Theseus and Individuation: An Archetypal Study of the Labyrinthine Psyche* (Dissertation: Archival Material, 1998); Judatha Temple and Judatha Temple-Hoon, *Returning to the Labyrinth: the Sacrificial Body in Cartesian Philosophy, Phenomenology and the Myth of Ariadne and Theseus* (Carpinteria, California: Pacifica Graduate Institute, 2002). The themes of Theseus' story have still attraction for imaginative writers. See, for example, Pauline Wu, *The Adventures of Theseus: Retold from Classical Greek Mythology* (Taipei: Leafy Bites Publishing, 2005); Viktor Pelevin, *The Helmet of horror: the Myth of Theseus and the Minotaur* (New York: Canongate, 2006) Kate McMullan and Dave LaFleur, *Stop that Bull, Theseus!* (New York: Hyperion, 2003).

[43] In Jungian readings, the dangerous adventures of heroes symbolize either the rise from the unconscious or encounter with it. See Jung, "The Birth of the Hero" in *Symbols of Transformation* (pp. 176-206).

[44] The images of "colour" found in the speech also evoke a picture of the rainbow, and rainbow is a well-known symbol of the Self. For example, Staples says:

> A rainbow, a symbol of the Self associated with the Biblical Yahweh is one such phenomenon. Each region of red or blue or purple resides within a sector of the visible spread of wavelengths. Each sector is divided by a blurred penumbral edge, one color fading into another. At the center of any discrete sector it is easy to consciously discern color. At the edges it becomes consciously arbitrary. The ego's ability to distinguish by contrasting figure and ground diminishes, the closer one comes. The farther away from this subjectively differentiated sector, the better able we are to distinguish one color from the next. We are talking now about the corners of the spaces we inhabit, and again, relatedness is at issue. Where do we stand? Too close, and the one color becomes the only color. Too far away and one succumbs to the illusion that the discreteness perceived is an objective reality to be held over perception.

The writer is further of the view:

> That the spectrum's upper psychic ultra-violets were invisible suggested an image of unconsciousness corresponding to the realm of spirit. The psychic infrareds corresponded to an unconsciousness associated with the realm of soma and physis from which matter condensed. The physical

thing we know as a rock or a tree could be a discrete event derived from the bandwidth of psychic infrareds. A thought or idea might be a discrete event, but derived from the bandwidth of the psychic ultraviolets. Within the larger purview of the Self, all are continuous…a rock, a soul, an idea, a tree. Consciousness itself when viewed as a discrete event contained within a larger relational matrix then becomes a subtle ordering of images with "a delicate, sensitive and intangible movement that is quite different from the order of explicate matter, yet is inseparable from it within the common spectrum of orders" (Staples website).

[45] Wittgenstein takes linguistic jokes seriously, and says:

> The problems arising through a misinterpretation of our forms of language have the character of depth. They are deep disquietudes; their roots are as deep in us as the forms of our language and their significance is as great as the importance of our language. Let us ask ourselves: why do we feel a grammatical joke to be deep? And that is what the depth of philosophy is (in Sorensen 415, emphasis mine).

Roy Sorensen, *A Brief of the Paradox: Philosophy and the Labyrinths of Mind* (New York: Oxford University Press, 2003).

In the light of the above-cited remarks we can say that the linguistic lapses of Bottom are veiled/symbolic expressions of psychological/philosophical depth.

[46] For example, Jung says: "There are insufficient criteria by which to determine whether a given content is purely individual or purely collective, for individuality is very difficult to determine, although always and everywhere present" (*Two Essays*, *CW* 7, p.301).

[47] Jung divides events into two categories: causal and acausal. Causal occurrences are based on the principle of cause and effect, while "acausal" ones cannot be fitted into this formula. It is relevant to remark here that all schools of psychology do not agree even on the basics of cause-and-effect principle. Therefore Garan says:

> The laws of psychological causation have still not been discovered, as every psychologist well knows. There are a dozen dissenting schools in modern psychology. Each school may present dozens of controversial theories, which are in fact so different that each would imply different causal principles. But there is no understanding of the basic causal law or principle by which psychological mechanisms work, though it has to be simple as all principles of nature are (p. 1).

D.G. Garan. *The Paradox of Pleasure and Relativity: The Psychological Causal Laws*, vol. 10 (New York: Philosohpical Library, 1963).

To Jung, events occurring without cause(s) are interpreted as "meaningful coincidences" through the principle of synchronicity. In this regard, Jung seems to explain the duality of mind and matter through the same principle. He says:

> Since psyche and matter are contained in one and the same world, and moreover are in continuous contact with one another and ultimately rest on irrepresentable, transcendent factors, it is not only possible but fairly probable even, that psyche and matter are two different aspects of one and the same thing (p. 5).

C. G. Jung, *Psychological Reflections* (Princeton: Princeton University Press, 1970).

There is no cause to connect Puck with Oberon and Titania; Puck with Bottom; Puck with Lysander, Hermia, Demetrius and Helena; Bottom and friends with the Athenian court, turning Egeus (in mythology Theseus' father) into Hermia's father; Lysander and Demetrius with Theseus; and to connect a story of Babylonian origin (Pyramus and Thisby) with the major plot. There are many other alternatives and possibilities (names

and locations) to replace them: the question, why the artist groups together the above-mentioned examples in the same play, is beyond our rational approach to consider. Therefore, this grouping can only be explained as "meaningful coincidences". It means that it is the grouping together of opposing events in the play that gives us meanings from different angles. And the paradoxes mentioned in this chapter have their intrinsic relevance in this regard; being suggestive of the way human psyche operating from a Jungian standpoint. See for details of "synchronicity" and "meaningful coincidences" C. G. Jung, "On Synchronicity," *CW* 8 (London: Routledge, 1991), pp. 20-31; C. G. Jung, *Synchronicity: An Acausal Connecting Principle* (London: Routledge & Kega n Paul, 1987). C. G. Jung, "Psyche, Matter and Synchronicity: A Collaboration between C. G. Jung and Wolfgang Pauli," *Journal of Analytical Psychology 40* (1995): pp. 571-86; M-L von Franz, *On Divination and Synchronicity: The Psychology of Meaningful Chance*, Toronto: Inner City Books, 1980); M. Fordham, "Reflections on Archetypes and Synchronicity," *New Developments in Analytical Psychology* (London: Routledge & Kegan Paul, 1957), pp. 35-50; V. Mansfield, *Synchronicity, Science, and Soul-Making: Understanding Jungian Synchronicity through Physics, Buddhism, and Philosophy* (Chicago and La Salle, Ill: Open Court, 1995; R. Main, (ed.), *Jung on Synchronicity and the Paranormal* (London: Routledge; Princeton, NJ: Princeton University Press, 1997); R. Main, *Synchronicity as a Form of Spiritual Experience*, unpublished Ph.D. dissertation, Lancaster University, 1996.

[48] In an endnote Horwood says, "Bottom is from the 'bottom' or core of the skein upon which a weaver's yarn is spun" (p. 124). See F. C. Horwood, (ed.), *A Midsummer Night's Dream* (London: Clarendon Press, 1982). It is also interesting to note here that the theme of 'yarn' relates to Theseus' entry into the Labyrinth with the help of a ball of thread given to him by Adriane, whom he leaves alone on the island of Naxos.

[49] The theme of transforming into an animal is found in various myths, legends and folktales. Ovid's *Metamorphoses* is a collection of stories which depict humans turning into animals. See Ovid, *Metamorphoses*, trans. A. D. Melville (Oxford: Oxford University Press, 1987). Apuleius' *Golden Ass* deals with the themes of the same nature. See Lucius Apuleius, *The Golden Ass: The Transformations of Lucius*, trans. Robert Graves (New York: Noonday Press, 1998). From symbolic perspective, the stories of transformations point to the process of changes at different levels of meaning—mineral, animal, human, and cosmic. It is the process of change that we are conceived at zygotic level, turn into babies, become youth, choose partners, and succumb to old age. The changes at the biological level are linked with our psychological reaction to a given stage of development. Bakhtin also discusses the theme in his own way. He says:

> Metamorphosis or transformation is a mythological sheath for the idea of development but one that unfolds not so much in a straight line.... Metamorphosis serves as the basis for a method of portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what he was (pp.113-115).

M.M. Bakhtin, *The Dialogic Imagination*, (eds.), Caryl Emerson and Michael Holquist and Michael Holquist (Austin: University of Texas Press, 1981).
The figurative uses of the image "ass" (as in Bottom's case) have a long history in human traditions. It has its linguistic, ritual, comic, psychological and sociological nuances. For details see Anthony Judge, "Worshipping the Golden Ass," Backside to the Future, retrieved on 28-12-2007 from http://laetusinpraese.org> (Feb 2003). For a Jungian reading of *The Golden Ass*, see Marie-Louise von Franz, *A Psychological Interpretation of the Golden Ass of Apuleius* (Boston: Shambala, 1987).

[50] Bolen thinks that synchronistic experiences are as common as dreams (*The Tao of Psychology: Synchronicity and the Self*, p. 1). I also quote David Bohm here for further clarification. He says:

> The essential feature of this idea was that the whole universe is in some way enfolded in everything and that each thing is enfolded in the whole. From this it follows that in some way, and to some degree everything enfolds or implicates everything, but in such a manner that under typical conditions of ordinary experience, there is a great deal of relative independence of things. The basic proposal is then that this enfoldment relationship is not merely passive or superficial. Rather, it is active and essential to what each thing is. It follows that each thing is internally related to the whole, and therefore, to everything else. The external relationships are then displayed in the unfolded or explicate order in which each thing is seen, as has already indeed been indicated, as relatively separate and extended, and related only externally to other things. The explicate order, which dominates ordinary experience as well as classical (Newtonian) physics, thus appears to stand by itself. But actually, it cannot be understood properly apart from its ground in the primary reality of the implicate order (p.73). See Bohm, David, "A New Theory of the Relationship of Mind and Matter," *Philosophical Psychology* 3 (New York: Harper and Harper, 1990), pp. 271-286.

Also see Progoff, *Jung: Synchronicity and Human Destiny; Non-causal Dimensions of Human Experience* (New York: Julian, 1973); F. D. Peat, *Synchronicity: the Bridge between Mind and Matter* (Toronto: Bantam Books, 1988).

[51] For example, Jung says:

> The hero, who sets himself the task of renewing the world and conquering death personifies the world-creating power which, brooding on itself in introversion coiled round its own egg like a snake, threatens life with its own poisonous bite, so that the living may die and be born again from darkness (*Symbols of Transformation*, *CW* 5, p. 382).

[52] Religion, in its narrow sense, refers to certain rites and rituals to be followed/practiced on certain occasions and in certain situations. However, in its broadest sense, its covers all concepts originating from the idea of God; whether the referent is that of theologian, Aristotle's uncaused cause, Plato's Idea, Schopenhauer's Will, Hegel's Spirit, Bergson's Elan Vital and Jung's Self. The image of "temple" is connected with religion, and religion has its psychological value in Jungian Psychology. Hammond, who also studies Shakespeare's plays from a Jungian perspective, writes:

> In Jung's view religion helps man to maintain contact with the unconscious to avoid rationalism [if followed one-sidedly] and ego inflation. Jung felt that God is synonymous with the archetype of the Self. Christ on the cross was a symbol, of the union of opposites, since the cross was flanked by two thieves, one who ascended to heaven, white; the other descended to hell (Hammond website).

Most of the graphs drawn in this work are patterned on the structure of a cross to conceptualize the same idea. In a Jungian context the term "religion" is associated with the transpersonal/ meta-communicational aspects of the psyche, strengthening the idea of synthesis between matter/mind; body/soul; human/divine; conscious/unconscious; history/mystery; and known and unknown. In other words, Jung psychologizes religion. As he is of the view, "The old religions with their sublime and ridiculous, their friendly and fiendish symbols did not drop from the blue, but were born of this human soul that dwells within us at this moment (*Basic Writings*, p. 178). Hence many books written on

the topic bear "religion" in their titles, or have "meta-physical" overtone. C. G. Jung, "Psychology and Religion,"' *CW* 11 (London: Routledge & Kegan Paul, 1986), pp. 3-105; C. G. Jung, *Psychology and Religion: West and East*, CW 11 (London: Routledge & Kegan Paul, 1986); Ken Wilber, *The Marriage of Sense and Soul: Integrating Science and Religion* (New York, Broadway Books, 1999); Ken Wilber, *Sex, Ecology, Spirituality, the Spirit of Evolution* (Boston: Shambala, 1995); Ken Wilber, *The Eye of Spirit* (Boston: Shambala, 1997); Michael Washburn, *Transpersonal Psychology in Psychoanalytic Perspective* (Albany: State University of New York Press, 1994); Stanislav Grof, *Beyond the Brain* (Albany: State University of New York Press, 1985); Stanislav, Grof, *Realms of the Human Unconscious* (London: Souvenir Press, 1975); M. Stein, *Jung's Treatment of Christianity: The Psychotherapy of a Religious Tradition* (Wilmette, IL: Chiron Publications, 1985). Gerry Goddard attempts to synthesize integrative approach of Jung with the divergent perspectives of postmodernism points to the same assumption. He says:

> We have situated transpersonalism within the contemporary post-modern deconstructionist context and touched upon certain central concepts in the views of four major transpersonal theorists. It remains to develop a more adequate theory which can address the essential differences and explicate the implicit consensus within these views. I maintain that the grand "perennialist" conception which describes the movement from an original "participation mystique" through a dualistic egoic structure, then on to increasingly profound experiences of 're-uniting' (conceived so as not to be in violation of the pre-trans distinction) with the greater "Whole," is a more adequate account of evolutionary process than modernist and postmodernist naturalistic explanations. But its details can be adequately mapped only by resolving certain foundational conceptual differences between the Wilberian and the more Jungian dialectical-depth perspectives (website).

Gerry Goddard, *Perspectives in Transpersonal Theory*, accessed on 20-8-2007 from < http://www.islandastrology.net> (nd).

[53] For example, Jaffe says:

The relation between ego and self [Self] and their mutual dependence confront the psychology of individuation with the perennial question of freedom. Without freedom, individuation would be a senseless mechanism, worth neither thought nor effort.... Conversely, it would lose all meaning if there were complete freedom, for it could then go just as well in one direction as in the other (pp. 90-91).

And Jung says:

> Christ, a hero and god-man, signifies psychologically the self [Self]; that is, he represents the projection of this most important and most central of archetypes. The archetype of the self has, functionally, the significance of a ruler of the inner world, i.e., of the collective unconscious. The self [Self], as a symbol of wholeness, is a coincidentia oppositorum, therefore, contains light and darkness simultaneously (*Symbols of Transformation, CW 5*, p. 368).

Also see C.G. Jung, *Aion: Researches into the Phenomenology of the Self, CW* 9. I (New York, NY: Pantheon Books, 1959); Anthony Stevens, *Archetypes, A Natural History of the Self* (New York: Quill, 1983); Stanislaw Grof, *The Adventure of Self-Discovery* (Albany: State University of New York Press, 1988).

[54] The serpent or snake is another archetypal symbol for the Self. See Joseph Henderson and Maud Oakes, *The Wisdom of the Serpent: The Myth of Death, Rebirth and Resurrection* (New York: George Braziller, 1963).

Chapter II

Hot Ice I:
Dream is Summerizing

> During the first half of life, the Self undergoes a sacrifice to benefit the ego. This allows the ego to emerge from the Self as a self-conscious dissipative system whose environmental interface is both inward (with the Self) and outward (with the world). During the second half of life, the ego must sacrifice its dominance to benefit the Self. According to Harding (1947/1973), "wholeness of the psyche is to be attained only through the sacrifice of ego dominance and replacement of it by a new center of control, the Self" (p. 411). The ultimate goal of the symbiotic relationship between the ego and Self, is individuation (Schulers website).
>
> An individual is therefore a vast cosmos in his own right, and the ups and downs of his life are just the same ups and downs as those of the macrocosm beyond him and the microcosms within him. To the eye of wisdom size makes no difference; every mote, every being, every cosmos is an exemplar of the one archetypal rhythm (Watts, *Two Hands of God*, p. 69).

In Jungian psychology, the discovery of archetypes is as important as that of instincts in biology (Jaffe, pp. 29-35). We experience the effects of the archetypal field actively working in us during pressure points; when we are angry; when we are in love; when we fantasize; when death occurs to a near or dear one; when we meet after a long absence; when we leave our homes, especially for the first time. Our religions, myths, films, plays, songs, and our dreams stem from the same archetypal field.[1]

This chapter is an attempt to explore the psychological development of Lysander, Demetrius, Hermia, and Helena from childhood, through adolescence to adulthood. The main problem of the youngster is that the outer environment is not productive to facilitate their safe transition from adolescence into adulthood, pointing to one extreme at the conscious level. This extreme in the waking-mode is counterbalanced by the opposite extreme in the dream-mode. The dream-mode functions as a motif of "night-sea journey" from which the youngsters emerge as mature and responsible marriage partners. The marriage partnership is further

analyzed to determine the attitudes and functions of each couple based upon Jungian typology.

Philostrate, Theseus' "manager of revels" introduces the mini-play as "A tedious brief scene of young Pyramus/And his love of Thisby; very tragical mirth" (V. i. 56-57).[2] Reacting to the said introduction, Theseus says, "Merry and tragical! tedious and brief!/That is, hot ice and wondrous strange snow/How shall we find the concord of this discord" (V. i. 58-60). In his critique, Theseus not only repeats the paradoxical structures with certain additions but also intensifies them with exclamation. Philostrate's introduction shows that Quince's mini-play dramatizes the failure in a youthful love, which the adult minds read as boring but brief, comedizing the tragic content. No doubt, on the surface, the expression "hot ice" has no referent in the outer environment, like its opposite "cold fire." [3] However, a little probe on our part may reveal the cyclic events connecting the apparently disconnected parts of the expression.[4] The expression can be divided into two parts (hot and cold) for explaining the symbolic energy tapped in it. Youth is to late adulthood as summer is to winter. There is no difficulty in imagining the symbolic associations of "heat" as youth, love, romance, warm relations and summer[5], epitomized by Oberon as "young Cupid's fiery shaft" (I. i. 161). In contrast to this symbolic heat, "cold" images relate to absence of emotions, passions, creative fantasies. Theseus himself is as impatient as any youth in consummation of his marriage. However, he is not conscious of his own situation, but laughs at the "referents" in an "imaginary" world. The play begins with the memories of war fresh in his mind, especially the "wounds" inflicted upon the queen of the Amazons with his "sword" (I. i. 16-17).

The images of "ice" and "wondrous strange snow" suggests that Theseus' mind-set is given to "cool reason," at the expense of negating the fantastic

experiences of the madman, the lover, and the poet (V. i. 6-22).[6] In a way, Theseus' critique of the fantasy-thinking brings to light his psychological position as a "hardened" adult. That is why Egeus, the patriarch, says of Hermia's "unhardened youth" (I. i. 35). Theseus asks Hermia to analyze her "desires," "youth," and "blood" (I. i. 67-68). The images just mentioned evoke hot associations in contrast to "ice, "sword," "snow" and "cool reason".

The law which Egeus invokes and Theseus wills to implement has lost its human potential for coping with new changes and fresh challenges which emerge from within. Their "law" is too old and outmoded to accommodate the problems of the young generation. In other words, the 'law" is cold, i.e., dead—has lost its life-giving potential. The "law" is characterized as "ancient privilege" and "our law" (I. i. 41; 44, emphasis mine). The said law owes its validity to its "oldness" and rigid collectivity, symbolizing an icy attitude to block all the ways to the emergence of new and fresh changes based upon individual freedom of choosing a partner. The analysis has its link to what von Franz explains as the "ruling idea or attitude" represented by the king in fairy tales (*Animus and Anima,* p. 19).[7]

In the beginning of the play, there are three dominant male figures[8]—Egeus, Theseus, and Demetrius—all ending in "us," the "society of men," symbolizing the opinionated dimension of the masculine persona (I. i. 66). The major masculine symbol in the very first scene is the "sword," associated with the proverbial statement of "as cold as steel," and used for dismemberment as a weapon. We are a few steps to the physical dismemberment when Egeus demands of death punishment for his daughter, Hermia (I. i. 44). Through Theseus, the symbol takes a stronger tone when he turns Egeus into a "god" for moulding Hermia as if she is a piece of "wax" (I. i. 47-49). Theseus exhorts Hermia to obey her "father's voice" (I. i. 54). Hermia is

also warned to leave the "society of men for ever" and to "fit her fancies to her father's will" (I. i. 66; I .i. 118). The masculine "coldness" reaches its symbolic peak when Theseus threatens Hermia to live "as a barren sister," "chanting faint hymns to the cold fruitless moon" (1. i. 72; 74, emphasis mine). The images of "sword," "god," "society of men," "father's will" and "father's voice" seem armed against a "form of wax," the metaphor Theseus uses for Hermia (I. i. 49). The image of "wax," evoking something soft and flexible, is in sharp contrast to that of the hard, firm and dry images mentioned above. Consequently, the cold symbolism is associated not only with the "sword" doing "injuries" to Hippolyta but also to its potential attack on Hermia in two ways—for silencing her for ever or confining her to a "nunnery" and to change her into a "cold fruitless moon".

The above mentioned frozen situation in the waking-mode finds its magnified description through the frosty imagery of Titania at the archetypal level of meaning. She says:

> The human mortals want their winter here;
> .....
> The seasons alter: hoary-headed frosts
> Fall in the fresh lap of the crimson rose,
> And old Hiems' thin and icy crown
> And odorous chaplet of sweet summer buds
> .....
> The childing autumn, angry winter, change
> Their wonted liveries, and the mazed world,
> By their increase, now knows not which is which (II. I, 101-114).

The cold situation in the Athenian court turns into a cosmic chaos in the hands of Titania, a symbolic reaction from the anima figure. The passage begins with "winter" experienced by humans/mortals during the summer, i. e., seasons go upside down.[9] The chaotic scenario moves toward a greater pathos when "red roses" become "frost-bitten," which symbolizes suppression of the feminine principle by the cold masculine persona. The point becomes clearer when the image of "old Hiems" is

read with "icy crown".[10] Hiems, the rarely used metaphor for winter, characterized by the adjective "old" has no immediate symbolic referent but the masculine persona wearing the "icy crown"—Theseus and his "cool reason". The symbolic reaction turns stronger when the winter is intensified with the adjective "angry," the dark and threatening attitude of Theseus to harden a "form of wax" into "cold moon," an unproductive entity. Besides the "cold epidemic," Hiems has blocked the channels of communication among humans, turning the identities into fixtures with no interaction for transferring inter-psychic energies. On the whole, the passage gives us a picture of a sinister Spiritual Winter, changing humans into blocks of ice. Titania also complains of the lack of communion with the manifestations of "middle summer's spring" (II. i. 82- 100). The source of changes during spring and summer comes from heat, and heat is associated with the psychic energy, popularly known as "love". Titania complains that no union has occurred between her and Oberon since the beginning of the spring to midsummer, which symbolic the absence of productive interaction between the feminine and the masculine energies.

The situation of stasis caused by the symbolic associations of "Ice" turns into its opposite according to the law of enantiodromia.[11] The opposite picture can be analyzed from two major perspectives—the archetypal and the personal. At personal level of meaning, the change comes from two young individuals—Lysander and Hermia—whose appearance on the scene brings with it the germs of transformation. It is they who challenge the old attitude, the ruling idea for a fresh one to replace it. Ironically, it is Hermia, the "form in wax" who shows an adamantine attitude in the face of all hardships and difficulties including the death-punishment. Addressing the Duke, she says:

> I do entreat your Grace to pardon me.
> Know not by what power I am made bold,

Now how it may concern my modesty
In such a presence here to plead my thoughts;
But I beseech your Grace, that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius (I. i. 58-64).

The power that Hermia cannot explain comes from the unconscious as a compensation to replace the old one. Implicit in her protest is a challenge to the centuries-old custom of Athens empowering the fathers to choose husbands for their daughters. Her denial not to marry Demetrius does not refer to a random case, but symbolizes a revolutionary voice of individual freedom for choosing a partner. As such, Hermia's protest contains a transformative heat for melting the "icy" attitude as analyzed earlier.

However, in the given circumstances it seems only a dream of an adolescent girl, and as such it requires a huge amount of energy to turn this dream into reality. The said energy comes from the archetypal background.[12] The archetypal energy has its symbolic root in alchemical symbolism, and no transformation in alchemy is possible without heat.[13] In alchemy no new form (self) can be produced without reducing a "matter" to its primordial state, called prima materia.[14] In the dream-mode, Puck gives us a symbolic picture of transforming the matter into its primeval state. He says:

I'll follow you, I'll follow you about a round,
Thorough bog, thorough bush, thorough brake, thorough brier:
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn (III. i. 100-105).

The passage is a live picture of pursuit, changing from an inorganic form (fire) into organic ones (animals), or vice versa. The image of "fire" used twice in the passage makes it easy for us to imagine the transformative energy functioning at the archetypal level of meaning.[15] The changes mentioned in the passage takes us back

to the primeval level of interplay between the natural forces to produce organic forms of life with the potential to evolve into a sentient being called human.[16]

Another image of prima materia is found in a song of Bottom's. He says:

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates:
Of Phoebus car
Shall shine from afar
And make and mar
The foolish Fates (I. ii . 27-34).

The first line in the song takes us back to the "molten matter" forming into rocks, and juxtaposed with the "shivering shocks" thematically symbolizes the cold situation in the waking-mode. The picture of breaking "gates and locks" leads us to a chaotic type of experience executed by humans when no normal ways of correcting things are accessible. The next stanza gives us a picture of solar heat with the potential for constructing and deconstructing through interaction with the "dark recesses" of the earth, the feminine principle symbolized by the "foolish fates".[17] On the whole, Bottom's song points to the creation of a new "universe" after passing the matter through its primeval state of existence.

From the primordial state we enter the historic stage of human evolution, and here we focus on its individual aspect, i.e., from the archetypal child to the youthful "selves" represented by the adolescents in the play. Addressing Oberon, Titania says:

The fairy land buys not the child of me,
His mother was a votaress of my order:
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side,
And sat with me on Neptune's yellow sands,
Marking the embarked traders on the flood;
And grow big-bellied with the wanton wind;
Which she, with pretty and with swimming gait
Following-- her womb then rich with my young squire,
Would imitate, and sail upon the land,
To fetch me trifles, and return again,

As from a voyage, rich with merchandise.
But she, being mortal, of that boy did die;
And for her sake I do rear up her boy,
And for her sake I will not part with him (II. 1. 123-137).

If the case of Egeus and Hermia provides us an example of the father/daughter conflict in the waking-mode, the above-cited passage brings to light the mother/child relationship at the archetypal level of meaning.[18] Titania is not ready to part with the child in an obstinate way. The passage begins with the image "fairy land" evoking such associations as magic, enchantment, wonder, supernatural—a dimension beyond our rational patterns of thinking. From a Jungian perspective the above associations are rooted in the unconscious shared by all humans. The major images in the passage are the "child;" "mother;" "sea;" "land;" "wind;" and "voyage". The "mother" and the "sea" are symbolic variants of the anima archetype. Titania remembers her sisterly relations with a mortal woman, and mortality relates to what is actual and historical/linear – irreversible. The same experience implies that Titania is not vulnerable to physical and spatial constraints, hence eternal, archetypal, and supra-historical.[19] Titania uses "Neptune," as a metaphor for the Indian Ocean. In mythology, Neptune is a god of seas, not a goddess. That means a masculine metaphor for a feminine referent, suggesting the potential of the feminine in the masculine. The next two images are "wind" and "voyage," symbolic of movement, freedom, and separation, qualities associated with the masculine principle. The images of "wind" and "voyage" serve as mediating agents between the sea and the land. From symbolic point of view, the anima (sea/mother/unconscious) in man and the animus (wind/voyage/unconscious) in woman attract each other for union to create a new "self" symbolized by the archetypal child in the given passage. The birth of the child is immaculate in the sense that its conception is caused by the wind

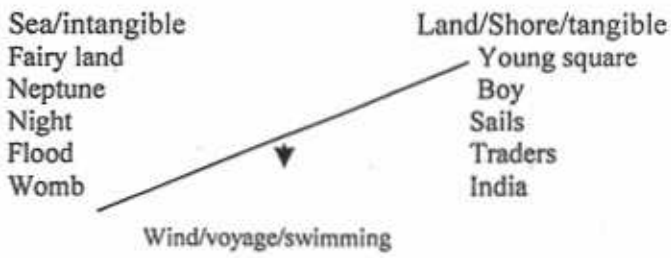
(breath), hence archetypal in origin. Perrault also emphasizes the archetypal role of the child. She says:

> In Midsummer, the changeling boy is silent as well as nameless. As a character, he lacks a voice, and his role, while retained in the narrative of the play, is often visibly cut in many productions. However, his role is central to the poet's artistic purposes in the play: the changeling child is the cause of the central conflict of the interior fairy play, and until this conflict in the play is resolved, no other conflict can be reconciled, in either wood or city. The changeling boy, as written by Shakespeare, is imagistic in nature, and as an image his character can immediately be perceived as symbol—mythically, archetypally, and alchemically (Perrault website).

Perrault's argument corresponds with the concept of the archetypal child as explained by Jung. Jung says:

> Since the child is essentially a potential being, the child motif in the psychology of the individual signifies generally the anticipation of future, even though the motif appears to operate in a retrospective manner. In the same manner, the child in the individual is seen to pave the way for a future change of personality. The child motif is explained as a symbol that unites the opposites in one's personality, in that it anticipates the figure that comes from a synthesis of conscious and unconscious elements. The child as mediator of transformation is represented in numerous symbols, such as the circle or the quaternity; these symbols of wholeness are also identified with the self. The individuation process is concluded to exist in the child in a preconscious state, to be actualized in the adult psyche (*Archetypes and the Collective Unconscious*, *CW* 9.1, p. 251).[20]

In the light of Jung's explanation, it is easy to imagine the child in the play as a symbolic potential for actualizing into Lysander, Hermia, Demetrius and Helena. In the concluding section of the passage, we find the classic example of the archetypal bond between the child and the mother, from which the child has to release himself/herself for claiming his/her individual identity.[21] All the images found in the passage can be grouped into two syzygially related clusters for further analysis:



The images under the "sea" evoke fluidity, chaos, darkness, depths, and intangibility, features that are symbolically associated with the unconscious; and the second group suggests stability, clarity, order, and structure, features characterizing the conscious aspect of the psyche. The images of "wind" and "voyage" function as a bridge between the unconscious and the conscious aspects of the psyche for forming the ego.

The child is the product of the union between the "wind" and the "sails." In the given context, the "wind," a symbolic variant of the fiery element/ air/spirit, "inflates" the "sails"-- body/ earth/soul for birthing the child.[22] The wind is a kinetic energy, implying movement. The sails can be said in inertia unless and until acted upon by the wind. The wind pushes them forward for onward movement. From a Jungian perspective, the inertial/passive "womb/ship" symbolizes the feminine persona moved by the "wind," the animus energy. From the opposite end, the "wind" symbolizes the conscious side of the masculine psyche, moving away from the womb, the anima in man.[23] It is a heroic struggle to leave the paradisiacal world of unity, harmony, and accord – the state of being one with the environment.[24] Jung himself uses the metaphor of forming "landmass" out of distant islands for the same period of psychological development.[25]

The magical aura and protective shield woven around the child-figure in the passage corresponds with the picture of "paradise," the sate of bliss and safety, without any knowledge of the opposites within and without. Forrest, draws our attention to the same theme, and says:

> We begin with the story of our own creation. At conception, we begin the journey of being drawn into form, and thereby separated from our original Source which is ever un-manifest. Birth is the delivery out of undifferentiated unity. We call this differentiated form our "physical body". It is meant to be the "house" or "temple" for that part of us that carries the memory, in fact is still connected to Unity. We call this aspect of our being "Spirit" or Higher Self. Beyond that, there remains the Divine Source from which all things come. The Higher Self is an eternal, ever-present part of us, which contains our purpose, a kind of spiritual DNA, or blueprint of full

> potential. Our physical body or lower self is that in us which is wired for survival on the material plane. It is specially designed to "house" our higher Self and carry out its mission. Our emotional and mental faculties are also part of the design of the lower self (Forrest web site).

Forrest employs the image of "spiritual DNA," in a way, wedding psychology to biology, to describe the psychic background connecting us all as humans. Kalsched and Jones focus on mythical imagery to emphasize the "undifferentiated stage" as "Eden." They say:

> In the beginning of many creation myths is an image of an original state of perfection, wholeness, and beatific containment. This is often represented as a containing circle, cave, pool, or sphere. The predominant archetypal symbol is that of the primordial Earth Goddess– the Great Mother with her nourishing and protective womb. Many other symbols express this archetype. Anything large and embracing or containing, such as a vessel, that enwraps, shelters, and preserves something small and fragile partakes of this "primordial mother". One very common symbol is the uroboros, the snake with its tail in its mouth. These symbols express a paradisiacal state prior to any degree of self-sufficiency and autonomy. The Garden of Eden, and the Golden Age when mankind lived in union with the gods, partaking of divine fullness and totality, are other common motifs of this psychological condition. In the biological life of the individual this symbolism corresponds not only to the pre-natal gestation of the embryo in the mother's uterus, but to the state of the newborn's total dependence upon the mother. Psychologically, these symbols express the stage when the ego is only a potential, or when the ego is dominated by the universal instinctual patterns of human response to the world, or a condition when little or nothing of a uniquely personal value is expressed by the individual (Kalsched and Jones website).

Edinger seems to be more explicit in applying the above theme to the psychological development of an individual, saying that the "creation myths" are symbolic "histories" of self-development. He says:

> The transition between this state and the second stage of development corresponds to the creation of the world for the individual psyche. Thus world creation myths refer to this first decisive event in psychic development--the birth of the ego out of the unconscious. The basic theme of all creation myths is separation. Out of undifferentiated wholeness one element is discriminated from another. It may be expressed as the creation of light—the separation of light from darkness, or as the separation of the world parents—the distinction between masculine and feminine, or the emergence of order out of chaos. In each case the meaning is the same, namely, the birth of consciousness, the capacity to discriminate between opposites (R. Edinger website).

Titania's "herbal corner" corresponds to the image of the "Eden" in the creation myths. Oberon refers to the "herbal corner" in *Dream*, and the picture evokes a world

of unity and harmony (being one with the environment/participation mystique). He says:

> I know a blank where the wild thyme blows,
> Where oxlips and the nodding violets grow,
> Quite over-canopied with luscious woodbine,
> With sweet musk-roses, and with eglantine:
> There sleeps Titania some time of the night
> Lull'd in these flowers with dances and delight
> And there the snake throws her enamell'd skin (II. i. 248-254)

In the above passage Oberon's "I know" suggests that he is no more part of the flowery environment, but identifies it with Titania, the mother archetype.[26] The flowery world evokes joy, beauty and rest, representing the paradisiacal state of infancy and childhood. In the dream mode, Titania does not want to leave the forest in its summer settings, the unconscious state of blissfulness. Addressing Bottom, she says:

> Out of this wood do not desire to go:
> .....
> I am a spirit of no common rate;
> The summer still doth tend upon my state;
> .....
> I'll give thee fairies to attend on thee,
> And they shall fetch thee jewels from the deep,
> And sing, while thou on pressed flowers dost sleep:
> And I will purge thy mortal grossness so,
> That thou shalt like an airy spirit go (III. i. 143-152).

In the above passage, Titania identifies herself with the woods in summer. She allures Bottom into the "woods" and its paradisiacal environment—a world of pearls, songs, and fairies. From a Jungian perspective, Titania reveals the magical aspect of the unconscious to lure the ego into the "depths," so that it may not take a definite/structured form (grossness). Titania wants to "spiritize" Bottom into something intangible, indefinite, insubstantial, elusive and ethereal—the world of fantasies, the unconscious. From psychological point of view, the theme relates to the freedom of the child from the alluring/magical aspects of the mothering side of the psyche.[27]

Oberon's flowery description of Titania's resting corner opens before us so many variations on the motif of the "Sleeping Beauty," in fairy tales.[28] From psychological point of view, the "Sleeping Beauty" represents the blissful state of females before they become conscious of their sexuality (Neumann, *Amor and Psyche* 140). Rushforth also explains the motif of the "Sleeping Beauty" with reference to females. She says:

> The awakening of the daughter into her full womanhood is the subject of many legends and fairy tales, the Sleeping Beauty, for instance, who involves not only herself but her whole environment in her sleep. All the work of the palace comes to a stand still until she is awakened by the kiss of the Fairy Prince (p.74).

The flowery environment coupled with the image of "snake throwing its enameled skin" in the passage from *Dream* brings to mind Neumann's "Uroboric state of oneness" before the psychological change occurs in females.[29] And von Franz reads the "Uroboric state" as "especially the case with men in the first half of life" (*Anima and Animus in Fairy Tales*, p. 99). However, Neumann resolves the issue in the following way:

> But, one thing, paradoxical though it may seem, can be established at once as a basic law: even in woman, consciousness has a masculine character. The correlation consciousness—light-day and unconscious—night" holds true regardless of sex and is not altered by the fact the spirit without polarity is organized on a different basis in men and women. Consciousness as such is masculine and even in women, just as unconscious is feminine in men (*The Origins*, p.42, emphasis mine).

The "magical formula" sung by Oberon is explicitly associated with the symbolic shades as highlighted above. He sings:

> Flower of this purple dye,
> Hit with Cupid's archery,
> Sink in apple of his eye,
> When his love he doth espy,
> Let her shine as gloriously
> As the Venus of the sky.
> When thou wakest, if she be by,
> Beg of her for remedy (III. ii. 102-109).

The mythological content in the above passage brings to light the archetypal energy in humans, configuring according to cultural variations. Cupid, the young god of love

in Greek tradition, represents the youthful attraction toward the opposite sex. As in the earlier passage, his "archery" is prominent—projecting his "arrows" onto "flowers" embodied as Psyche, the young female goddess. Venus is the mother of Cupid, working as the mother-complex in us, pulling us back in an alluring way, not to let us know our sexual identity, hence "the begging of her for remedy". The image of "waking" at the end of the passage is loaded with meaning in the sense that it symbolizes more consciousness on the part of Cupid for further psychological development. Oberon's formula opens the whole dynamics of the human psyche in an artistic way. During adolescence, we experience two opposite feelings—one end attracts us toward the "Great Mother" (Venus), and the other pushes us up for attaching to our "soul-mate," like an arrow releasing from its bow: it is the tension in the bow that causes the travel of the arrow—it is the Great Mother functioning as

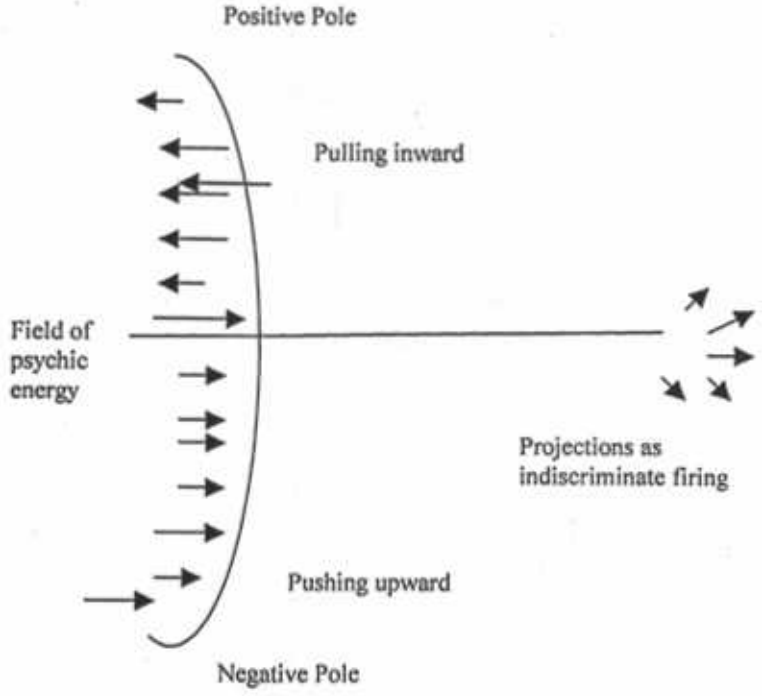


Figure 2.1

"bow" (the ends curved toward the archer= pointing inside) that makes the arrow travel ahead—the more tension the farther the arrow goes. The process can be illustrated through the above figure.

Oberon's passage has Cupid/son and Venus/mother in it: from psychological point of view, the son/Cupid/ Lysander or Demetrius is trying to free himself from "her"/ the alluring aspect of the unconscious. In terms of energy field, as shown in the graph, there are two opposite forces, negative and positive poles, toward the ends of the bowlike figure, with the maximum tension falling at the centre. The tension created in this way causes the arrow (the projective aspect) to release and travel outside with the potential to spread in every direction, shown by the arrows as if flying here and there.

Consistent with the same theme is the prelude to Oberon's experience of Cupid flying between the moon and the earth. He says:

> Since once I sat upon a promontory,
> And heard a mermaid on a dolphin's back
> Uttering such dulcet and harmonious breath,
> That the rude sea grew civil at her song,
> And certain stars shot madly from their spheres
> To hear the sea-maid's music (II. i. 148-153).

The image of "mermaid," half-woman and half-fish, with its song of cosmic influence sounds a glaring example of the alluring aspect of the mother archetype, charming the newly emerging ego into the silent depths of the unconscious. [30]

From archetypal point of view, the above theme is symbolically linked to the little fairies' fear of the crawling insects including the snake. They sing lullaby to Titania to induce sleep in her, symbolizing to keep her unconscious of her sexual identity on the one hand, and to suggest a female's fear of the masculine on the other.

> You spotted snakes with double tongue,
> Thorny hedgehogs, be not seen;
> Newts, and blind worms, do not wrong;
> Come not near our fairy queen.

Philomel, with melody
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm,
Nor spell, nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.
Weaving spiders, come not here;
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do not offence.
Philomel, with melody (II. ii. 9-24).

Excepting the legendary "Philomel" in the above passage, all the images are fearful and horrible, evoking fear, nausea, and contempt. However, the images of the "insects" seem dead and static, without sound, lacking the potential to horrify Titania from her "awakening". The song begins with "snakes," continues through "hedgehog;" "newts;" "blind worms;" "spiders;" "long-legged spinners;" "black beetles;" "snails" but ends with Philomel. Thus all the "insects" combine to symbolize the negative side of the animus in a female, with the "Philomel"(lover) working from the opposite direction, symbolizing the positive side of the same psychic energy. And it is the song of Bottom-turned-ass that awakens Titania from her sleep. Bottom sings:

The ousel-cock, so black of hue,
With orange tawny bill,
The throstle with his note so true,
The wren with little quill.
The finch, the sparrow, and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer, nay. (III. i. 118-127).

In contrast to the hairy insects and slimy snakes, Bottom's song refers to singing-birds, providing us a variant symbol for the "Philomel," suggestive of the romantic lover. If the "insects" are full of negative associations, the above song fills us with beautiful fantasies. In the end of the song, Bottom says that no man can resist the music found in the songs. The image of "man" placed in relation to the songs is symbolic a female's awareness to the positive dimension of her sexual identity.

Bottom's invocation awakens Titania, and answering to the call, she says, "what angel wakes me from the flowery bed" (III. i. 122, emphasis mine). She continues in the same context:

> I pray thee gentle mortal, sing again:
> Mine ear is much enamour'd of thy note;
> So is mine eye enthralled to thy shape;
> And thy fair virtue's force, perforce, doth move me,
> On thy first view, to say, to swear, I love thee (III. i. 130-134).

Titania's passage parallels the "love at first sight" situation in adolescents.[31] Titania's infatuation with a "hairy animal" symbolizes the awareness of the young females to their sexual identities.[32]

In view of the above archetypal content, the juice of a flower used by Oberon and Puck as a potion to charm the eyes of the young males is in need of analysis. Oberon describes in detail the "history" of the "mystery" in a long passage. Addressing Puck, he says:

> That very time I saw, but thou couldst not,
> Flying between the cold moon and the earth,
> Cupid all arm'd: a certain aim he took
> At a fair vestal thron'd by the west[33],
> And loss'd his love-shaft smartly from his bow,
> As it should pierce a hundred thousand hearts;
> But I might see young Cupid's fiery shaft
> Quench'd in the chaste beams of the wat'ry moon,
> And the imperial votaress passed on,
> In maiden meditation, fancy-free.
> Yet mark'd I where the bolt of Cupid fell:
> It fell upon a little western flower,
> Before milk-white, now purple with love's wound,
> And maidens call it, Love-in-idleness.
> Fetch me that flower; the herb I show'd thee once:
> The juice of it on sleeping eyelids laid
> Will make or man or woman madly dote
> Upon the next live creature that it sees.
> Fetch me this herb; and be thou here again
> Ere the leviathan can swim a league (II. i. 155-174).

Oberon recalls the event as his past experience, while flying between the earth and the moon.[34] Oberon says that the juice comes from the "flower" struck by Cupid's "arrow". The image of "arrow," evoking brisk movement and sharpness for pricking,

becomes "fiery shaft," overtly suggestive of a burning sensation. Like the images of "arrow" and "flower," the "fiery shaft" and "watery moon" are suggestive of opposite associations,[35] mainly of masculine and feminine origin. The "arrow" has the "bow" in the background, while the "flower" solar light, [36] symbolizing the anima in man and the animus in woman. Without the tension in the bow, the arrow cannot take its flight, and without the rays, the flower cannot blossom. Similarly, it is the anima in man that induces his projections during adolescence. In the passage, Cupid, representing the adolescent phase, "shoots" his arrows indiscriminately. The image of indiscriminate firing of arrows symbolizes the anima-projections of a boy in an unconscious way without any conscious deliberation for establishing partnership with a girl. In the passage, the target of Cupid's "arrows" is any feminine figure (any flower) out there, irrespective of psychological compatibility.

The "flower" changes its colour on receiving the prick of the "arrow," turns purple after loosing its whiteness. Apart from the biological symbolism,[37] the process of change relates to the psychological transformation in girls on entering the adolescent phase from intra-psychic point of view. From intra-psychic point of view, the "arrow" symbolizes the animus in girls, pricking them from within, or awakening them to their sexual identity. The "flower," being earth-bound, suggests rest, inertia and stasis, becomes active and dynamic when acted upon by the "arrow," which is symbolic of the kinetic energy of the animus.[38] The magical juice produces its effect when used on the "sleeping eyelids," and it can be used both on males and females (II. i. 171).[39] The "sleeping eyelids," which has its thematic connection with that of "sleeping beauty," symbolizes the "garden/paradise" phase in human children before they become conscious of their contra-sexual identities.[40] According to Oberon, the "juice" works on the eyes, which suggests the visual aspect of projecting one's

animus/animus onto some one out there. The idea that it comes from Cupid's "arrow" suggests that young humans feel it to be struck from the outside, from the body of a boy or girl: whereas, the urge stems from the archetypal design of the psyche, hence it seems to work as a magical potion.[41]

In a way, Puck identifies himself with Cupid, representing the psychic energy of youth.[42] The way Puck behaves in *Dream* is clearly suggestive of extraversion through kinetic symbolism. As he says:

> Up and down, up and down;
> I will lead them up and down:
> I am feared in field and town;
> Goblin, lead them up and down (III. ii. 396-399).

The passage can be read as motion incarnate, and motion is a function of energy. Puck sings his song while "steering" the young lovers as if they are under his direct control, symbolizing the projective energy of youths before settling down as mature adults. Puck also recites a formulaic passage before dropping the "juice" into Lysander's eyes:

> Churl, upon thy eyes I throw
> All the power this charm doth owe
> When thou wakest, let love forbid
> Sleep his seat on thy eyelid:
> So awake when I am gone;
> For I must now to Oberon (II. ii. 78-83).

Puck says that the "charm" works on the "sleeping eyes," arises from the unconscious, and the word "power" explicitly turns the "charm" into a form of energy. During their psychological development the lovers experience fear/courage; anxiety/ satisfaction; depressive moods/jubilation; hope/despair; full engagement/ partial withdrawal; symbolized by Puck's energetic movement along a zigzag path in the dream-mode. The theme discussed above becomes clearer when we hear Puck saying, "Cupid a knavish lad/Thus to make poor females mad" (III. ii. 440-441).

What we can derive from the above analysis is that the motif of "flight" in the play refers to the process of transition and transformation from the inertial state into that of kinetic one moved by the archetypal energies of the anima in boys and the animus in girls. In the dream-mode, the Fairy characters usually identify themselves with flight and movement, which is symbolic of the masculine energy. The un-named fairy says to Puck:

> Over hill, over dale,
> Thorough bush, thorough brier,
> Over park, over pale,
> Thorough flood, thorough fire,
> I do wander everywhere,
> Swifter than the moon's sphere (II. i. 2-7).

The picture found in the passage is that of a pilot making an aerial survey of the earth during an earthquake. The fairy seems to be somewhere between the moon and the earth, symbolizing the transitional phase from girlhood (moon) into motherhood (earth). From the opposite end, the flight is suggestive of the son moving away from the earth (mother) toward the moon (virgin). Puck also boasts of his nocturnal wanderings, hopping here and there like an insect (II. i. 25-43). The image of "nocturnal wandering" evokes the same kind of picture, symbolizing the process of transformation in its initial stage of blind projections.[43] The image of movement, takes on gigantic proportions: the little fairy claims to fly "swifter than the moon's sphere," and Puck announces to put a "girdle about the earth/In forty minutes" (II. i. 175-176). The picture of movement evoked in the above lines is associated with enormous amount of energy, symbolizing psychic inflation exerted by the unconscious.[44] Both the images, the moon and the earth, with the circular movement around them, evoke feminine associations, in turn, revealing the anima in man. The circular movement is in sharp contrast to that of the "arrow" travelling along a straight path, and evoking masculine associations, in turn, the animus in woman.

From the archetypal dimension we enter the world of the youngster to see how they act out their fantasies: or to be specific, how the archetypal energy transforms itself into Lysander, Demetrius, Hermia and Helena—paralleling the youngsters we see around us.[45] Hermia describes the blissful sate of ignorance/unconscious in the following words, "And in the wood, where often you and I/Upon faint primrose-beds were wont to lie" (I. i. 214-215). Helena also draws our attention to the blissful state of "oneness" when she says:

> We, Hermia, like two artificial gods,
> Have with our needles created both one flower,
> Both on one sampler, sitting on one cushion,
> Both warbling of one song, both in one key,
> As if our hands, our sides, voices, and minds
> Had been in corporate. So we grew together,
> Like to a double cherry, seeming parted,
> But an union in partition,
> Two lovely berries moulded on one stem,
> So with two seeming bodies, but one heart,
> Two of the first, [like] coats in heraldry
> Due but to one, and crowned with one crest (III. ii. 203-214).

Helena reminds Hermia of their childhood doing embroidery together without feeling the constraint of differentiation, when "sides, voices, and mind had been corporate." [46] She uses visual (embroidery/cushion/coat of arms)," audio (song/voices) and visually tactile (cherry) images to emphasize her point of view. The image of "artificial gods," implying "real goddesses," further suggests their feminine potential for working together, for making connections, and for establishing relationships. The symbol of embroidery evokes a complex network of threading different patterns together. According to Helena, during their childhood, they were aware of their two bodies, but not of their psychological problems of what and who they were. However, the image of "needle" has the potential to prick them up to their sexual identity. In this regard, focusing on the myth of Persephone/Proserpine, Macary is of the view:

> In earlier Greek versions of the myth, she is named as the Kore, the maiden. Her identity is that of the mother's daughter and she does not exist apart from the mother. In reference to the older myth, Ovid's version has Aphrodite call Proserpine, not by name, but by referring to her as "Ceres daughter." There is no separation of the child from the mother in the beginning of this myth (Macary website, emphasis mine).

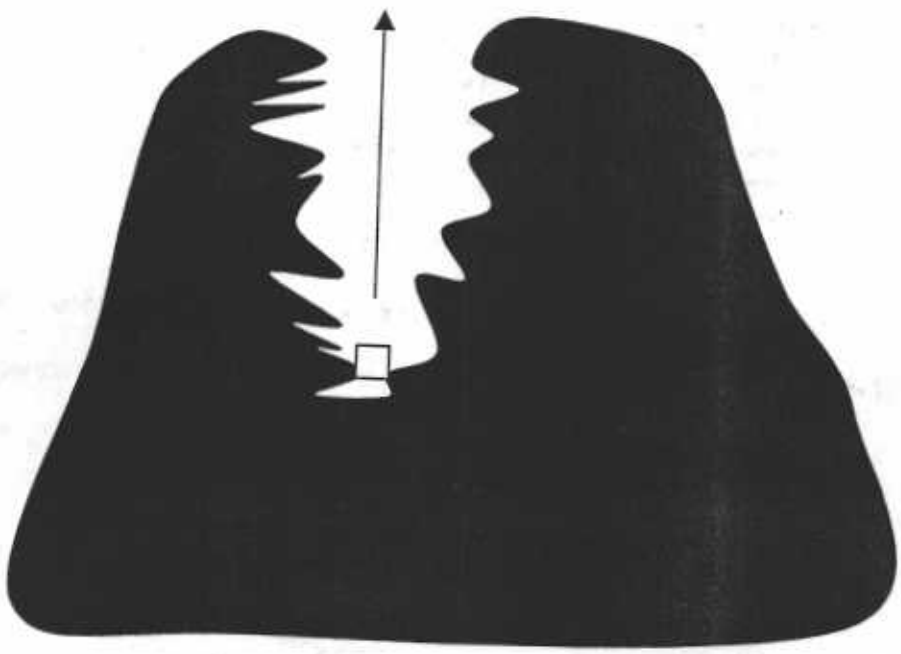
Oberon's demand to own the child is a potential aspect of the child archetype itself for freedom from the mother archetype.[47] From symbolic point of view, the theme relates to the stories of heroes struggling for freedom from the unconscious.[48] The archetypal child turns into energy of separation in the youngsters. Lysander's attempt to instigate Hermia to leave her father's house is a symbolic gesture for psychological "weaning" from the unconscious. However, Lysander's plan to seek protection with a "widow aunt" suggests that *Dream* moves from the "society of men" and "father's voice" to that of the mother in its archetypal sense. Addressing Hermia, Lysander says:

> I have a widow aunt, a dowager
> Of great revenue, and she hath no child:
> From Athens is her house remote seven leagues;
> And she respects me as her only son.
> There, fair Hermia, may I marry thee,
> And to that place the sharp Athenian law
> Can not pursue us. If thou lov'st me then,
> Steal forth thy father's house tomorrow night,
> And in the wood, a league without the town (1. i. 156-165).

In the play, we hear no more about the "widow aunt," and her physical absence in the play makes her more an archetypal feminine than an old woman of flesh and blood. The subsequent events relate to the images of woods, darkness, the Fairies, and the moon, which combine to counterbalance the "coldness" of the masculine world. Thus the journey from the city of Athens to the "widow aunt" is a movement from the masculine dominance to that of the feminine protection, the unconscious.[49] I agree with Berry who says:

> They [the lovers] run away from the male environment toward a female place of safety, but in order to reach that destination they must pass through the "wood,' the place of liberation "madness," of healing chaos. The wood in which they lose themselves appears to be the very antithesis of Theseus' court: the domain of the

The lined square represents the rise of individual consciousness



"Jaws of darkness" as a variant of the Terrible Mother (unconscious) in Jungian psychology.

Figure 2. 2

> subconscious, perhaps, as opposed to the conscious, rational, and repressive world of the court (p.155).

But the protective aspect of the mother archetype shows that the youngsters are not independent enough to stand on their own. It is not an easy task to break open the maternal shield of protection found around the newly emerging egos. The negative pole of the continuum is found in another speech of Lysander's, delineating the trauma of separating from the maternal world. Lysander says to Hermia:

> Or, if there were sympathy in choice,
> War, death, or sickness did lay siege to it,
> Making it momentary as a sound,
> Swift as a shadow, short as any dream,
> Brief as any lightning in the collied night,
> That, in a spleen, unfolds both heaven and earth,
> And ere a man hath power to say, 'Behold !'
> The jaws of darkness do devour it up:
> So quick bright things come to conclusion (I. i. 141-149).

The passage is a picture of despair, dejection, and sorrow conveyed through the images of "war," "death," "sickness," "collied night," and "jaws of darkness". The image of "jaws of darkness" turns the passage into a living symbol of the legendary monster opening its mouth to engulf the hero, or the devouring aspect of the archetypal mother. A visual representation on the opposite page may help to get the point (Figure 2.2). The image of "jaws of darkness"[50] in Lysander's speech places the theme in a primeval context, the rise of individual consciousness as if tearing itself from the engulfing unconscious. Jung's main concern is to explicate the same theme, drawing upon the rich material from myths, legends, fairy tales and dreams. In the same context Jung writes:

> The hero's main task is to overcome the monster of darkness: It is the long hoped-for and expected triumph over the unconscious. The coming of consciousness was probably the most tremendous experience of primal times, for with it a world came into being whose existence no one was suspected before: "And God said there be light " is the projection of that immemorial experience of the separation of the consciousness from the unconscious (*Psychological Types, CW* 6, p. 386).

Jung seems to say that the path of self-discovery passes through darkness, or it is the darkness that produces the light of consciousness. In the same context, Jung writes:

> The stages of life are discussed in terms of the problems they present to the individual. As the growth of consciousness is the source of all problems, only the second and third of the four stages of life, youth and middle-age, are discussed. The development of consciousness in the individual is traced from biological birth to psychic birth, which is said to occur at puberty. It is found to consist of three stages: the recognition of connections between two events, the development of the ego complex, and the awareness of the self's dual nature. Youth, the second stage of life, is defined as the years between puberty and the onset of middle-age at age 35 to 40. During this stage one's personality and place in society are established. At this stage problems revolve around either the individual's refusal to leave the conscious state of childhood or the crushing loss of cherished illusions through the contradiction of expectations of reality (*The Structure and Dynamics of the Psyche*, *CW* 8, p. 204, emphasis mine).

The emphasis in Lysander's speech is on the "flickering" nature of positive things imaged a "lightning"—surrounded by dark clouds, horrible thundering and heavy rains—suggesting the oscillating ego rising from the dark forces of the unconscious. Describing the process of gaining consciousness, Wilber says: "a world which the self now slowly, painfully, tragically becomes aware of from the unconscious to self-conscious to super-conscious" (xii, emphasis mine). Explaining his point, Wilber further says: "Now in psychological development, the whole of any level becomes merely a part of the whole of the next level, which in turn becomes a part of the next whole, and so on throughout the evolution of consciousness" (p. 2). From another angle the situation corresponds with Chaos Theory as expounded by Swinny and Miller.[51]

Lysander's passage is a visual illustration of "deliverance from the terrible mother," symbolizing an adolescent's attempt for freedom from the unconscious. As such, the content of the passage is linked to the stories of heroes' fight with the terrible aspects of the mother archetype, a traumatic experience. The picture on the

female side comes from Hermia, who sees a nightmarish dream within *Dream.*[52] In the woods, Hermia awakes crying to Lysander:

> Help me, Lysander, help me! do thy best
> To pluck this crawling serpent from my breast,
> Lysander, look how I do quake with fear:
> Methought a serpent eat my heart away,
> And you sat smiling at his cruel prey.
> Lysander! what! remov'd? Lysander! lord!
> What! out of hearing? gone? No sound, no word?
> Alack! where are you! Speak, an if you hear;
> Speak, of all loves! I swoon almost with fear.
> No! then I well perceive you are not nigh:
> Either death or you I'll find immediately (II. ii. 145-156).

If Lysander's passage symbolizes a male's fear of the archetypal feminine as 'jaws of darkness," Hermia's horrible dream is a visual description of a female's fear of the archetypal masculine as a "serpent crawling on her breast and eating away her heart". The image of "serpent" in Hermia's dream has also its symbolic connection with "Theseus' sword" and "father's voice". In a way, the "serpent" is the negative aspect of Lysander himself, the personified animus of Hermia.[53] It is the fearful aspect of the animus appearing as a "serpent" to Hermia at the dream level that makes her seek help from Lysander at the waking level of meaning. The archetypal fear, a negative cause, produces a positive effect in Hermia.

With the rise of sexual awareness in the youngsters, they begin to make projections, the process of personifying the fantasies arising from their archetypal background. Hermia's commitment to keep her promise for meeting Lysander in the forest reveals the archetypal nature of youthful fantasies. Addressing Lysander, she says:

> I swear to thee, by Cupid's strongest bow,
> By his best arrow with the golden head,
> By the simplicity of Venus's doves,
> By that which knitteth souls and prospers loves
> And by that fire that burn'd the Carthage queen
> When the false Trojan under sail was seen,
> By all the vows that ever men have broke
> In number more than ever women spoke (I.i.169-176).

In the above passage, Hermia identifies herself with Cupid, as discussed earlier. Cupid, usually represented as a young boy, is famous for his two types of arrows – lead and gold-- with the potential to produce opposite reactions in their targets. Cupid is paired with Psyche, the goddess of beauty, and Neumann reads their story as a symbolic journey of feminine psychology.[54] Next, Hermia identifies herself with Venus, the mother of Cupid in some versions of the myth. Hermia's love of Lysander is indicative of her journey toward her maturity as mother. The image of "fire" associated with Dido is also of archetypal origin, which symbolizes the transformative heat of entering into a new phase of psychological development. In the concluding section of the passage, Hermia parodies the shifting nature of masculine psychology, a hunch on Hermia's part—as the young males act it out in the woods. Keeping in view Neumann's interpretation of Cupid and Psyche myth, the archetypal images can be connected in the following way:

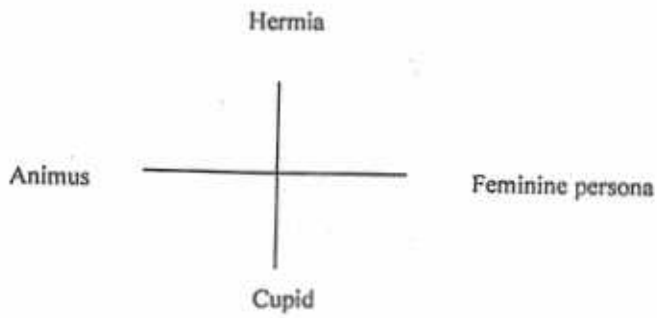


Figure 2.3

The quaternity cross shows the fourfold relationship of the situation: Hermia and Cupid are placed at the opposite ends of the vertical line, with Cupid as her unconscious energy, activating her to integrate it into her consciousness. The story is also symbolic of the anima in Lysander's psychic background, which activates him for integration. The following figure shows Lysander's position:

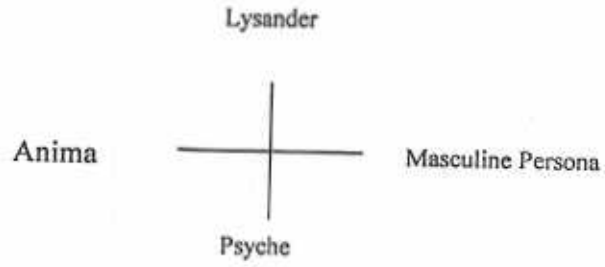


Figure 2.4

The vertical line shows that Lysander (the conscious personality) has Psyche in his unconscious as the image of the feminine called anima placed at the left end of the horizontal axis in its compensatory relation to the masculine persona. Seen from inter-psychic perspective, the situation may seem as:

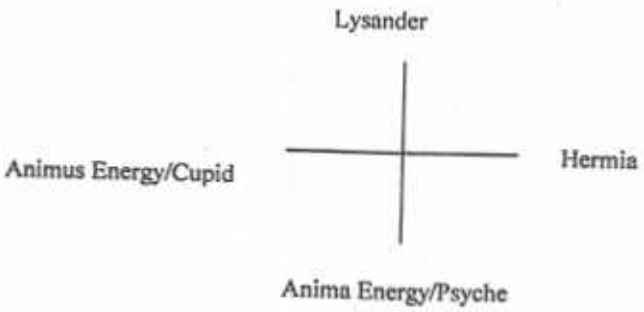


Figure 2.5

The conscious personality of Lysander is incomplete without the compensatory half coming from the anima energy, turning into Psyche as archetypal image, projected outside as Hermia. Similarly, the conscious personality of Hermia is fed by her masculine energy, turning into Cupid at the image-making level, projected outside as Lysander.

Like Hermia, Helena also employs the image of "Cupid" but with her focus on his "blindness," highlighting the indiscriminate way of "shooting his arrows". She says:

Things base and vile, holding no quantity,
Love can transpose to form and dignity
Love looks not with the eyes, but with the mind,
And therefore is wing'd Cupid painted blind.
Nor hath Love's mind of any judgment taste;
Wings and no eyes figure unheedy haste;
And therefore is Love said to be a child,
Because in choice he is so oft beguil'd.
As waggish boys in game themselves forswear,
So the boy love is perjur'd everywhere
.....
I will go tell him[Demetrius] of fair Hermia's flight (I. i. 232-246)

With the clear echoes of rich alchemical symbolism, the passage moves on to that of the mythical one with focus on Cupid's indiscriminate behaviour while determining its object. Helena concentrates on his "eyeless" flight, while Hermia stresses his "golden arrow," causing love. The images of "arrow" and "flight" symbolize movement with the difference that the "arrow" usually points to a horizontal and the "flight" to a vertical one. The images of "child," "boy" and "Cupid" in Helena's soliloquy refer to the same potential for concretizing into a projected form during adolescence as emphasized through the alchemical/transformative power of love. The image of "Hermia's flight" is symbolically connected with her movement toward a new role in her life under the "spell" of the cupid in her psyche.[55] Ironically, the thesis also applies to Helena and her psychological "weaning."

The images of "arrow" and "flight"[56] are thematically linked to the transformative strategies used by Oberon and Puck in the dream-mode of the play. At this level of meaning, both Oberon and Puck function as simultaneously personal and archetypal agents of transformation. Oberon oversees (as if from above) Helena's unrequited situation, and instructs Puck to "charm" the eyes of Demetrius in such a way as he may shift over to Helena (II. i. 259-267) . However, Puck does not differentiate between Lysander and Demetrius, "charming" Lysander's eyes with the result the he shifts over to Helena (II. Ii. 70-83). The mistake on Puck's part is

symbolic of the youthful psychic energy making wrong projections.[57] However, the same activation prompts them to set off on their psychological journey in search of their "soul-mates," the symbolic variants of their fathers and mothers. On the girls' part, the journey is from the animus as "father" to the animus as "lover," and the boys move from the anima as "mother" to the anima as "soul-mate." Breaking the news to Helena, Lysander proudly says:

> Helen, to our minds we unfold,
> Tomorrow night, when Phoebe doth behold
> Her silver visage in the watery glass
> Decking with liquid pearl the bladed grass,
> A tune that lovers' flights doth steal conceal,
> Through Athens' gates have we devis'd to steal (I. i. 208-213).

The romantic imagery found in the passage is steeped in fluidity of lunar/watery symbolism[58], which suggests the process of solution in alchemy.[59] The images "night," "phoebe," "watery glass," and "liquid pearl" combine to evoke a "chemical solution" to dissolve the "Athens' gates."

> And thence from Athens turn away our eyes,
> To seek new friends and stranger companies,
> .....
> Keep word Lysander,: we must starve our sight
> From lovers' food till tomorrow deep midnight (I. i. 218-223).

Hermia's announcement to leave Athens, for new friends and unknown companions, hints at her unconscious urge for a newer identity.[60] She decides to "turn her eyes" away from Athens, suggesting a change in her visual sense. The image of "eyes" not only symbolizes her new level of consciousness but also the focus on personifying her fantasies.[61] The image of "turning away from Athens" suggests the process of separating from her "father" for union with its symbolic variant as lover and/or husband.[62] The process of personifying fantasies relates to the early phase of psycho-sexual development, mainly based on biological drives and instinctive urges, hence the youngsters' concentration is more on physical organs than on psychological

compatibility. The physical organs are "eyes," providing a channel for holding onto projections. The play abounds in eye-imagery.[63]

In the initial stage of projection-making, [64]the situation is very much imbalanced in the sense that both Lysander and Demetrius are in love with Hermia, and Demetrius leaves Athens with the intention to win Hermia by force, killing Lysander. However, Helena follows Demetrius in a blind way. In the woods, we see Demetrius and Helena first. Addressing Helena, Demetrius says:

> I love thee not, therefore, pursue me not,
> Where is Lysander and fair Hermia?
> The one I'll slay, the other slayeth me,
> Thou toldest me they were stolen into this wood,
> And here am I, and wood within this wood,
> Because I cannot see my Hermia.
> Hence! Get thee gone, and follow me no more (II. i. 188-194).

In the above passage, Demetrius expresses his hate for Helena, projects his shadow onto Lysander, and his anima onto Hermia. The image of "wood within this wood" explicitly symbolizes the "blind alley" he is in, as if wandering here and there with no destination. His intense desire to see Hermia shows that his fantasy stems from a sensuous origin. In other words, he experiences a crush. He depicts Hermia as a femme fetal who kills him psychologically. The whole passage is a picture of a trauma with the image of "killing" in the centre.

From the opposite end, Helena's position is that of animus-possession in its lowest ebb.[65] Under the spell of the projection, she loses her human dignity. Responding to Demetrius' contemptuous treatment of her, she says:

> And even for that do I love thee the more.
> I am your spaniel, and, Demetrius,
> Use me but your spaniel, spurn me, strike me,
> Neglect me, lose me, only give me leave,
> Unworthy as I am, to follow you.
> What worser place can I beg in your love,
> And yet a place of high respect with me,
> Than to be used as you use your dog? (II. i.204-210).

The passage is a picture of self-degradation on the part of a young girl to win the love of a boy. The images of "spaniel" and "dog" evoke instinctual urges or biological drives rather than psychological demand. But her self-degrading projection has no effect on Demetrius. The situation gets worse as shown by the following speeches:

> Demetrius: Tempt not too much the hatred of my spirit,
> For I am sick when I do look on you.
> Helena: And I am sick when I look not on you.
> Demetrius: You do impeach your virginity too much,
> To leave the city and commit yourself
> Into the hands of one that loves you not;
> To trust the opportunity of night
> And the ill counsel of a desert place
> With the rich worth of your virginity (II. i. 212-219).

Demetrius is full of hatred for Helena, and Helena is full of love for him, and the existing situation suggests that there is no chance of establishing partnership between the two. The image of "sickness" is suggestive more of a trauma than love. The animal drive in Demetrius becomes active, and his hatred turns into a raping fantasy. Without noticing the threat in Demetrius' announcement, she says:

> Your virtue is my privilege: for that
> Therefore I think I am not in the night;
> Nor doth this wood lack worlds of company,
> For you in my respect are all the world:
> Then how can it be said I am alone,
> When all the world is here to look on me? (II. i. 220-226).

The process of projection-making on the part of Helena reaches its peak in the above passage. Despite Demetrius' contempt for her, she declares that there is no "night" with Demetrius beside her—a strong fantasy negating the physical environment around her. The positive fantasies of Helena energize Demetrius' hatred, and his thought of raping her takes on a clear tone. He says to her, "I will not stay thy questions; let me go/Or, if thou follow me, do not believe/But I shall do thee mischief in the wood (II. i. 235-237). Under the magic of her animus, Helena pays no attention to the impending tragic threat to her virginity. Instead, she responds positively, "Ay,

in the temple, in the town, the field/You do me mischief. Fie, Demetrius (II. i. 238-239).

Contrary to Helena's receptive gesture, Hermia turns out to be more patient in her reaction to Lysander's move for premarital sex. After their "run" in the woods, Lysander and Hermia search for a resting corner. Lysander says, "One turf shall serve as pillow for us both/One heart, one bed, two bosoms, and one troth" (II. ii .41-42). However, Hermia is not as receptive as Helena. She says to Lysander, "Nay, good Lysander, for my sake, my dear/ Lie further off yet, do not lie so near" (II. ii. 43-44). Lysander's move becomes subtler, and he says:

> O! take the sense, sweet, of my innocence,
> Love takes the meaning in love's conference.
> So that but one heart we can make of it;
> Two bosoms inter-chained with an oath;
> So then two bosoms and a single troth.
> Then by your side no bed-room me deny,
> For, lying so, Hermia, I do not lie (II. ii. 45-51).

Hermia is smart enough to know the "snake" lying under Lysander's "sweet innocence." She evades his advances in a witty way. As she responds to him:

> Lysander riddles very prettily:
> Now much beshrew my manners and my pride,
> If Hermia meant to say Lysander lied.
> But, gentle friend, for love and courtesy
> Lie further off; in human modesty,
> Such separation as may well be said
> Becomes a virtuous bachelor and a maid
> So far be distant; and, good night, sweet friend (II. ii. 53-60).

Thus Hermia succeeds in defending her virginity against Lysander's frolic but phallic attack.

The journey of projection-making is full of strange twists and unexpected turns. Lysander and Hermia leave Athens with absolute certainty that nothing on earth can separate them. In the beginning, they have no doubts about their youthful commitments, and are sure that their love is grounded in an unchangeable basis.

They exchange the following words of remaining faithful to each other: Hermia says, "Thy love nev'r till thy sweet life end," and Lysander responds, "Amen, amen, to that fair prayer, say I/And the end life when I end loyalty (II. ii 61-63).

However, Puck's "potion"—the archetypal energy of projection-making, is actively at work during adolescence. In the woods, Lysander sees Helena first, and the Cupid in him raises its head to bag her down. He forgets Hermia altogether, and says to Helena:

> Transparent Helena! Nature shows art,
> That through thy bosom makes me see thy heart,
> Where is Demetrius? O! how fit a word
> Is that while name to perish on my sword (II. ii. 103-107)?

Here the initial position turns into its opposite. Lysander forgets his hot commitment to Hermia, and shifts over to Helena within a few hours. First, it is Demetrius who declares to kill Lysander for Hermia, now it is Lysander's intention to murder Demetrius for Helena. The unexpected change in Lysander's attitude further complicates the whole situation, putting Helena into a great dilemma.[66]. Helena has not the slightest idea of Lysander's love for her. She is amazed to see the change in Lysander (II. ii. 1080110). He is under the spell of a new mood, and says to Helena:

> Content with Hermia! No: I do repent
> The tedious minutes I with her have spent.
> Not Hermia, but Helena I love:
> Who not change a raven for a dove?
> The will of man is by his reason sway'd,
> And reason says you are the worthier maid.
> Things growing are not ripe until their season;
> So I, being young, till now ripe not to reason;
> And touching now the point of human skill,
> Reason becomes the marshal to my will,
> And leads me to your eyes; where I overlook
> Love's stories written in love's richest book (II. ii. 111-122).

In the above cited picture of projection, Lysander, activated by the cultural belief of associating beauty with white colour, gives up his fantasies about Hermia (now she is raven/black), and turns the white-coloured Helena (dove) into her ideal figure. Like

Demetrius before him, Lysander is caught between the two poles of the same energy as imaged in the following figure:

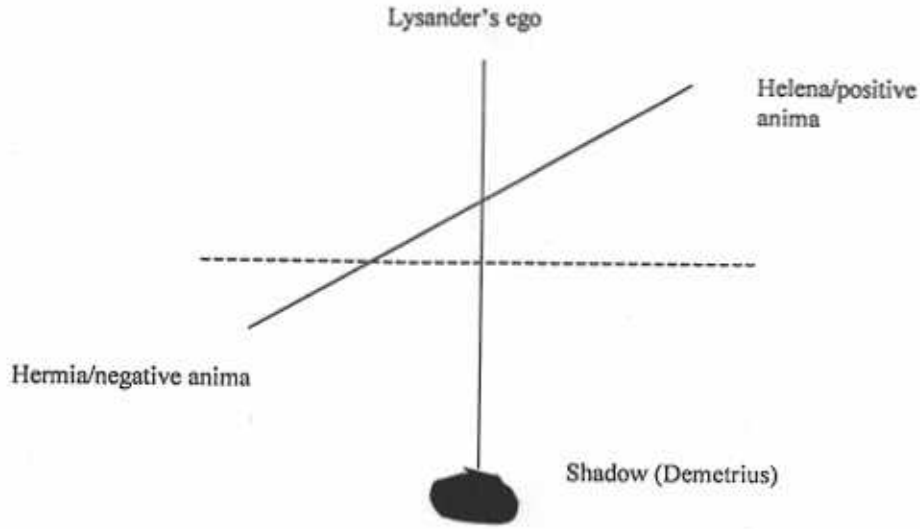


Figure 2.6

The vertical line with Lysander and Demetrius at the ends presents a parallel picture of Demetrius' situation already discussed. Lysander's hatred for Demetrius comes from the shadow shown as a black figure at the bottom of the vertical line. Lysander's earlier relationship with Hermia turns out to be just a strong whim caused by the anima. In the present situation, he begins to love Helena, absolutely forgetting Hermia for the moment. The slanting line shows the two aspects of the anima in his psyche, projecting the positive aspect onto Helena and the negative aspect onto Hermia. The new claim shows what Lysander calls love is not love in its true sense, but a projection, shifting from a girl to another within a few hours. The slanting line intersecting the vertical one suggests the imbalance in his attitude, his failure to establish a stable relationship with a female partner on sustainable grounds. The dotted line crossing the vertical line in the middle suggests the potential balance yet to be achieved after further trying circumstances. The interesting point to note in

Lysander's speech is that he attempts to prove his new love as activated by reason, not by passion. His claim shows that Lysander does not know what reason is, and how it is used for confirming the reality of a given situation. Lysander seems to say that his previous love was based not on reason, but on passion. A few hours later he shifts back to Hermia, clearly suggesting that his love for Helena is not based on reason but on projection, popularly known as a crush. The change in Lysander symbolizes the shifting nature of establishing relationship during youth, and he projects his anima onto Helena at the expense of traumatizing the girl (Hermia) who leaves her home to marry him. Lysander forgets his previous commitment, and shifts over to Helena, giving us the impression that he has never seen Hermia in his life.

It is the second shift in Demetrius' attitude toward Helena that leads him to maturity. On his awakening in the forest, Demetrius says to Helena:

> O Helen, O goddess, nymph, perfect, divine!
> To what, my love, shall I compare thine eyne?
> Crystal is muddy. O! how ripe in show
> Thy lips, those kissing cherries, tempting grow;
> That pure congealed white, high Taurus snow,
> Fann'd with the eastern wind, turns to a crow
> When thy holdest thy hand. O! let me kiss,
> This princess of pure white, this seal of bliss (III. ii. 137-144).

Apparently, Demetrius uses romantic clichés befitting his age. However, there are certain images that allude to a positive change in his attitude, providing us clues that his anima is responding productively. Jungians say that the last stage of anima-development in man is that the anima appears as a spiritual figure called Sapientia.[67] The images of "goddess," "divine," and "eastern wind," and "seal of bliss" are associated with religious/spiritual feeling, symbolizing that Demetrius approaches his inner source of light. In the last lines, he wishes to kiss Helena's hand, rather than her cheeks and lips, again, bearing a religious overtone. Of the boys, Demetrius is the first to "awaken" from his projection-making dream. But Helena is not sure about the

positive change in her lover. She finds herself in a more perplexed situation, and gives vent to her emotion in a long speech:

> O spite, O hell! I see you are all bent
> To set against me for your merriment:
> You should not hate me thus much injury.
> Can you not hate me, as I know you do,
> But you must join in souls to mock me too?
> If you were men, as men you are in show,
> You would not use a gentle lady so;
> To vow, and swear, and superpraise my parts,
> When I am sure you hate me with your hearts,
> You both are rivals, and love Hermia;
> And now both rivals, to mock Helena:
> A trim exploit, a manly enterprise,
> To conjure tears up in a poor maid's eyes
> With your derision! None of noble sort
> Would so offend a virgin, and extort
> A poor soul's patience, all to make you sport (III. ii. 145-160).

The picture of Helena's mental space we find in the given passage is that of shock, sorrow, and self-degradation, and shows how "tragical" and torturing it is to interact with others for psycho-sexual development.[68] Helena feels that the two boys including Hermia have devised a plan to befool her for their entertainment, a sadistic type of treatment. She is very much shocked to read the situation from her point of view. She reads Lysander's projection as an expression of hatred rather than love. The image of "hell" in the beginning suggests the intensity of her reaction to the situation of being loved by two boys at a time. From an alchemical point of view, the passage corresponds with the "blackening" stage called Nigredo. The picture shows that Helena says the words with her eyes full of tears, a pathetic situation indeed. The image of "hell" in the beginning coupled with that "patience" at the end suggests that it is a tortuous path for an adolescent girl to grow and develop from psychological perspective. Her previous experience with Demetrius is so bitter that she does not believe his new claim even with such words as "goddess," "nymph," and "divine" (III. ii. 225-226).

The romantic complication reaches its climax when the four youngsters find themselves in a corner of the forest. In the given situation, Lysander, under the projection-making spell, is ready to exchange Hermia with Demetrius. Addressing Demetrius, he says:

> You are unkind, Demetrius, be not so;
> For you love Hermia; this you know I know:
> And here, with all good will, with all my heart,
> In Hermia's love I yield you up my part;
> And yours of Helena to me bequeath,
> Whom I do love, and will do to my death (II. ii. 102-107).
> The bargain is not acceptable to Demetrius, and he responds quickly:
> Lysander, keep thy Hermia; I will none:
> If I ev'r lov'd her, all that love is gone.
> My heart to her but as guest-wise sojourn'd,
> And now to Helen it is home return'd,
> There to remain (II. ii. 169-172).

The image Demetrius uses for his temporary infatuation with Hermia is that of a short-term stay like a visitor. In contrast to the provisional stay in a hotel in case of his love for Hermia, he uses the image of "home-coming" for his return to his love for Helena, which indicates a stable position in his attitude. Meanwhile, Hermia appears on the scene, and Lysander showers his praises on Helena, despising Hermia. To Hermia, he says:

> Lysander's love, that would not let him bite,
> Fair Helena, who more engilds the night
> Than all yon fiery oes and eyes of light.
> Why seek'st thou me? could not this make thee know,
> The hate I bear thee made me leave thee so (III. ii. 186-190).

Projecting his desires onto the starry heavens and celestial orbs, Lysander says that Helen's beauty enlightens the whole cosmos for him. In contrast to his positive fantasy about Helena is the negative projection of Hermia, and the two attitudes form a pole of the anima in him.[69] The negative fantasy about Hermia mounts higher and higher during Lysander's temporary infatuation with Helena. He taunts her as an "Ethiop;" "cat;" "burr;" "vile thing;" "tawny Tartar;" "loathed medicine;" and "hated poison" (III. ii. 258-263). Lysander also calls her "dwarf;" "minimus;" "knot-grass;"

"bead;" and "acorn" (III. ii. 327-329). All these images evoke dark associations and negative feelings. In opposition to the new change in Lysander, Hermia's commitment remains stable, and she is amazed to note the negative shift in her lover. She says to him, "I am as fair now as I was erewhile/Since night you lov'd me; yet, since night you left me" (III. ii. 274-275). However, Lysander pays no attention to her plain statement. Adding to her injury, Lysander says:

> Ay, by my life;
> And never did desire to see thee more,
> Be certain, nothing truer: 'tis no jest,
> That I do hate thee and love Helena (III. ii. 278-281).

The negative change in Lysander creates misunderstanding between the two girls with the result that Hermia holds Helena responsible for bringing the new shift in her lover's attitude. Therefore Hermia says to Helena, "O me! you juggler! You canker-blossom!/You thief of love! what! have you come by night/And stol'n my love's heart from him" (III. ii. 282-283). Hermia adds to the perplexity of Helena, and the latter becomes angry to hear the blame. She says to Hermia:

> Fine, i' faith!
> Have you no modesty, no maiden shame,
> No touch of bashfulness? what ! if you tear
> Impatient answers from my gentle tongue?
> Fie, fie! you counterfeit, you puppet you (III. ii. 284-288).

Helena uses moral clichés to defend her position, concluding her repartee with a verbal attack on Hermia's small body. Hermia becomes infuriated, and fires back in the following way:

> Puppet! why, so: ay, that way goes the game.
> Now I perceive that she hath made compare
> Between our statures: she hath urg'd her height;
> And with her personage, her tall personage,
> Her height, forsooth, she hath prevailed with him.
> And are you grown so high in his esteem,
> Because I am so dwarfish and so low?
> How low am I? thou painted maypole? speak;
> How low am I? I am not yet so low
> But that my nails can reach unto thine eyes (III. ii. 289-298).

The thought of smallness enrages Hermia, and she uses the image of "maypole" to attack on Helena's taller body. The heated exchange of taunts gives us a picture of the shadow-projection from a Jungian perspective.[70] The cause of Hermia's fury seems to be the "small stature," evoking a dwarfish figure.[71] Hermia prepares herself make a physical attack on Helena with her long nails. The potential fight between the girls is full of tragic overtones. Of the two girls, Helena senses the gravity of the situation, and it is her announcement of retreat from the scene that averts the tragic consequences of the fight. In response to Hermia's aggressive attitude, she says:

> Good Hermia, do not be so bitter with me.
> I evermore did love you, Hermia,
> Did ever keep your counsels, never wrong'd you;
> Save that, in love unto Demetrius,
> I told him of your stealth unto this wood.
> He follow'd you; for love I follow'd him;
> But he hath chid me hence, and threaten'd me
> To strike me, spurn me, nay, to kill me too:
> And now, so you let me quiet go,
> To Athens will I bear my folly back,
> And follow you no further: let me go:
> You see how simple and how fond I am (III. ii. 306-317).

Helena's polite announcement of escape from the potential dangers of the fight[72] is a moral victory on her part for a peaceful resolution of the new changes in the boys. Her announcement to return to Athens is symbolic of withdrawing her projections, and reaching a stable position after "wandering" in the forest.

Now it is the turn of the boys to pass through the dark stage of shadow-projection, seeking a place to fight according to Oberon (III. ii. 354). At this critical junction, Oberon issues command to Puck to divert the boys in such a way as to avoid the bloody fight between Lysander and Demetrius for winning Helena. The symbolic role played by Oberon at this stage is that of the wise old man from a Jungian perspective.[73] Oberon devises a long strategy how to "mislead" the young males so that they should not encounter physically. Oberon declares to Puck:

> Thou see'st these lovers seek a place to fight:
> Hie therefore, Robin, overcast the night;
> The starry welkin cover thou anon
> And lead these testy rivals so astray,
> As one come not within another's way.
> Like to Lysander sometime frame thy tongue,
> Then stir Demetrius up with bitter wrong;
> And from each other look thou lead them thus,
> Till ov'r their brows death-counterfeiting sleep
> With leaden legs and batty wings doth creep:
> Then crush this herb into Lysander's eye;
> Whose liquor hath this virtuous property,
> To take from thence all error with his might,
> And make his eyeballs roll with wonted sight.
> When they next wake, all this derision
> Shall seem a dream and fruitless vision;
> And back to Athens shall the lovers wend,
> With league whose date till death shall never end (III. ii. 354-373).

Oberon issues a plan how to bring the potentially tragic events to a comedic resolution. He commands Puck to monitor and manage the threatening situation to a non-violent conclusion. He directs Puck to fill the environment with darkness so that the rivals may not see each other for engaging in a practical fight. After involving them in tiring activities through darkness, Puck has to charm Lysander's eyes, when he sleeps, for shifting over to Hermia again. The whole process is symbolic of archetypal patterns directly influencing the personal lives of the youngsters for adjustment to their immediate human environment. Rene Gerard is also of a similar view. He says:

> At the climax of the crisis, Demetrius and Lysander are about to kill each other, but Puck, on Oberon's orders, substitutes himself for the doubles and puts the four lovers to sleep. When they wake up the next morning, they find themselves reconciled, neatly arranged this time in well-assorted couples. Good weather is back, everything is in order once more. Degree is restored. Theseus appears upon the scene. He and his future wife hear an account of the midsummer night, and it (p. 200).

Puck's darkening role as directed by Oberon is suggestive of encounter with the shadow.[74]

Wandering here and there after Puck's voice as Demetrius, Lysander becomes exhausted, falls down, and sleeps. The image of "wandering" symbolizes the process

of "blind projections," which are ultimately responsible for opening their eyes to formation of stable identities and productive inter-personal relationship. As he says:

> He goes before me and still dares me on:
> When I come where he calls, then he is gone.
> The villain is much lighter-heel'd than I:
> I follow'd fast, but faster he did fly;
> That fallen am I in dark uneven way,
> And here will rest me. [lies down] Come, thou gentle day (III. ii. 413- 418)!

Lysander's physical exhaustion symbolizes the end of the projection-making phase, and the symbolic suggestion takes on a strong tone with his call for the "gentle day"—a level of consciousness based upon non-aggression. Demetrius' case is not different from Lysander's. Puck plays the same game with him, and he also announces his weakness to move further for aggression. He says:

> Nay then, thou mock'st me. Thou shalt buy this dear,
> I ever I thy face by daylight see:
> Now, go thy way. Faintness constaineth me
> To measure out my length on this cold bed:
> By day's approach look to be visited (III. ii. 426-430).

Like Lysander, Demetrius becomes exhausted, too; and his exhaustion has the same symbolic implication as mentioned above. Demetrius also wishes for "day," symbolizing his willingness for a new level of understanding. In the passage, the image of "cold bed" is indicative of the lovers' movement from a "heated" position toward a "cold" one. The symbolic implications of the idea become clearer if we think over the processes suggested by the seasonal imagery from *As You It*.[75] Commenting on the young lovers' situation in our play, Nevo also points to the productive result of their traumatic experiences. He is of the view:

> The processus turbarum of act 3, by intensifying aberration and detonating psychic dynamite discomposes, disorients and disintegrates. They all collapse in the end, exhausted by these traumas and by the hectic pursuit through the woods, and when they awake they are tranquil and clear-seeing. Now that vision is improved they are able to look back upon their "dream" experience as upon something distant and blurred. The magic at work operates therapeutically, cathartically, like dreams indeed. Shakespeare moon lit wood, alive with trolls, grotesques and ambivalence is a potent symbol for the creative subconscious about the young lovers (p.100).

Like that of the boys, the girls' expression of their fatigue and weariness suggest that they are no more active in making their projections. As Helena says:

> O weary night! O long and tedious night,
> Abate thy hours! Shine, comforts, from the east!
> That I may back to Athens by daylight,
> From these that my poor company detest:
> And sleep, that sometimes shuts up sorrow's eye,
> Steal me awhile from my own company (III. ii. 431-436).

Helena's yearning for light from the east is a symbolically rich statement if viewed from a Jungian perspective. She also sleeps to awake for returning to Athens in broad daylight, after gaining more consciousness for adaptation to her social environment. Hermia also succumbs to the same human vulnerability. She says:

> Never so weary, never so in woe,
> Bedabbled with the dew and torn with briers,
> I can no further crawl, no further go;
> My legs can keep no pace with my desires.
> Here I will rest me till the break of day (III. ii. 442-445).

In the passage, Hermia depicts herself as a tired and wounded traveller in the woods full of thorns. Her legs no more help her for walking ahead. She also sleeps to see the light the next day. The two couples go to sleep, highlighting a symbolic process for transformation.[76]

Before applying the "potion" of transformation to the eyes of Lysander, Puck recites his "magic" for the desired change.[77] Puck says:

> On the ground,
> Sleep sound:
> I'll apply
> To your eye,
> Gentle lover, remedy
> When thou wak'st,
> Thou tak'st
> True delight
> In the sight
> Of thy former lady's eye:
> And the country proverb known,
> That every man should take his own,
> In your waking shall be shown:
> Jack shall have Jill;

Nought shall go ill (III. ii. 448-461).

Puck's song is suggestive of the final shift in the lovers for adjustment to their partners, for being paired according to the essence of their true natures. The folk belief of "Jack shall have Jill" brings to light the principle of marriage partnership as exercised through the two young couples in the play. The image of "waking" in the above passage read with "aurora's harbinger" (goddess of dawn) in the preceding speech of Puck suggests the approaching of a fresh light, helping the lovers see each other as they are, not just as fantastic projections (III. ii. 380). Theseus' order to awaken the lovers from their sleep symbolizes the point of coming to adulthood after the chaotic and heated period of projection-making (IV. i. 137). On their awakening, Theseus says, "Good morrow, friends. Saint Valentine is past/Begin these wood-birds but to couple now" (IV. i. 139-140). Theseus also announces, "For now our observation is perform'd/and since we have the vayward of the day" (IV. i. 104-105).[78] Theseus' polite way of addressing the lovers coupled with the announcement of "valentine is over" and "observation is performed," further strengthened by the diurnal image, symbolize that the lovers are no more immature and irresponsible youngsters, making indiscriminate projections, but mature enough to bear the responsibilities of marriage partnership.

Now we look at the analysis from developmental perspective. There are four stages of the anima and the animus.[79] The first stage is said to be physical/biological, and in the play this stage is dominantly reflected by Titania and the changeling as the child mother/mother relationship. A disruption occurs with the awakening of the youngsters to their sexual identities: the boys turn from the mother to the girls and the girls leave their "homes" to join hands with the boys. However, the drive at this level also seems to be more biological than psychological, displayed through Lysander's

advances toward Hermia, or Helena's impassioned attitude toward Demetrius. Under the same drive, the boys make wrong projections: both Lysander and Demetrius begin to love Helena. This stage of the anima is usually represented by the Eve or its symbolic variant. At the second stage, the lust turns into love when the final shift occurs in the boys. This is the second stage termed as the spiritual romance preparing the lovers for the formal union through marriage in the temple. The marriages at the temple suggest the third stage, paralleling that of the Mary-stage of anima development in the boys. The fourth stage of the anima is that of Spientia, symbolizing transcendence, suggested by Titania's renunciation of her love of Bottom-turned-ass, what is physical/biological. After her awakening, she says to Oberon, "O! how mine eyes do loathe his visage" (IV. i. 79).

The initial stage of the animus is generally represented by the "hero-figures" – athletes, muscular men, i.e. physical power. During the snake-dream, Hermia' s cries seeking help from Lysander turns him into a "knight," a warrior-lover, symbolizing the initial aspect of animus-development in the girls. The second stage in the animus development is that of decision-making/planned action, symbolized by the girls' journey with the boys, though the boys are not mature enough to realize the importance of the initiative taken by the girls. The third stage in woman is called the "word," appearing in dreams as "Professor" or "clergyman". In the play, this aspect of the animus is represented by Oberon functioning as a guiding force. The fourth stage is that of meaning, symbolized by the light-imagery of Oberon.[80] Thus the four developmental stages of the boys and the girls have their symbolic relation with the images of "four happy days;" "four days and four nights;" and "forty minutes;" a multiple of four, and "two of both kinds make up four" (I. i. 2, 7-8; II. i. 176; III. ii. 438).

Symbolically, the idea of four growing out of two evokes the functions (thinking/feeling; intuition/sensation) based upon the direction of psychic energy (extraversion/introversion). This pattern plays a vital role in pairing up partners in marriages. From a Jungian perspective, marriage functions more as a psychological union of complementary opposites than a social bond.[81] The folk pairing of the young lovers as "Jack and Jill," apparently suggesting the culture of heterosexual bonding, has the potential for analyzing the situation from a typological perspective. Jungian typology is based upon complementary/"syzygial" opposites. In a positive way, a lack in this regard may be complemented by friendship or partnership with a person of the opposite attitude and function. As such, the development of the youngsters as marriage partners cannot be excluded from typological analysis.

The assertiveness of Hermia displayed at the court is indicative of her extravert attitude. The following assertion on her part, befitting that of a political revolutionary, seems to suffice in this regard. She says to the Duke:

> So I will grow, so live, so die my lord,
> Ere I will yield my virgin patent up
> Unto his lordship, whose unwished yoke
> My soul consents not to give sovereignty (I. i. 79-82).

The force of will at work in the above declaration suggests that Hermia's psychic energy flows outward, hence extraversion. It is the same propensity in her psyche that does not let her keep the plan of elopement with Lysander to herself, but leaks it out to Hermia in a boasting fashion (I. i. 202-207; 215-223). Her extraverted attitude corresponds with that of a thinking type as explained below. Lysander, her lover, is impassioned to involve in pre-marital sex in the woods, however, at such a critical moment, Hermia evades her advance in an intellectual way, behaving like a mature individual (II. ii. 39-62). She also advises Lysander, behaving like a mature elder, to be patient under trying circumstances, again, signifying an objectifying process (I. i.

152). Her prompt reply to Theseus' justification of Demetrius' case to marry her is just "so is Lysander" (I. i. 53). The clarity and brevity of the answer is another indicator of her judging function based on thinking. In the same context, she replies to Theseus that her father should "look with her eyes," rationalizing her point of view (I. i. 56). Her reaction to a circumstance, whether actual or potential, is based on the principle of causation, another typical quality of a thinking type. As, in the woods, the immediate cause of Lysander's absence she can think of is that Demetrius has killed him (III. ii. 47-48). Another instance of her thinking typology is that she looks at the surface of things.[82] For example, Helena uses the word "puppet" to reinforce her blame on Hermia as "counterfeit": however, Hermia applies the analogy to her small body (III. ii. 289-295). In light of the brief analysis, I assume that Hermia tends to be an extraverted thinking type.[83]

Like, Hermia, Lysander's presence at the court for pleading the case (I. i. 93-94; 99-110) is symbolic of his extraverted attitude, which later turns into an adventurous journey away from Athens. However, even in the initial stage there is an indication that Lysander is a feeling type personality.[84] He defends his case of love through a value judgment, blaming Demetrius for infidelity and unfaithfulness. After stating his social rank at par with Demetrius, he says:

> Demetrius, I'll avouch it to his head,
> Made love to Nedar's daughter, Helena,
> And won her soul; and she, sweet lady, dotes,
> Upon this spotted and inconstant man (I. i. 106-110).

The sensitivity displayed on his part after his disappointment at the ducal court is the peak of his personal involvement in the matter (I. i. 141-149). He delves into a dark fantasy in a sentimental fashion. The immersion in the dark fantasy grows out of his feeling function. As a feeling type, his memory fails him while telling his experiences to Theseus (IV. i. 148). This brief analysis shows that the marriage

between Lysander and Hermia is a union between an extraverted feeling male and an extraverted thinking female.

The relationship of Helena and Demetrius provides us with another set of opposites as analyzed below. At the court, Demetrius has no potent argument to advance in support of Hermia's love. He uses political imagery in this regard, and says to Lysander, "Lysander, yield/Thy crazed title to my certain right" (I. i. 91-92). His claim is suggestive of power in a superficial way, i.e., he does not get to the depths of the matter but wants to dispense with it by looking at the surface. Thus, from a Jungian perspective, he seems to be an extraverted sensation type, depending on the senses for externalizing his psychic energy.[85] The imagery in his speech to describe the shift in his attitude toward Helena appeals to the senses. For example, he says, "my love to Hermia/Melted as doth the snow" (IV. i. 164-165). The process of melting relates to the sense of sight. He refers to the faculty of the senses for describing his love of Helena, and says:

> The object and the pleasure of mine eye,
> Is only Helena. To her, my lord,
> Was I betroth'd ere I saw Hermia;
> But, like in sickness, did I loathe this food (IV. i. 170-173).

In contrast to his attitude/function type, Helena displays the same attitude and function but in an introverted way. She can be described as an introverted sensation type.[86] Her type can be determined by the imagery she uses in the soliloquy (I. i. 226-251). In the soliloquy the dominant images are "eyes;" "child;" "wings;" "boy;" and "showers" to focus on love, an abstraction. All these images depend upon the sense of sight for their significance. That is why her attitude, suggested by the internalizing process through the soliloquy, is that of an introvert, and the imagery suggests that she is a sensation type.

Consequently, Theseus' image of "tangled chain" (V. i. 124) has the symbolic energy to illustrate the complex psychological relationship of the young lovers developed out of the archetypal dimension through the following figure:

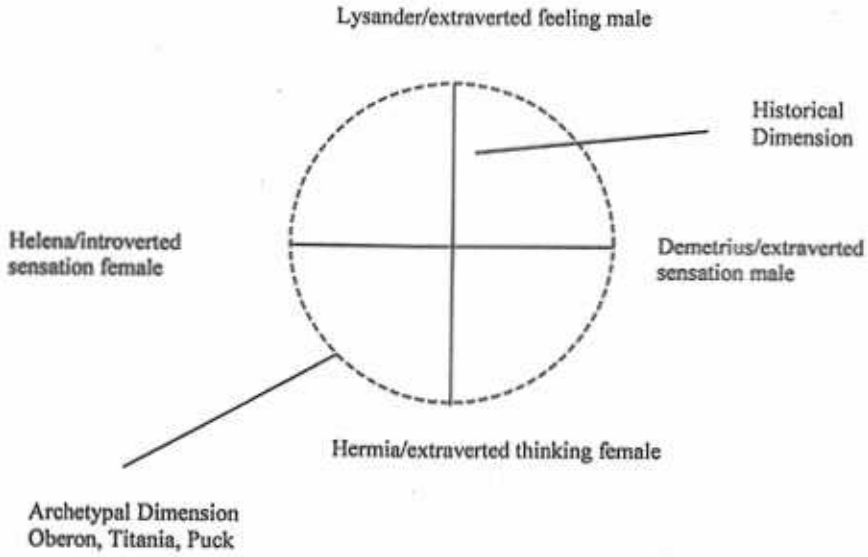


Figure 2.7

The dotted circle represents the archetypal dimension, psychic potentials, symbolized by the Fairy King, Oberon, Fairy Queen, Titania, and Puck, Oberon's agent. These psychic potentials actualize into the youngsters for development as unique individuals of opposite psychological attitudes and functions called the historical dimension suggested by the cross.[87] Lysander and Hermia, placed at the ends of the vertical axis, suggest their marriage as a union of an extraverted feeling type and an extraverted thinking type. Their attitude and functions are balanced by those of Demetrius and Helena placed at the ends of the horizontal axis. On the whole, the development of the young lovers as adults gives us one side of the picture, explained above as the summarizing process. Theseus and Hippolyta give us the other side of the picture, analyzed in the next chapter as re-summarizing one.

The youngsters' situation provides us a context to experience the process of psychological maturation/summerization (from summer) through the turmoil and tribulations under the influence of projection-making, in a way, extraverting the psychic energies. The psychological "pumping," which they feel as if coming from the "outside," arises from "within," i.e., the archetypal patterns in the psyche. The psychological turmoil is a necessary part of regulating our psychic energy in such a way as to prepare for accepting our differences as self and other; male/female; father/daughter; and mother/son. It is the responsibility of mature adults, administrators, teachers, parents, that they should play the role of a competent "therapist," not that of a "rapist," while dealing with youthful figures. We should know, nay, feel their problems as if they are our past "selves," otherwise they lose their paths in the "forest" as in *Dream* if we adopt Theseus-like attitude toward them.

Notes

[1] The themes and motifs we usually find in myths and fairy tales recur in films. For details, see Steven A. Galipeau, *The Journey of Luke Skywalker: An Analysis of Modern Myth and Symbol* (LaSalle, IL: Open Court Pub, 2001; Christopher Hauke & Ian Alister, *Jung & Film: Post Jungian Takes on the Moving Image* (New York: Brunner, 2001); Mary S. Henderson, *Star Wars: The Magic of Myth* (New York: Bantam Books, 1997); John W. Hesley and Jan G. Hesley, *Rent Two Films and Let's Talk in the Morning: Using Popular Movies in Psychotherapy* (New York: John Wiley & Sons, 1998); Geoffrey Michael Hill, *Illuminating Shadows: The Mythic Power of Film* (Boston: Shambhala, 1992); Luke Hockley, *Cinematic Projections: The Analytical Psychology of C.G. Jung and Film Theory* (Luton, The Netherlands: University of Luton Press, 2001); Mary Ann Horenstein, et al. *Reel Life/Real Life: A Video Guide for Personal Discovery* (Kendall Park, NJ: Fourth Write Press, 1994); Gary Solomon, *Reel Therapy: How Movies Inspire You to Overcome Life's Problems* (New York: Lebhar-Friedman Books, 2001); Stuart Voytilla, *Myth and the Movies: Discovering the Mythic Structure of 50 Unforgettable Films* (Studio City, CA: Michael Wiese Productions, 1999); Kenevan, Phyllis Berdt, *Paths of Individuation in Literature and Film: a Jungian Approach* (Lanham, MD: Lexington Books, 1999); Roy Huss, *The Mindscapes of Art: Dimensions of the Psyche in Fiction, Drama, and Film* (Rutherford, NJ: Fairleigh Dickinson University Press, 1986); James F. Iaccino, *Psychological Reflections on Cinematic Terror: Jungian Archetypes in Horror Films* (Westport, CT: Praeger,1994); James F. Iaccino, *Jungian Reflections Within the Cinema: a Psychological Analysis of Sci-fi and Fantasy Archetypes* (Westport, CT: Praeger, 1998); Barry Beck, *Ancient Archetypes and Modern Manifestations-- The Goddess,*aceesed on 20-1-2008 from <http://pandc.ca/index.php?page=home >(1999).

[2] William Shakespeare, *A Midsummer Night's Dream*, (ed.), Harold F. Brooks, gen. eds. Richard Proudfoot, Ann Thompson, and David Scott Kastan, The Arden Shakespeare (London: Methuen, 1979). Henceforth the play is referred to as, "Dream." All subsequent references are to this edition, and are parenthetically incorporated in the work with act, scene and line numbers respectively.

[3] From symbolic point of view, the expression "hot ice" relates to the themes we have been studying in this work. Theseus' problem is that he pays no attention to the symbolic dimension because of his practical approach to life. A symbol has always two sides for joining together two haves of a given situation. R. Edinger explains the history of the word "symbol" in a similar fashion. He says:

> In original Greek usage, symbols referred to the two halves of an object, such as a stick or a coin, which two parties broke between them as a pledge and to prove later the identity of the presenter of one part to the holder of the other....This corresponds to our understanding of the psychological function of a symbol. The symbol leads us to the missing part of the whole man. It relates to our original totality. It heals our split, our alienation from life (p. 66).

Edward R. Edinger, "Symbols: the Meaning of Life," *Spring* (Annual1962): pp. 45-66. A fundamental aspect of the Jungian model is the symbolic dimension of the human psyche in contrast to what is real, literal, known and historical. The symbolic dimension relates to what we generally define as imaginative, metaphorical, the unknown and mysterious. For details see *The Symbolic Life, CW* 18 (New York: Princeton University

Press, 1954), pp. 307-310; Edward C. Whitmont, "Symbolic Meaning," *The Symbolic Quest* (New Jersey: Princeton University Press, 1990), pp. 15-35.

[4] Ice is the solid form of water caused by low temperature. Ice turns into water if the temperature is raised. Thus ice and heat are connected in a meaningful way, two aspects of the same phenomenon, one solid and the other fluid, having the immediate potential for transformation from one state into another. There is no ice without water, and there is no water without heat. Consequently, ice and heat complement each other even in the biosphere. In a heated position, the particles of water move in a chaotic way, rising up to atmosphere to form clouds but to make snowing possible at higher altitudes. Layers of snow change into glaciers, in turn, which feed the streams and rivers around us. The rivers drain into seas and oceans to repeat the process. The solid, fluid and gaseous forms of water owe the changes to the solar heat. From a Jungian perspective, our psychological development is also a process of changes and transformations, especially that of uniting opposites for maturation. In this regard, Jung extensively refers to alchemical symbolism which revolves around the core of fire/water and air/earth. In alchemical symbolism, fire (the heating agent) and water (the cooling agent) are replaced by sulphur and mercury, representing the two types of energies in the psyche. As Miller says:

> Sulphur is the masculine principle, Mercury the female. Sulphur and Mercury are also equivalent to Sol and Luna—sulphur, being fiery and active, represents the sun, while mercury, being liquid and passive is the moon. Thus the idea arose that sulphur may be identified with gold or treated as the Prime Matter of Sol, of the solar gold-making. In Islamic theory, mercury and sulphur are the parents of metals. According to this theory, mercury is generally regarded as cold and moist, being the liquid component of metals, while sulphur is hot and dry, being the solid material component (Miller website).

Jack Haas thinks that transformation lies in the centre of alchemical symbolism as postulated by Jung. The writer is of the view:

> It is a cross-cultural phenomenon which has been practiced in various forms by ancient Egyptians, Greeks, Romans, Christian Europeans, and the Islamic, Hindu, and Taoist faiths. All of these use symbols to depict a process of transformation, whether this process is thought to occur inside (introverted) or outside (extroverted) of the human body (Haas website, emphasis mine).

Also see C. G. Jung, *The Psychology of Transference*, *CW* 16 (New York: Princeton University Press, 1954), pp. 135-136; Jung, *Psychology and Alchemy*, *CW* 12; Jung, *Alchemical Studies*, *CW* 13; Edward F. Edinger, *Anatomy of the Psyche*: *Alchemical Symbolism in Psychotherapy* (La Salle, IL; Open Court Publishing Co., 1985); Mircea Eliade, *The Forge and the Crucible* (New York: Harper & Row, 1956); Johnes Ruta, *The Stages of the Alchemical Process*, accessed on 1-1-2008 from http://www.azothgallery.com> (nd).

[5] It is the heat of summer that ripens our crops and fruits in the physical environment, and its symbolic heat as youthful fantasies plays its vital role in making us mature and responsible. There are studies acknowledging the positive role of "crushes". For example, Furman and Wehner says:

> Even before the time of Shakespeare, playwrights and poets wrote of adolescent love. Today many of us can still remember the name of our first boyfriend or girlfriend. Although we may no more feel that these early romantic relationships were merely crushes, they were central in our social lives and emotional experiences as adolescents (p. 1).

Wyndol Furman and Elizabeth A. Wehner, "Romantic Views: Toward A Theory of Adolescent Romantic relationship," *Relationships During Adolescence*, vol. 6, (eds.), R. Montimayor, G. R. Adams, and G. Gullota (Thousand Oaks: Sage Publications, 1993), pp. 168-195.

[6]The root of fantasy is our image-making faculty. Jung and Jungians acknowledge the positive role of fantasies in our lives. For example, Hillman quotes Jung, "The psyche creates reality everyday. The only expression I can use for this activity is fantasy" (*Re-Visioning Psychology*, p. 23). In the same context, Hillman says:

> Because our psychic life is images, image-making is a via regia, a royal road to soul-making. The making of soul-stuff calls for dreaming, fantasying, imagining. To live psychologically means to imagine things; to be in touch with soul means to live in sensuous connection with fantasy. To be in soul is to experience the fantasy in all realities and the basic reality of fantasy (p. 23).

James Hillman, *Re-Visioning Psychology* (New York: Harper-Perennial, 1992). During youth, I think, the fantastic side of our psyche becomes super-active for making "sensuous connection with fantasy."

[7] von Franz says that when a ruling idea or attitude [in our case the law of Athens] becomes too old to accommodate new things, it turns into its opposite in the next phase with the germs for a new idea or attitude to replace the old one.

[8] It is interesting to note that Jung views Trinity as masculine in character for having three figures in it (*Basic Writings*, p. 544). Theseus' decision to send Hermia to a nunnery points to the lack of the fourth principle in the given culture. Jung associates the fourth principle with the evil, the feminine and body.
C. G. Jung, *The Basic Writings of C.G. Jung*, (ed.), Violet Staub Delaszlo (New York: Modern Library 1977). Also see Mattoon, *Jungian Psychology in Perspective* (201-202).

[9] Here we should imagine the amount of energy required for turning back the earth from its rotation around the sun. From this imaginative exercise we may guess the symbolic energy tapped in the seasonal chaos.

[10] Justine and Mark draw our attention to the symbolic uses of winter. They say:

> Many in the community might say that they find in winter a goddess. But there are two different things here. It's one thing to see a divine power in winter when you're actually up to your knees in snow. It's another to try and conceive of and connect to winter as a deity on an August afternoon. Metaphor inevitably begins to slither in. People can be wintry. Someone can be 'in the winter of their years.' The lion in winter, Old Hiems, Jack Frost. As soon as we start imagining winter as old, personification is creeping in. Archetypal associations of endings, darkness, death, cluster round. A natural force is being swathed in archetypal imagery, and a god of nature shifts imperceptibly into being a god of culture, who can embody not just winter, but how we feel about winter (Justine and Mark website).

[11] A basic Jungian principle says that a psychological situation always turns into its opposite for maintaining the psychic equilibrium. As he says:

> Old Heraclitus, who was indeed a very great sage, discovered the most marvellous of all psychological laws: the regulative function of opposites. He called it enantiodromia, a running contrariwise, by which he meant that sooner or later everything runs into its opposite (*Two Essays*, *CW* 7, p. 72).

[12] The process of individuation is usually explained in three ways: the development of attitudes and functions; making archetypal contents conscious and

alchemical process. Here my focus is on the second type to conclude with the first one with references to alchemical symbolism where necessary. For details see Mary Ann Mattoon, *Jungian Psychology In Perspective* (New York: The Free Press, 1981), pp. 186-189.

[13] The image of "summer" in the title, evoking heat, is in the background. The transformative heat of the summer is responsible for bringing in productive changes in the natural world. That is why many human traditions, especially in colder regions, have their roots in the same phenomenon. For details, see Mike Nichols, *The Midsummer*, retrieved on 30-12-2007 from http://www.geocities.com/Athens/Forum/7280/midsumr.html. (nd); Po Tidholm, *Midsummer*, accessed on 30-12-2007 from http://www.sweden.se/templates/cs/CommonPage11366.aspx (nd).
The symbolic energy still attracts writers to use it as a metaphor in their works. For example, see Susan Lewis, Summer Madness (London: Heinemann, 1994); Janet Lambert, *Summer Madness* (New York, Dutton, 1962); Carole Mortimer, *Trust in Summer Madness* (New York: Harlequin, 1984, 1983).

[14] For example, Jung says:

> An account of the unicorn in Persian tradition, taken from the Bundahish (ChXIX), is presented. In it, the Persian monster described is a cosmological being whose nature is based on the number three; it is compared to the personifications of the prima materia in Arabic alchemy. References to the ass and the tree, also found in Arabic alchemy, are noted. The tree's peculiar power to change into any animal shape is also attributed to Mercurius versipellis (*Psychology and Alchemy*, *CW* 12, p. 256).

[15] From symbolic point of view, the image of "fire" relates to the "burning process" of a masculine persona before it adjusts itself to the world outside. For example, Jung says, "the relation with the anima is again a test of courage, an ordeal by fire for the spiritual and moral forces of man" (Basic Writings 325, emphasis mine). Love as fire is a universal motif, pointing to archetypal origin. For reference to Shakespeare, see Jill Line, *Shakespeare and the Fire of love* (London: Shepherd-Walwyn, 2004). For general details, see Richard Rolle, *The Fire of Love and the Mending of Life* (Grand Rapids, Michigan: Christian Classics Ethereal Library, 1993). Thompson and Pollock employ the motif to sensitize our perception to the issue of global warming. See Frank Thompson and David Pollock, *The Iceberg and the Fire of Love: A Call to Ecological and Social Compassion* (Toronto, Ont., Canada: Anglican Book Centre, 1992).

[16] Animal symbolism has a vital role to play in Jungian psychology. For details, see Barbara Hannah, *The Archetypal Symbolism of Animals: Lectures given at the C.G. Jung Institute, 1954–1958*, (ed.), Emmanual Kennedy-Xipolitas (Wilmette, IL: Chiron Publications, 2006); Joseph Campbell, *The Way of the Animal Powers* (New York: Harper and Row, 1984); Elizabeth Caspari, *Animal Life in Nature, Myth and Dreams* (New York: Chiron Publications, 2003); Jutta von Buchholtz, *Animals and the Psyche*, retrieved on 11-2-2008 from < http://www.jungatlanta.com (2000).

[17] The anima archetype, like other archetypes, appears in diverse forms, sometimes triad as the Fates in Greek mythology. Neumann says:

> As a power of inspiration she may appear singly, in the triad with which we are familiar, or in indeterminate plural. The Graces, nymphs, wood sprites, Muses, Fates, and innumerable corresponding figures are the singing, dancing, and prophetic forces of this inspired and inspiring woman to whom, in time of need, the male, farther removed as he is from the origin, appeals for wisdom. And over and over again we find this

mantic woman connected with the symbols of caldron and cave, of night and moon *(The Great Mother,* p. 296).

[18] The contention between Oberon (Fairy King) and Titania (fairy Queen) in the play is over the changeling. However, from a Jungian perspective, as expounded by Neumann, the situation corresponds with the movement of a child from a matriarchal phase to the patriarchal phase of development, a process designed by nature for us. For details, see Erich Neumann, *The Child: Structure and Dynamics of the Nascent Personality* (New York: Putnam, 1973). Here I quote Mattoon to clarify Neumann's theory of infantile development. She says:

> Neumann hypothesized, however, that this new stage, which he called the patriarchal stage, begins when the child emerges from the primal relationship in which the mother archetype is dominant to literal and symbolic weaning when the father archetype becomes dominant. The shift is marked by increasing independence and by growing awareness of the world out side the family (*Jungian Psychology in Perspective*, p. 170).

[19] As such, Titania corresponds with her counterparts in all mythological stories, fairy tales, legends, fantasies and dreams. For details see Erich Neumann, *The Great Mother: An Analysis of the Archetype* (New York: Routledge & Kegan Paul, 1955); Sibylle Birkhauser-Oeri, *The Mother: Archetypal Image in Fairy Tales* (Toronto: Inner City Books, 1988). In this regard, Hughes leads us to the importance of fairy tales in Jungian psychology. The writer says:

> Fairy tales are inextricably linked to the work of Carl Jung. The "collective unconscious" that lies at the core of his work, and which he believed is shared by all human beings, is revealed through archetypes, forms and symbols found in ample evidence in fairy tales. Some Jungians argue that one reason fairy tales appeal to children is that they are in a stage of their development only slightly removed from deeper layers of the collective unconscious. Jungian therapists study fairy tales to help analyze the dreams of their patients. Jung's disciples have gone on to interpret fairy tales as lives in miniature, suggesting, for example, that each character within a tale may represent an aspect of personality (Hughes Website).

[20] In the same context, Jung says:

> While the appearance of the child as a unity is felt to represent a potential synthesis of the personality, the appearance of the child may be in the form of a god or hero, with the miraculous birth and early adversities common to both. The child god is seen as a symbol of the un-integrated unconscious; the child hero, combining human and supernatural qualities, is considered a symbol of the potential for individuation. The typical fates of the child figures are interpreted as symbols of psychic events which occur during the entelechy (genesis) of the self as the psyche struggles toward wholeness (*The Archetypes and the Collective Unconscious, CW* 9. I, p. 165).

[21] The development of a child through different stages can be read as an extraversion, symbolizing the outward flow of psychic energy. Jung seems to posit that the first half of life is a kind of extraversion, formation of identities as individual entities. Jung describes the situation in a metaphorical way, through solar symbolism. He says:

> Our life is like the course of the sun. In the morning it gains in the strength until it reaches the zenith-heat of high-noon. Then comes the enantiodromia: the steady forward movement no longer denotes an increase, but a decrease, in strength. Thus our task in handling a young

> person is different from the task of handling an older person. In the former case, it is enough to clear away all the obstacles that hinder expansion and ascent; in the latter, we must nurture everything that assists in the descent (*Two Essays*, *CW* 7, p. 74).

In myths the truth is conveyed through heroic journeys and adventures, and in societies, through the initiation rites/rites of passage in different ways. The details are highly debatable in Jungian circles. See, for example, Mattoon, "Human Development from Birth to Old Age," *Jungian Psychology in Perspective* (pp. 165-177).

[22] Hillman focuses on "spirit" as masculine energy and "soul" as feminine one. The writer also relates "word" and "action" to the "spirit" and "meaning" and "fantasy" to the soul. For details see James Hillman, *Re-Visioning Psychology* (New York: Harper-Perennial, 1992), pp. 65-70.

[23] The two opposite but complementary aspects of the psyche are also expressed through lunar (feminine) and solar (masculine) imagery: For example, Jung says:

> In the metaphorical descriptions of the alchemists, Luna is primarily a reflection of a man's unconscious femininity, but she is also a principle of the feminine psyche in the sense that Sol is the principle of a male psyche. For purely psychological reasons, it is suggested that the name Logos equate the masculine consciousness characterized by discrimination, judgment and insight; and Eros the feminine consciousness, with the ability to relate. The common occurrence of a psychically predominant contra-sexuality is seen as the chief psychological source for the alchemical concept of the hermaphrodite. Consciousness is seen as influenced by lunar anima in a man and solar animus in a woman (*Mysterium Coniunctionis*, *CW* 14, p. 173).

Jung, *Mysterium Coniuctionis*, *CW* 14 (Princeton: Princeton University Press, 1956).

[24] The theme relates to the stories found in creation myths found all over the world. The creation myths found in the Bible and the Quran, excluding certain structural details, deal with the same theme, the expulsion of Adam from Eden. The scriptural stories do not tell historical realities but psychological truths experienced by humans during their growth from infancy to maturity and responsibility. New researches tend to validate Jung's concept of the archetype even at prenatal stage of development in the mother's womb. For example, Kohler says:

> A wonderful example is the activation which happens a few hours after conception. The zygote, which has already divided several times, "learns," i.e., receives a chemical signal from the mother that tells it that it is situated in the fallopian tube. This signal activates a certain gene in the zygote to produce and release a hormone into the fallopian tube and the mother's body saying, in substance: "Hey Mom, I am here, please get ready to receive me in your womb and prepare to support my growth for the next nine months." It is, so to speak, the first incarnation of the mother archetype, where the archetype is the genetically available pattern of communication between mother and child and child and mother, i.e. a very old typical pattern in the human race; and the incarnation is the two signals passing from the mother's fallopian tube to the embryo and then the hormonal signal from the embryo to the mother (Kohler website).

Rainer Maria Kohler, *Archetypes and Complexes in the Womb*, accessed on 9-3-2007 from <http://www.cgjungpage.org/archetypes> (Friday, 27 July 2007). Also see Edward F. Edinger, *The Bible and the Psyche: Individuation Symbolism in the Old Testament* (Toronto: Inter City Books, 1986); Wayne G. Rollins and D. Andrew Kille, *Psychological Insight into the Bible: Texts and Readings* (Grand Rapids, Mich.: Erdmann, 2007); Gerry

Anne Lenhart, *A Developmental Hypothesis Based on the Order of Jung's Psychological Functions*, PhD Dissertation, accessed on 10-2-2008 from <http://www.sulcus.berkley.edu/FLM/Resume.htm> (1996).

[25] For example, Jung says:

> In the child, consciousness rises out of the depths of unconscious psychic life, at first like separate islands, which gradually unite to form a "continent," a continuous landmass of consciousness. Progressive mental development means, in effect, extension of consciousness. With the rise of a continuous consciousness, and not before, psychological relationship becomes possible. So far as we know, consciousness is always ego-consciousness. In order to be conscious of myself, I must be able to distinguish myself from others. Relationship can only take place where this distinction exists. But although the distinction may be made in a general way, normally it is incomplete, because large areas of psychic life still remain unconscious. As no distinction can be made with regard to unconscious contents, on this terrain no relationship can be established; here there still reigns the original unconscious condition of the ego's primitive identity with others, in other words a complete absence of relationship ("Marriage as a Psychological Relationship," *The Development of Personality*, *CW* 17, p. 81).

Jung, "Marriage as a Psychological Relationship," *The Development of Personality*, *CW* 17 (Princeton: Princeton University Press, 1954).

[26] In a way, Oberon and Titania, as masculine and feminine archetypal images, can be read as Adam and Eve in the three major religious traditions of the world—Judaism, Christianity, and Islam. Jung also reads the same archetypal images as complementary opposites. He says:

> The mythico-religious figures of Adam and Eve are seen as alchemical symbols expressing the relationship of opposites. Adam is seen as the arcane, transformative substance, the prima materia. The importance of the transformational process is illustrated by the multitude of symbols of the bath as rebirth, all symbolic material dealing with the bath, baptism, submersion, and drowning are included in this representation of the unconscious process of rebirth of the self. It is felt that the reason the figure of Adam is associated with this primordial material is that he was made out of clay, viewed by alchemists as the prima materia; this substance was regarded as a piece of the original massa confusa, primordial but capable of organization and transformation. As the ordering of the universe is symbolized as a unity of the four elements, so Adam is found to represent the compositio elementorum throughout religious literature; he is seen as composed of the four corners of the earth, and the four colors and elements are part of him. Psychologically, Adam's quaternary nature corresponds to the four functions of consciousness, two of them perceptive/irrational, and two discriminative/rational. He represents the total and unified psyche. The importance of these early representations for the interpretation of dreams is stressed (*Mysterium Coniunctionis*, *CW* 14, p. 382).

[27] The mother archetype appears in myriad forms. As Jung says:

> Mother archetype, has almost infinite variety of aspects, a nurse, governess or a remote ancestress...[it is] related to things arousing devotion or feelings of awe, for example, Church, Paradise, university, city, or country, heaven, earth, the woods, the sea, any still waters, the

> underworld, and the moon, can be mother-symbols. The archetype is often associated with things and places standing for fertility and fruitfulness; the cornucopia, a ploughed field, a garden. It can be attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus (*Basic Writings*, p. 345).

Also see Hefner, *The Mother*, retrieved on 29-12-2007 from<http://www.themystica.com/mystica/arcticles.htm> (nd).

[28] See Marie-Louise von Franz, *Problems of the Feminine in Fairy Tale* (New York: Spring Publications, 1972). Von Franz reads the characters of fairy tales as archetypal models for women with selective references to the anima in man. Jungian studies and readings, though differing in details and stages of analysis, propose that man and woman should develop from opposing archetypal potentials. The essence of masculine psychology tends be based upon differentiation and detachment and that of woman upon establishing relations. For details see Robert Grinnell, *Alchemy in a Modern Woman: A Study in the Contra-sexual Archetype* (Dallas, Spring Publications, 1989); Irene Claremont de Castillejo, *Knowing Woman: A Feminine Psychology* (London: Hodder & Stoughton, 1973); Robert A. Johnson, *He: Understanding Masculine Psychology* (New York: Perennial Library/Harper & Row, 1977); John A. Sanford, The *Invisible Partners: How the Male and Female in Each of Us Affects Our Relationships* (New York and Ramsey, N.J.: Paulist Press, 1980); Nor Hall, *The Moon and the Virgin: Reflections on the Archetypal Feminine* (New York: Harper & Row, 1980); Sylvia Brinton Perera, *Descent to the Goddess: A Way of Initiation for Women* (Toronto: Inner City Books, 1981); Arthur Colman and Libby Colman, *The Father: Mythology and Changing Roles* (Englewood Cliffs, N.J.: Spectrum Book/Prentice Hall, 1981); Christine Downing, *The Goddess: Mythological Images of the Feminine* (New York: Crossroad Publishing Co., 1981); Ann Belford Ulanov, *Receiving Woman: Studies in the Psychology and Theology of the Feminine* (Philadelphia: Westminster Press, 1981); Helen M. Luke, Woman, Earth, and Spirit: The Feminine in Symbol and Myth (New York: Crossroad Publishing Co., 1981); Edward C. Whitmont, *Return of the Goddess* (New York: Crossroad Publishing Co., 1982); Ted W. Guzie and Noreen Monroe Guzie, *About Men and Women: How Your "Great Story" Shapes Your Destiny* (New York and Mahwah, N.J.: Paulist Press, 1986); Jean Shinoda Bolen, *Goddesses in Everywoman: A New Psychology of Woman* (San Francisco: Harper & Row, 1985); Louise Mahdi, Steven Foster, and Meredith Little, (eds.), *Betwixt and Between: Patterns of Masculine and Feminine Initiation* (LaSalle, Ill: Open Court Publishing Co., 1987); Jean Shinoda Bolen, *Gods in Everyman: A New Psychology of Men's Lives and Loves* (San Francisco: Harper & Row, 1989); Barbara Koltuv, *Weaving Woman: Essays in Feminine Psychology from the Notebooks of a Jungian Analyst* (York Beach, Maine: Nicolas-Hays, 1990); Claire Douglas, *The Woman in the Mirror: Analytical Psychology and the Feminine* (Boston: Sigo Press, 1990); Connie Zweig, *To Be a Woman: The Birth of the Conscious Feminine* (Los Angeles: Jeremy P. Tarcher, 1990).

[29] In Shakespeare's passage, the picture of "snake throwing off its skin," a biological process, is loaded with transformative energy from symbolic point of view. See for details Erich Neumann, *Amor and Psyche* (New York: Princeton University Press, 1956), pp. 70-71.

[30] Mermaid is a symbolic variant of the Sirens traditionally associated with alluring seafarers into the sea. Jung says:

> The nature, characteristics and psychological significance of Melusina are presented. Melusina is in the same category as the nymphs and sirens who dwell in the "Nymphidida." Melusines, on the other hand, dwell in the

blood. These fabulous nymph-like, sexless creatures belonged to the watery realm, were paradisiacal creatures with no genitals, who after Adam and Eve's Fall went on living in the human blood in their paradisiacal state. Melusina can be interpreted as a spirit, an anima figure, whose birthplace was the unconscious (*Alchemical Studies*, *CW* 13, p. 142).

[31] See Nancy R. Fenn, When Anima meets Animus, accessed on 24-1-2008 from <http://www.bemmyastrologer.com/anima_meets_animus.html> (nd).

[32] Neumann reads the situation as "dark ecstasy" on the part of females for their psych-sexual development (*Amor and Psyche*, pp.70-71). Erich Neumann, *Amor and Psyche: The Psychic Development of the Feminine* (New York: Princeton University Press, 1956).

[33] Asimov emphatically states that the line "fair vestal enthroned by the vest" refers to Queen Elizabeth I (33). However, this topical interpretation can neither be fitted into the archetypal schema of the passage nor into the content of the play as a whole. From a Jungian perspective, the image of "fair vestal enthroned by the west" symbolizes the romantic aspect of the anima-projection arising from the unconscious, suggested by the west. In this regard, the term, "vestal," as described by Asimov, is highly informative from archetypal point of view. He says:

> Vesta was the Roman goddess of the hearth; that is, of the household fire. The six priestesses in her service had, as their chief duty, the guarding of a sacred flame which must never be allowed to go out.... The priestesses were required to be virgins and to maintain absolute chastity on pain of torture and death.... The term "vestal" has come to be synonymous with "virgin" in the English language because of them (p. 33).

Isaac Asimov, *Asimov's Guide to Shakespeare* (New York: Avenue Books, 1978).

[34] From symbolic perspective, the moon in its Diana-aspect, symbolizes virginity, what Theseus calls "Diana's altar" (I. i. 89). The phase of virginity relates to the young females/daughters before they become mothers, symbolized by the earth and its productivity. That is why Theseus calls the moon "fruitless" (I. ii. 73). Thus Oberon's flight between the moon and the earth suggests the liminal phase of development between daughterhood and motherhood.

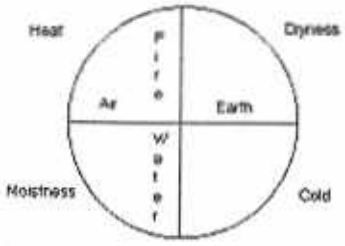
[35] Heat is a form of energy, symbolized by "fire"– one of the four fundamental symbols in alchemy. In alchemy, "fire" is the complementary opposite of "water," as "air" that of "earth." In turn, the symbols of "fire" and "air" are thought to be masculine energies, associated with the conscious personality of man and the unconscious of woman. McLean says:

> Sulphur [fire/heat] is the masculine principle, Mercury [fluid]the female. Sulphur and Mercury are also equivalent to Sol and Luna - sulphur, being fiery and active, represents the sun, while mercury, being liquid and passive is the moon. Thus the idea arose that sulphur may be identified with gold or treated as the Prime Matter of Sol, of the solar gold-making. In Islamic theory, mercury and sulphur are the parents of metals. According to this theory, mercury is generally regarded as cold and moist, being the liquid component of metals, while sulphur is hot and dry, being the solid material component (McLean website).

Benner's explanation clarifies the interconnectedness of the symbols. He says:

> They taught that there are four natural qualities as well as four elements. They arise from the interaction of the four elements. Fire and earth interrelate to form dryness. Earth and water interact as coldness. Water and air interact as humidity. And Air and fire interact to produce heat.

They diagramed them as follows. Note that they are arranged as



opposites.

The basic process involves three materials: Sulphur, Mercury and Lead or sometimes, Salt. Sulphur symbolizes fire, spirit, the sun, masculine, the creative principle, and the intellect, and is represented by the color red. Mercury symbolizes water, the moon, feminine, the nurturing or love principle and the heart, and is represented by the colour white (Benner website).

Similarly, the images of "arrow" and "flower," being suggestive of power, movement, and masculinity, and of beauty, rest and femininity respectively, is symbolically linked t to the concept of contra-sexual complementary opposites --the anima and animus -- grounded in the centuries-old traditions of humanity, evolving from the time immemorial.

For example, Gupta says:

> The notion of two interacting, opposing, yet complementary metaphysical principles, one feminine, the other masculine, is very ancient in human thought. Inspired perhaps by the obvious biological duality of the species, the ontological description of femininity and masculinity appears quite early in the religious and philosophical assumptions of many disparate cultures: Father Heaven and Mother Earth among the North American Indians, Śiva and Śakti in tantrism, Zeus and Demeter in Homeric Greece, Izanagi and Izanami in Japan, Thunder-lightning and Mother Earth in Hittite Turkey. Whenever and wherever a philosophic dualism is enshrined, whether among the native American Indians, in classical Choudynasty China, among the aborigines of Australia, or throughout the magico-religious traditions of Southeast Asia, the association of two competing but reciprocal powers with masculine and feminine traits is as commonplace as it is perhaps inevitable. Thus, for example, in the Tao Te Ching, yang is characterized as the life-breath of heaven, while yin, its polar opposite, is the vital energy or "life breath" of the earth. The former metaphorically is strong and associated with light; the latter is weak and dark. Yang is the masculine perceiver, yin is the female principle, passive receiver of the masculine yang (p. 71, emphasis original).

Bina Gupta, *Sexual Archetypes: East and West* (New York: Paragon Press, 1987). Also see Esther Veltheim and John Veltheim, *Anima/Animus: The Dynamics of Ego*, retrieved on 1-1-2008 <http://www.parama.com (2000); James Harvey Stout, *Anima and Animus* <http://www.james-harvey-stout.com > (nd).

[36] Solar light plays its vital role in the blossoming process of a flower, as the unconscious masculine energy in woman moves them to their maturity. In Shakespeare's passage, the arrow with its straight movement suggests the masculine "rays" acting upon the feminine persona. In Persian and Urdu poetry, there is a motif of blossoming of the flower with the touch of the morning-breeze, a symbolic variant of the arrow. Neumann says:

> Female psychological development may be compared to plants with the virgin as the flower and the mother as the fruit, one being transformed

into the other. The maiden and mother identify with each other, as Persephone's resurrection symbolizes her finding by Demeter. In any group of women, the old may identify with Demeter the Mother and the young with Persephone the Maiden (*The Great Mother,* p. 309).

Erich Neumann, *The Great Mother: An Analysis of the Archetype* (New York: Routledge & Kegan Paul, 1955).

[37] Purple is a shade of red, suggesting the menstrual blood, the entry point into womanhood. According to Neumann, the experience of menses in a woman is of more lasting consequences than the nocturnal emission in a male. For example, he says:

> The transformation mysteries of the woman are primarily blood-transformation mysteries that lead her to the experience of her own creativity and produce a numinous impression on the man. This phenomenon has its roots in psychobiological development. The transformation from girl to woman is far more accentuated than the corresponding development from boy to man. Menstruation, the first transformation mystery in woman, is in every respect a more important incident than the first emission of sperm in the male. The latter is seldom remembered, while the beginning of menstruation is everywhere rightly regarded as a fateful moment in the life of a woman (*Great Mother,* p. 31).

[38] From example, Ryce-Menuhin says:

> The yang principle is characterized as energetic, dynamic and assertive; its attributes are heat and light (symbolized by the sun and its rays); its realms are heaven and the spirit; in its phallic, penetrating aspect it arouses, fructifies and creates; in its aggressive form it combats and destroys; its orientation is essentially centrifugal, out-going, extraverted; it is positive and impulsive, but also disciplined and ascetic (p. 208).

Joel Ryce-Menuhin, *Jung and the Monotheisms: Judaism, Christianity, and Islam* (New York: Routledge, 1994).

[39] In this regard, Joan Relke's explanation is self-explanatory if we read Cupid as Eros and Puck as magician. The writer says:

> Eros, the power of conjunction, an agent or alter-ego of the Magician, brings about the sacred marriage of the opposites. Here we see the Sun and Moon, representing the masculine and feminine unconscious, greeting each other, stripped of all deception. This is not a conscious decision, for Eros pierces the unconscious of both the man and the woman, so that each is compelled to acknowledge the other. In this way all the opposites are unified: male and female, conscious and unconscious, thought and feeling, intuition and sensation (Relke website).

Levit says:

> When a man's anima is projected onto a certain woman, or man, the person is perceived as possessing the traits of his anima. The perceived presence of these anima traits in the woman causes the man to fall in love with her with complete certainty that "she is the one"—the ideal woman he has been looking and longing for (p. 493).

B.D. Levit, "The Development of Ego Defences in Adolescence," *Journal of Youth and Adolescence* 22, 5 (1993): pp. 493-550.

[40] A Jungian writer, Malach, describes the situation in the following way:

> When a man meets a woman who reminds him in some significant way of his anima, his response is immediate and powerful. He projects onto her his unconscious image and then he no longer sees the real woman, the

way she is, but only his projection. If, as is often the case, this man reminds the woman in some significant way of her animus, she too projects onto him her unconscious image. This mutual projection is experienced by both of them as falling in love (p. 179).

Ayala Malach, *Falling in Love: Why We Choose the Lovers We Choose* (New York: Routledge, 2000).

[41] Interestingly, Bedington-Behrens describes the effect of Cupid's arrow using the analogy of magic. He says:

> When Cupid's little arrow first flies home, we are reminded of certain great spiritual truths. The first is that nothing needs changing and that everything is perfect the way it is - at this stage, we love our beloved quite unconditionally; secondly, our egoic boundaries of limited and separate self-perception, begin dissolving. The result is that our perceptions of ourselves and our world become temporary transformed. Something 'bigger than us' carries us along; we are under a magic spell! (Bedington-Behrens website).

Haule also describes the "spell" of love during puberty under archetypal influence, and says:

> Sometimes we seem to find "archetypes" outside ourselves as fascinating objects and people, but even so, something inside us enables our seeing them as fascinating. An archetype determines our perceptions and our behavior, and often without our awareness. Encountering puberty is a perfect example of archetypal experience. Every one of us "remembers" the same package of experiences our ancestors have been undergoing since time immemorial. When it has not yet happened, we are incapable of imagining it. But once it hits us, we can barely remember how things used to be. Falling deeply in love may be the most commonly accessible of such archetypal experiences forcibly to alter the attention of adults. We find that our awareness is radically transformed, the world imbued with a new light, our beloved elevated to quasi-divine status, and the two of us often impressed and embarrassed by such paranormal experiences as telepathy. Every time eros invades our life, the experience seems unique and unrepeatable—the first time it has occurred in the history of the world. And yet, it is as old as time. It is a typical human experience of great power and significance that can change our destiny over night (Haule website).

[42] Bloom's Freudian reading of Puck as a symbol of "over-valuation" has its thematic connection with Jung's theory of projection. He says:

> Free of love, Puck becomes an agent of the irrational element in love, its tendency to over-value the object, as Freud grimly phrased it. A man or woman who incarnates Puck is sexually very dangerous, because he or she is endlessly mobile, invariably capable of transforming object-libido back into ego-libido again. Puckish freedom is overwhelmingly attractive, but the blow it strikes you will cause it no pain. Falling in love with a Puck is rather like turning life into the game of hockey. Theseus, in the play's most famous speech, associates the lover with the poet and the lunatic in a perfectly Freudian conglomerate, since all forsake the reality principle, all assert the omnipotence of thought, and all thus yield themselves up to an ultimate narcissism. If Theseus is a Freudian, Bottom is not, but represents an older wisdom, the amiable sapience, mixed with silliness, of the all-too-natural man. Puck, quicksilver and uncaring,

> defines the limits of the human by being so far apart from the human (p. 5).

Harold Bloom, "Modern Critical Interpretations and A Midsummer Night's Dream," *William Shakespeare's A Midsummer Night's Dream* (New York: Chelsea House, 1987). And Carter says, "The use of Cupid and Psyche in *A Midsummer Night's Dream* is intimated in Puck's Cupid-like role, and the broader Neo-platonic contexts of the myth" (p.1). Sarah Carter, "From the Ridiculous to the Sublime: Ovidian and Neo-platonic Registers in *A Midsummer Night's Dream*," *Early Modern Literary Studies* 12,1 (May 2006): pp. 1-31.

[43] There are studies linking the changes in the characters with the "rites of passage" from sociological perspective. In these studies the focus is on the social aspect of the change, highlighting the external factors for executing the said change. See, for example, Edward Berry, "Separations," *Shakespeare's Comic Rites* (London: Cambridge University Press, 1984), pp. 33-49. In this context, the writer says:

> Shakespeare's rites of separation, then, translate into comic terms many of the traditional motifs of rites of passage. And they may reflect, or recreate in oblique forms, the actual experiences of separation that were so prominent a part of Elizabethan adolescence. To be cast upon a strange shore, to lose one's family, to be estranged from one's friends, to withdraw into a fantasy of love—all of these comic separations cut the individual loose from his social moorings and his past, "confounding" his identity (p. 49).

[44] See for the symbolic implications of such imagery Jung, Two Essays, *CW* 7, p. 16.

[45] See on the subject Erel Shalit, *The Complex: Path of Transformation from Archetype to Ego* (Toronto: Inner City Books, 2002). Jungians usually rationalize their argument through examples from physics and biology. Here I quote LaDage as an example. The writer says:

> Whether we accept the quantum theory of physics or the wave theory, this world is a dynamic energy system and "things" are in an ever-changing state of flux. I need not labor the fact that our physical senses only register in a limited band of frequencies. Beyond, or below the band of a given sense, that sense breaks down and registers the frequency as a "Thing": something solid, smooth, etc. So, if I "see" an angel with my inner vision or in a dream, I am not "seeing" a Being of that shape and form. The force field labeled "angel" is registered by my inner eye as having shape and form. Now the angel does have pattern. God geometrizes, of course! This is obvious. But when we consider the pattern, we are in the World of Briah, the prototypal world. So, with this all too brief consideration of archetypes as "centers and fields of force" let us try to keep from falling into the trap of thingifying, while we consider Jung's archetypes. An archetype functions as an instinct with its energy (libido) within Man's psyche. The libido, the Life, is "caught" within the archetype in the same way that atoms and atomic energy are "caught" within the pattern of a pencil. These atoms cannot escape and fly into space or dribble out all over the floor, as long as they are caught within the field (pattern) of "pencil," which only goes to show how potent is a mere idea! So while it is true that the Life Breath (libido) moves in and through all, once it becomes locked into some kind of form, it is difficult to disengage it! In the case of archetypes, only the Last Judgment will dissolve them. Not all of these instincts are functional in average man; that is, average man is not

> underworld, and the moon, can be mother-symbols. The archetype is often associated with things and places standing for fertility and fruitfulness; the cornucopia, a ploughed field, a garden. It can be attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus (*Basic Writings*, p. 345).

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[30] Mermaid is a symbolic variant of the Sirens traditionally associated with alluring seafarers into the sea. Jung says:

> The nature, characteristics and psychological significance of Melusina are presented. Melusina is in the same category as the nymphs and sirens who dwell in the "Nymphidida." Melusines, on the other hand, dwell in the

> aware of them. The whole purpose of psychic development is to awaken and come into control of these archetypes (instincts). Because they are instincts we see that they are autonomous, as Jung says. Just as autonomous as the instincts that we call the will to live, the sex instinct, hunger, etc., are the potential archetypes autonomous. If one of these potential archetypes suddenly becomes actual, we are powerless to act against its will! (LaDage website).

[46] See on the subject Richard Roberts, *From Eden to Eros: Origins of the Put Down of Women* (San Anselmo, Calif.: Vernal Equinox, 1985).

[47] The "changeling" has been a debatable issue among critics. See M. D. Faber, "Hermia's Dream: Royal Road to A Midsummer Night's Dream," *Literature and Psychology* 22 (1972): pp. 179-190; Donald C. Miller, "Titania and the Changeling." *English Studies* 22 (1940): pp. 66-70.In this regard, the Jungian approach seems to be convincing from psychological point of view. The process of ego-formation involves separation and differentiation on many levels for individuation in the first half of life. It is a kind of psychological weaning involving loss, suffering, and trauma before things are finally settled through the symbol of marriage, suggesting assimilation of opposites both at inter-psychic and intra-psychic levels. For example, Whitmont says:

> There is no consciousness without discrimination of opposites. This is the paternal principle, the Logos, which eternally struggles to extricate itself from the primal warmth and primal darkness of the maternal womb; in a word, from unconsciousness" (*Symbolic Quest,* p. 360).

In light of the above explanation, the "changeling" becomes easily imaginable when read as the potential of ego-development out of archetypal opposites embodied as Oberon and Titania.

[48] Jung explains the same problem with reference to an extensively researched data from different mythological sources. See C. G. Jung, "The Battle for Deliverance from the Mother" and "The Dual Mother," *Symbols of Transformation, CW* 5, trans. R. F. C. Hull (New York: Pantheon Books, 1956), pp. 274-305, pp. 306-394.

[49] However, it is a form of disruption on the part of an adolescent for making another union based upon opposites as explained by M. C. Dillon in Silverman. Dillon says, "Disruption occurs for the sake of a new union: another binary opposition" (p. 23). M.C. Dillon, "Alethela, Poiesis, and Eros: Truth and Untruth in the Poetic Construction of Love," *Philosophy and Desire*, (ed.), Hugh Silverman. (London: Routledge, 2000).

[50] All the stories converge on the theme of encountering a monster, i.e., gradual freedom from the grip of the unconscious, is also called mono-myth. See, for example, Joseph Campbell, The Hero with a Thousand Faces, (Princeton: Princeton University Press, 1968).

[51] They say:

> We are learning from Chaos Theory that physically and mentally we also need that disorder to function smoothly. We seem to need to dip into that disorder because it shapes everything loose and allows restructuring to occur in the direction of adaptability. All of a sudden we are free, we are flowing again, and that is the natural human condition of health (website).

For details see, G.F. Swinny and Iona Miller, *Chaos and the Creative Consciousness Process*, retrieved on 15-11-2006 from <http://www. Dream healing Chaos and the Creative Consciousness.htm > (nd).

[52] The snake is a universal symbol of birth and rebirth. For example, Joseph L. Henderson and Maud Quakes say:

> The archetypal images of death and rebirth are mirrored in a type of myth, which is expressed as a cosmic occurrence. Although the cosmic patterns frequently are personified, the actors in the drama provide a picture of destruction and creation affecting the visible earth, the stars -- even the whole universe. But we are brought back again and again through these stories to their source in the imaginative capacity of human beings for observing themselves and for changing their inner lives in accordance with a basic pattern of psychic transformation. The cosmic imagery of these myths merely calls attention to the universality of the archetypal image as a form of truth accessible to all (p. 77).

Joseph Henderson and Maud Oakes, *The Wisdom of the Serpent: The Myth of Death, Rebirth and Resurrection* (New York: George Braziller, 1963).

[53] It is interesting to note that Cupid, the young god of love, carries two types of arrows, one for spreading love, the other hate—symbolizing the two aspects of the animus. It should be borne in mind that "anima and animus are characterized by an extraordinary many-sidedness" (Whitmont, *Symbolic Quest,* p. 558).

[54] Instead of Cupid, Neumann uses his less popular variant, Amor. See Erich Neumann, *Amor and Psyche: The Psychic Development of the Feminine* (New York: Princeton University Press, 1956), pp. 57-160.

[55] Scholars explain the process as "home-leaving" for girls. See Marion Woodman, *Leaving my Father's House: A Journey to Conscious Femininity* (Boston: Shambala, 1992); Patricia Reis, *Daughters of Saturn: From Father's Daughter to Creative Woman* (New York: Continuum, 1995). The process of "home-living" is equally applicable to the initiation rites of the boys. For example, a writer says:

> The rites of passage associated with adolescence are constructions that vary from culture to culture. We send our changelings to school, preferably boarding school, summer camp, or boot camp, to be initiated into the practices that have to be mastered to gain adult autonomy and readmission to the social order. Other cultures send their adolescents into the jungle or forest or desert for other modes of initiation, but a functional isomorphism in these rituals is apparent across cultures (Dillon in Silverman, p. 23).

[56] The symbol of "flight" seems to be a part of our psychic system – whether it refers to prophetic ascension or physical take-offs through planes – the urge seems to be the same. For details see "Flight," *Encyclopedia of Religion*, pp. 349-352.

[57] For example, Jung says, "You see, the archetype is a force. It has autonomy, and it can suddenly seize you. So, for instance, falling in love a t first sight, that is such a case" (in Evans71). Richard I. Evans, *Jung on Elementary Psychology: A Discussion between C. G. Jung and Richards I. Evans* (London: Routledge, 1964).

Dolphin says something similar:

> The common experience of "love at first sight" or "falling in love" is largely usually what psychologists call projection. In the mechanism of projection we see others at first in an idealistic way based on our unconscious expectations or past experiences (Dolphin website, emphasis mine).

For details, see Aldo Carotenuto, trans. Charles Nopar, *Eros and Pathos: Shades of Love and Suffering* (Toronto: Inner City Books, 1989). From psychological perspective, love is a problem affecting our attitudes and behaviours in different ways, especially during adolescence. For example, see Dorothy Tennov, *Love and Limerance* (Scarborough, MI: Chelsea House 1970); Robert Sternberg and M. L. Barnes, (eds.), *The Psychology of Love* (New Haven, Conn.: Yale U. Pres, 1988); Robert Solomon, *Love: Emotion, Myth,*

and Metaphor (Garden City, NY: Double Day, 1981); J. Masling and R. Bornstein, (eds.), *Empirical Perspectives on Object Relation Theory* (Washington, DC: American Psychological Association, 1994); Thomas Scheff, *Catharsis in Healing: Ritual and Drama* (Berkeley: UC Press, 2001); Scheff, *Emotions: the Social Bond and Human Reality* (Cambridge: Cambridge University Press, 1997); Denis de Rougemont, *Love in the Western World* (New York: Harcourt Brace, 1940); Y. Ortega and J. Gasset, *On Love* (New York: Meridian, 1957); Thomas Lewis, Fari Amini, and Richard Lanon, *A General Theory of Love* (New York: Random House, 2000); Rolf Johnson, *Three Faces of Love* (De Kalb, Illinois: Northern Illinois University Press, 2001); Elaine Hatfield and R. L. Rapson, *Love, Sex, and Intimacy* (New York: Harper-Collins, 1993); Helen Fisher, *Anatomy of Love: the Natural History of Monogamy, Adultery, and Divorce* (New York: Norton, 1992); David Buss, *The Evolution of Desire* (New York: Basic Books, 1994); John Bowlby, *Attachment and Loss*, vol. 1 (New York: Basic Books, 1969); Mary Ainsworth, M. Blehar, E. Waters, and S. Wall, *Patterns of Attachment* (Hillsdale, NJ: Lawrence Erlbaum Associates, 1978).

[58] Mark von Doren also notes the water/lunar imagery in the play. See Mark Von Doren, *Shakespeare* (New York: Henry Holt, 1939), pp. 73-75.

[59] Jung uses the term "solutio" for the process. See C. G. Jung, The Psychology of Transference (pp. 33-79). Explaining the symbolic process of "solutio," Edinger says:

> The operation of solutio is one of the major procedures in alchemy. Basically, solutio turns a solid into a liquid. The solid seems to disappear into the solvent as if it had been swallowed up. Often for the alchemist, solutio meant the return of differentiated matter to its original undifferentiated state, i.e., to prima materia.... The alchemists thought that a substance could not be transformed unless it were first reduced to prima materia. This procedure corresponds to what takes place in psychotherapy. The fixed, static aspects of the personality allow for no change. They are established and sure of their rightness. For transformation to proceed, these fixed aspects must first be dissolved or reduced to prima materia. This is done by the analytic process which examines the products of the unconscious and puts the established ego attitudes into question (*Quadrant*, p. 231).

Edward Edinger, "Psychotherapy and Alchemy III: Solutio," *Quadrant* 11.2 (Winter 1978): pp. 63-85.

[60] This is a necessary phase of development in adolescents. For example, Benjamin B. Wolman says:

> Psychosexual identity, the awareness of being a man or a woman, is an integral and highly relevant element of the adolescent search for identity. Whatever they wish to be is closely related to their gender (p. 35).

Benjamin B. Wolman, *Adolescence: Biological and Psychosocial Perspectives* (Westport, CT: Greenwood Press, 1998).

[61] The image of "eye" has its symbolic connection with light/consciousness. As Jung comments:

> The hypothesis that ego consciousness is surrounded by a multitude of luminosities rests partly on the quasi-conscious state of the unconscious and partly on the high incidence of light imagery in descriptions of consciousness. Various alchemic, Hindu, and Christian writings are examined for their use of light imagery in describing the nature of consciousness, man, and their metaphysics. The alchemists Khunrath, Dorn, and Paracelsus wrote of a lumen naturae that illuminates consciousness, and of scintillae, sparks, that are the germinal luminosities

shining forth from the darkness of the unconscious. Ignatius Loyola wrote of a recurrent vision he had of a bright light that took the shape of a multi eyed serpent. Multiple eyes also characterize Purusha, the Hindu cosmic man. These metaphysical systems and visions are interpreted as introspective intuitions that capture the nature of the unconscious. Since consciousness has always been described in terms derived from the behavior of light, it is concluded that these multiple luminosities correspond to tiny conscious phenomena, many of which reside in the unconscious (*Structure and Dynamics*, pp. 190-191).

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

[62] The anima in man and the animus in woman make us who and what we are. The theme is explained in different words. Here I quote Conner for further clarification. The writer says:

> We are more than human. We are beings of a specific gender. Contained in every human is the awareness of being male or female. It is an integral and intimate part of our self-concept and our identity. We are not merely human beings. We also experience ourselves as male and female. Our sexual identity is rooted in the reality of our biological nature. Our sexuality is not simply our physical maleness or femaleness. Our sexual identity is the experience of our maleness and our femaleness. The polarity of male and female generates a dynamic tension. These differences can be complementary and provide a window into aspects of ourselves that were never known. Our sexual identity is central to who we are. We not only want to be seen by others as a certain kind of human being. We want to be seen as a man or woman. Despite the many differences between men and women, we can compliment each other in many basic, mysterious and wonderful ways (Conner website).

Here it should also be noted that the process of separation/differentiation is thought to be masculine in character, while attachment/establishment of relationships feminine. In this regard, a theorist says:

> For boys and men, separation and individuation are critically tied to gender identity since separation from the mother is essential for the development of masculinity. For girls and woman, issues of femininity or feminine identity do not depend on the achievement of separation from the mother or on the progress of individuation. Since masculinity is defined through separation while femininity is defined through attachment, male gender identity is threatened by intimacy while female gender identity is threatened by separation (Gilligan quoted by Jerome Neu in O'Neil, p. 56).

[63] The first reference to "eye," comes from Hermia to emphasize the role eyes play in making projections. She says to the Duke, "O hell! to choose love by another's eyes" (I. i. 142). Hermia uses the same image to express her romantic agony after receiving the shock in the Duke's court. Responding to Lysander's question, she says that the "rose" of her "cheek" is pale owing to the lack of "rains/tempest of my eyes" (1. I. 132-133). After planning to leave Athens, Hermia notes the tactile image of "food" to "starve" their "sight" (I. i. 225-226). After shifting over to Helena in the woods, Lysander praises Helena's "eyes of light" (111. ii. 187). However, Helena is shocked to "conjure tears in a poor maid's [her] eyes" (II. ii. 161). Helena says that Lysander "follows to praise her eyes and face" (III. ii. 227). After her frustration, Helena also notes the "sorrow's eye" (III. ii. 408). Venting her anger, Hermia says to Helena, "But that my

nails can reach unto thine eyes" (III. ii. 310). Helena craves for the sweetness of Demetrius' "eye" (I. ii. 127). After returning to Helena, Demetrius says about her, "the object and the pleasure of mine eye" (IV. i. 173). Titania's "eye" is "enthralled" to Bottom's "shape" as an ass (III. i. 130-131). Bragging about her acting skills, Bottom cries, "let the audience look to their/ Eyes, I will move storms" (I. ii. 22-23). Puck refers to the "creeping fowler's eye" (111. ii. 21). Oberon asks Puck if he has charmed the "Athenian's eyes" (111. ii. 39). Above all, there is Theseus criticizing the sense of sight for pathological, romantic and artistic reasons. He says:

> The lunatic, the lover, and the poet,
> Are of imagination all compact:
> One sees more devils than vast hell can behold,
> That is, the madman; the lover; all as frantic,
> Sees Helen's beauty in a brow of Egypt:
> The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven (V. i. 7-15)

The focus of Theseus' critique is on the visual "distortions" and "misperceptions" of all madmen, lovers, and poets. Seen from Theseus' angle, all fantasies, whether neurotic or psychotic, romantic or projective, poetical or artistic, stem from a pathological background. However, our pathological sense is part of our consciousness, without consciousness there is neither pathology nor suffering. What Theseus wants to criticize as pathological is not pathological from a madman's perspective—his hallucinations are as real to him as things and events are to a rationally sound person. Similarly, the imaginative experiences of an artist are as real to him as the experiments of a cognitive psychologist. Thinking in the same line, the fantasies of a young boy or girl are really experienced by him or her. The image of "eye is associated with light, consciousness, knowledge and sun. See Kristine Anderson "Eye," *The Encyclopedia of Religion*, pp. 236-246.

[64] Projection-making triggers the process of individuation. As Eugen says:

> When this happens to both people at the same time, we call this "falling in love." They definitely fall. They fall into their own unconscious image as each projects part of himself or herself onto the other person (same sex or opposite sex), evoking a feeling of fantasy and Eros. The erotic and sexual nature of the encounter is psychologically quite symbolic. It is each one wanting to merge with or penetrate into themselves. In reality, this is an unconscious, narcissistic impulse and a distortion of reality. If either of the stuck in this kind of projection, it can even be a deterrent to any real or authentic, long-term, loving relationship. Its primary importance for both people is that it heralds the beginning of individuation process. It's interesting that the word "soul" also means psyche. In the psychology of Dr. Carl G. Jung, he explains this phenomenon of projecting our Anima and Animus (the contra-sexual soul images in our unconscious) onto each other. The psyche seeks wholeness, and a union of our inner opposites is what Jung called the process of individuation. When projection occurs, this process has begun as these contra-sexual images within us are now out in the open. We will learn a lot about ourselves.... There is something very magical about the experience of "falling in love." Psychologically it is their feeling function (the water element) that gets activated when two lovers first meet. Emotions burst forth and sparks fly that ignite a passion and an unmistakable bliss. When you are with that person, you are "in heaven," so to speak. And when you are away from

them, you are longing for the next encounter and there is a poignant angst that replaces ordinary consciousness. As she song says, "Suddenly life has new meaning to me," and they are transported into the realms of the Gods (the archetypes). In our Western culture, our movies provide us plenty of examples of this experience — so much so that we all yearn for it (Eigen website).

[65] Jung says that sexual awareness brings in its wake an eruption of the psychic energy, usually defined as the unmanageable age. In this regard Mattoon says, "Although Neumann dated "true birth" at about one year after biological birth, Jung identified a "psychic birth," which occurs at puberty with the "conscious differentiation from the parents...and the eruption of sexuality" (*Structure and Dynamics*, *CW* 8, p. 756).

[66] Youthful love if thwarted may have serious consequences and Rosse uses the term LTS or Love Trauma Syndrome. For details see Richard B. Rosse, "An Argument for Love Trauma Syndrome: An Important and often Under-recognized Form of Traumatic Grief," retrieved on 30-1-2008 from http://anxietycmhc.com/perspectives/articles/htm (nd). That is why psychologists focus their attention on this phase of psychological development. For details see, Richard M. Lerner and Terryl T. Foch, (eds.), *Biological-Psychosocial Interactions in Early Adolescence* (Mahwah, NJ: Lawrence Erlbaum, 1996); R. Gunnar and W. Andrew Collins, (eds.), *Development During the Transition to Adolescence* (Hillsdale, NJ: Lawrence Erlbaum, 1988); David Moshman, *Adolescent Psychological Development: Rationality, Morality, and Identity* (Mahwah, NJ: Lawrence Erlbaulm, 1999); Mary-Lou Galician, *Sex, Love & Romance in the Mass Media: Analysis & Criticism of Unrealistic Portrayals & Their Influence* (Mahwah, NJ: Lawrence Erlbaum, 2004; E.H. Erickson, *Identity: Youth and Crisis* (New York: Norton, 1968); J. Stern Bergaul and M. L. Barness, (eds.), *The Psychology of Love* (New Haven:Yale University Press, 1988); J. Bowlby, *The Making and Breaking of Affection and Bonds* (Condom: Tavistock Publications, 1979); M. D. S. Arinsworth, "Attachments Beyond Infancy," *American Psychologist* 44 (1989): pp. 706-716; C. H. Hazen and P. Shaver, "Conceptualizinng Romantic Love As An Attachment Process," *Journal of Social Psychology* 52 (1987): pp. 511-524; W. R. Jankowiak and E.F. Fischer, "A Cross-Cultural Perspective on Romantic Love," *Ethos* 31 (1992): pp. 149-156; J. L. Orlofsky, J. E. Marcia and I. M. Lesser, "Ego Identity Status and the Intimacy Versus Isolation Crisis of Young Adulthood," *Journal of Personality and Social Psychology* 27 (1973): pp. 211-217); R. Sharabany, R. Gershoni, and J. E. Hoffman, "Girlfriend, Boyfriend: Age and Sex Differences in Intimate Friendship," *Developmental Psychology* 17 (1992): pp. 691-703; Wyndal Furman and Elizabeth A. Wehner, "Romantic Views: Toward A Theory of Adolescent Romantic Relationship," *Advances in Adolescent Development*, (eds.), R. Montimayor, G. R. Adams, and G.P. Gullota (Thousand Oaks: Sage, 1993), pp. 168-195; H. S. Sullivan, *The Interpersonal Theory of Psychology* (New York: Norton, 1953); W. Furman, "Social Support, Stress, and Adjustment in Adolescence," paper presented in 1987 at the Society for Research in Child development, Baltimore.

[67] Jung and Jungians generally argue that there are four major stages of anima development in man. For example, Jung says:

> As the nomenclature shows, we are dealing with the heterosexual Eros or anima-figure in four stages, and consequently with four stages of the Eros cult. The first stage Hawwah, Eve, earth—is purely biological; woman is equated with the mother and only represents something to be fertilized. The second stage is still dominated by the sexual Eros, but on aesthetic and romantic level where a woman has acquired some value as an individual. The third stage raises Eros to the heights of religious devotion

and thus spiritualizes him; Hawwah has been replaces by a spiritual mother hood. Finally, the fourth stage illustrates something which goes... beyond the third stage...Sapientia (*Basic Writings,* p. 420).

[68] The failure in love is a grave psychological concern, and researchers seek its causes and consequences for its proper management. See, for example, Richard B. Rosse, "An Argument for Love Trauma Syndrome: An Important and Often Underrecognized Form of Traumatic Grief," LOVE TRAUMA SYNDROME (LTS), retrieved on 19-10-2007 from http://anxiety.cmhc.com/perspectives/articles/htm (nd).

[69] Commenting on "cultural archetypes," Jung says that all these archetypes [hence archetypal images] are paradoxical in nature. For example, he says:

> It is a psychological fact that as soon as we touch on these identifications, we enter the realm of the syzygies, the paired opposites, where the one is never separated from the other, its antithesis. It is a field of personal experience which leads directly to the experience of individuation, the attainment of the self (*The Basic Writings,* p. 370).

LaDage says:

> Thus recognition of these archetypes within the psyche is the first step toward their integration (Jung, contrary to Freud, makes a distinction between mental acceptance and true integration). Jung posits the archetypes of the anima and animus as part of the Collective Unconscious-like a submerged personality. And this is particularly important to remember, that these two archetypes act like submerged personalities. A whole volume could be devoted to consideration of just these two archetypes alone, because they play such a big part in our unconscious life. These (anima and animus) are unconscious "soul-images" representing respectively the contra-sexual counterpart of the male and female principles in man or woman (LaDage website).

[70] The anima and the animus are projected in a contra-sexual way, while the shadow is projected onto a figure of the same sex. For example, Mattoon says, "In dreams, according to Jung, the shadow appears as a person of the same sex as the dreamer" (*Jungian Psychology in Perspective,* p. 26).

[71] Dwarfs and dwarfish figures evoke incompleteness, hence symbolizes the undeveloped aspect (s) of a personality in dreams. The immediate opposite to the ego is the shadow, which is the area of our personal unconscious containing the undeveloped parts; therefore the shadow is primitive in nature. Fordham says:

> The shadow is the personal unconscious; it is all those uncivilized desires and emotions that are incompatible with social standards and our ideal personality, all that we are ashamed of, all that we do not want to know about ourselves. It follows that the more narrower and more restrictive the society in which we live the larger will be our shadow (*An Introduction to Jung's Psychology,* p. 50).

[72] Her intention of flight from aggression is a symbolic way of coming to terms with the animus. von Franz explains the situation in fairy tales in the same way. As she says:

> The motif of running away, escaping, is also familiar from other tales, where running away from the demon is the only successful solution. In many instances, to escape the unconscious in a certain aspect is just as heroic a deed as conquering the dragon [aggression in our case] (*Animus and Anima,* p. 35).

She further says, "The male hero in myths fight's, overcomes, conquers the monster. The feminine follows the path of individuation by suffering and escaping" (*Animus and Anima*, p. 20).

[73] The character of the wise old man is an archetype guiding the younger people out of a difficult situation. The archetype of the wise old man forms a positive pole to the devil-figure. For example, Jung says:

> The image of this demon forms one of the lowest and most ancient stages in the conception of God...this figure often appears as dark-skinned and of mongoloid type, and then it represents a negative and possibly a dangerous aspect. Sometimes it can hardly be distinguished, if at all, from the shadow; but the more the magical note predominates, the easier it is to make the distinction, and this not without relevance in so far as the demon can also have a very positive aspect as "the wise old man" (*Two Essays, CW* 7, pp. 96-97).

Oberon's and Puck's direct involvement in bringing the desired change in the lovers points to the objective workings of the unconscious in an imperceptible way. In this respect, Jung says:

> The archetypes are at work everywhere... it is necessary to give special attention to the images of the collective unconscious, because they are the source from which hints may be drawn for the solution of the problem of opposites. From the conscious elaboration of this material the transcendent function reveals itself as a mode of apprehension mediated by the archetypes and capable of uniting the opposites....An archetype, as we have said, is a dynamic image, a fragment of the objective psyche, which can be truly understood only if experienced as an autonomous entity. A general account of this process, which may extend over a long period of time, would be pointless—even if such a description were possible – because it takes the greatest imaginable variety of forms in different individuals. The only common factor is the emergence of certain definite archetypes. I would mention in particular the shadow, the animal, the wise old man, the anima, the animus, the mother, the child, besides an indefinite number of archetypes representative of situations (*Two Essays, CW* 7, pp. 109-110, emphasis mine).

[74] The process of encounter with the shadow is symbolic of a heroic struggle, and is a necessary step toward gaining psychological wholeness. See Mary Ann. Mattoon, "Ways of Individuation," *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 172-192. The opposites are of primary importance for the process of individuation as explained by Jacobi. She says:

> For in these two principles, in the conflict and opposition between them—one might call them the archetypes of the first great tension of opposites, whether they bear the names matter and spirit, day and night, male and female—lies the whole drama of creation and human destiny. Form time immemorial the opposites have never ceased to exert their influence on man, and an endless chain of myths, legends, and mysteries still bear witness to their unbroken power (p. 141).

Jolande Jacobi, *Complex, Archetype, and Symbol in the Psychology* of *C. G. Jung*, trans. Ralph Manheim (Princeton: Princeton University Press, 1959).

[75] Rosalind says to Orlando:

> Say 'a day,' without the 'ever.' No, no, Orlando;
> Men are April when they woo, December when they wed:
> Maids are May when they are maids, but the sky

Changes when they are wives (IV. i. 8-11).

[76] Sleeps precedes awakening, symbolically suggesting a new level of understanding after interaction with the images of the unconscious. Mattoon says, "Jacobi regarded any sinking into the unconscious, even in sleep, as a prototype of the night-sea journey and thus comparable to the journey of Jonah, the biblical figure ..." (*Jungian Psychology in Perspective,* p. 185).

[77] According to Jung our psyche is a self-regulating system functioning on the principle of archetypal/individual dichotomy. Puck's direct intervention in the affairs of the lovers is symbolic of the archetypal design working in the background for balancing the opposite energies of the lovers. Foe example, Mattoon's words are self-revelatory in this regard. She says:

> That the psyche is self-regulating is a crucial premise of Jung's theory. Self-regulation is an analogue of the body's homeostatic mechanism, which maintains physiological equilibrium: for example, to produce perspiration when the body is overheated (the perspiration evaporates and cools the body). Similarly, when the psyche is out of balance it produces compensatory contents from the unconscious (e.g., dreams) to balance the one-sidedness in consciousness (*Jungian Psychology in Perspective,* pp. 110-111).

Jacobi's explanation is also insightful, who says:

> Symbols and complexes come and go; eternally unfolding, moving, and changing, they set their stamp on the life of the psyche, only to sink back again into the primordial womb of the unconscious, returning to their archetypal forms of existence, until the time comes ripe for them to emerge once more. In their undifferentiated state they bear within them salvation and doom, good and evil, health and sickness, and every conceivable pair of opposites. It is the task of the conscious mind, as the ordering and understanding principle in man, to help one and the other of these aspects to become operative and to add its sense- and form-giving energy to the indifferent sway of our primordial psychic nature, in order that neither instinct nor intellect, but a spirit that surveys them both, may keep the psyche in balance (*Archetypes,* p. 124).

[78] The situation suggests that it is early in the morning, and morning is symbolically associated with the earlier stage of life as explained by Millner from a Jungian perspective:

> Morning; early life: Earlier life is especially concerned with the development of consciousness, bringing light out of darkness. In this stage of life we are called upon to form an ego that gives us a sense of identity, the ability to make choices and find a place in the world. This is a time for preparing for and entering into work, for making relationships and establishing a place in community and culture. Type is a function of the ego and an adequate ego with a well developed four-letter MBTI ® type code enables us to form a clear sense of identity, make choices about such important matters as education, careers, relationships, family and social participation. In this period we often find ourselves striving and trying to catch hold of life. In order to achieve what we desire and "fit in" we accommodate our parents, teachers, peers and later our employers, mates, friends and social communities (Millner website).

[79] Here I quote Henderson for explanation. He says:

> As Jung has demonstrated, the nucleus of the psyche (the Self) normally expresses itself in some kind of fourfold structure. The number four is

> also connected with the anima because, as Jung noted, there are four stages in its development. The first stage is best symbolized by the figure of Eve, which represents purely instinctual and biological relations. The second can be seen in Faust's Helen: She personifies a romantic and aesthetic level that is, however, still characterized by sexual elements. The third is represented, for instance, by the Virgin Mary -- a figure who raises love (eros) to the heights of spiritual devotion. The fourth type is symbolized by Sapientia, wisdom transcending even the most holy and the most pure. Of this another symbol is the Shulamite in the Song of Solomon. (In the psychic development of modern man this stage is rarely reached. The Mona Lisa comes nearest to such a wisdom anima.... The animus, just like the anima, exhibits four stages of development. He first appears as a personification of mere physical power -- for instance, as an athletic champion or "muscle man." In the second stage he possesses initiative and the capacity for planned action. In the third phase, the animus becomes the "word," often appearing as a professor or clergyman. Finally, in his fourth manifestation, the animus is the incarnation of meaning. On this highest level he becomes (like the anima) a mediator of the religious experience whereby life acquires new meaning. He gives the woman spiritual firmness, an invisible inner support that compensates for her outer softness. The animus in his most developed form sometimes connects the woman's mind with the spiritual evolution of her age, and can thereby make her even more receptive than a man to new creative ideas (pp. 213-214).

Joseph L. Henderson, "Part 2: Ancient Myths and Modern Man," *Man and His Symbols*, (eds.) C.G. Jung, et al (London: Aldus Books, 1964).

[80] With the lovers' withdrawal of projections, he frequency of light-imagery increases. For example, the cluster of "morning's love;" "eastern gates;" "fiery-red;" "blessed beams" (having spiritual overtones) and "day" occurs in one passage (III. ii. 389-305).

[81] See C. G. Jung, *Marriage as a Psychological Relationship*, *CW* 17 (Princeton: Princeton, 1954), pp. 124-145.

> The anima in man and the animus in woman are the basic archetypal patterns in this regard. The psychic function of the anima is to activate the masculine persona for making connection/establishing relationship with a member of the opposite sex. From the opposite end, the psychic function of the animus in woman activates her feminine persona for separation/differentiation. The complementary relationship of the anima and the animus is epitomized as *syzygy*. For example, Mattoon says:
>
> > Relationships between men and women that lead to long term commitments, including marriage, often begin with mutual animus-anima projections. If the relationship is to thrive, however, projections must give way to seeing and valuing as he or she actually is and not as an embodiment of the partner's animus or anima (*Jungian Psychology in Perspective*, p. 215).

The opposites have also to play their roles at the ego-level of functioning, based on the two major attitudes—extraverted and introverted—in turn influenced by the four major functions—Thinking/ Feeling, and Sensation/Intuition—each of which is found either in an extraverted or introverted form. The type of a personality is determined by the dominant attitude (extraverted or introverted) coupled with one of the dominant functions (Thinking, Feeling, Sensation, and Intuition). Jung's theory of marriage revolves round

the core concept of the same opposites at the archetypal/ego levels of functioning. For example, an extravert male is attracted to an introvert female so that the inferior introversion in the male may be complemented by the female whose dominant attitude is introverted. And in the same relationship, the inferior extraversion of the female is complemented by the male whose superior attitude is extraverted. Jung says:

> As I have already indicated, there are many highest principles both of life and of philosophy, and accordingly there are just as many different forms of compensation by opposites.... This controversy has continued right into our own day, as is shown in the opposition between idealism and materialism. And again, not only the human mind in general, but each individual has a share in this opposition of types. It has come to light on closer investigation that either type has a predilection to marry its opposite, each being unconsciously complementary to the other. The reflective nature of the introvert causes him always to think and consider before acting. This naturally makes him slow to act.... The two types therefore seem created for a symbiosis. The one takes of reflection and the other sees to the initiative and practical action. When the two types marry they may effect an ideal union. So long as they are fully occupied with their adaptation to the manifold external needs of life they fit together admirably (*Two Essays*, *CW* 7, pp. 54-55, emphasis mine).

[82] Helena's remarks remind her of her body, an objective datum. In this regard, Sharp says, "extraverted thinking is conditioned by objective data" (*Personality Types* p. 44).

[83] An extraverted thinking type is one whose dominant attitude is extraverted with thinking as the dominant function. The same thesis further suggests that introversion and feeling are inferior/less developed/un-developed in such a type. Such a type is prone to objectify his or her experiences and evaluate things /events in a causal/logical fashion. For example, Spoto says:

> The thinking function can produce such injunctions as "Be logical," "Be objective," Don't let your heart rule your head," Be clear what you are saying," "Let us find out exactly what is at stake," " Define your terms," "Do you really know what you are getting into?" (p. 45).

[84] An extraverted feeling type is one whose dominant function is feeling processed through extraversion. A feeling type is thought to be subjective in his her approach to life, giving priority to personal experiences while judging /evaluating an event or relationship (Spoto, pp. 45-45).

[85] An extraverted sensation type is one whose main source of knowledge about the world comes from the senses and is processed in an extraverted way. For example, Spoto says, "Because sensing-types are so interested in reality as it is presented to them, they tend to be factual .... They may have a tendency to be conservative or reluctant to change in the sense that what is present, apparent, and obvious, is more than enough world for them" (p.46). And Sharp says, "Extraverted sensation types pay attention to externals of life" (*Personality Types*, p. 55). According to Mattoon such a type takes "delight" in material things (*Jungian Psychology in Perspective*, p. 63).

[86] An introverted sensation type is one whose major function is sensation but uses it in an introverted way. For example, Jung says, "Whereas the extraverted sensation type [in our case Demetrius] is guided by the intensity of objective influences, the introverted type is guided by the intensity of the subjective sensation excited by the objective stimuli" (*Psychological Types*, p. 250).

[87] The idea is grounded in Jaffe's notion of the "historical and eternal order" (*Myth of Meaning*, pp. 85-88).

Chapter III

Hot Ice II:
Dream is Re-Summarizing

> The problem of second half of life is to find a new meaning and purpose in living, and this, perhaps strangely enough, is best found in the neglected, inferior, and undeveloped side of the personality (Fordham, p. 79).

> Therefore the winds piping to us in vain,
> As, in revenge, have suck'ed up from the sea
> Contageous fogs; which, falling in the land,
> Hath every pelting river made so proud
> That they have overborne their continents:
> The ox hath therefore stretch'd his yoke in vain (II. i. 88-93).[1]

Life energy follows its own patterns; we experience these patterns as infancy/childhood, puberty/adolescence, adulthood, and old age in this order. There is a sort of "syzygial" dynamics involved in the physical and psychological aspects of all these stages of life. In the earlier phase of life a child is more or less part and parcel of his environment; he cannot separate himself from his surrounding. Later, in the next phase of his life, the same child begins the process of carving his own niche—his identity or ego-development—as he passes over to youth; he weans himself, so to speak from his surroundings.

The development of humans from an embryonic stage into a full-grown person involves numerous factors at biological level, which makes their psychological dimension even more complex. The habits/dispositions that humans develop during the ego-development do not always necessarily work for all circumstances, i.e., inner demands and outer conditions. The inner and outer demands are in a constant state of flux; and more so with change in space and time. We have to make re-evaluations of our norms and meanings, and readjust ourselves to our surroundings to be productive part of society for ourselves and for the other. Jung calls this re-adjustment to the environment persona. Sticking to a "formula," which

we believe works for all times under all conditions and diverse circumstances, leads to extreme behaviours and to stagnation—we grow only physically, not psychologically. This in turn leads to a dangerous situation as our stagnant minds breed psychological "reptiles," as Blake would say ("Prologue," p.3). We fall prey to fears, phobias, and complexes, which are symptoms of a lack in us and point to the repressed/unacknowledged energy in us. In the process to readjust ourselves to the changing environment, we essentially repress some of the contents of the unconscious, which, for a variety of reasons, are not in accordance to the accepted norm. Jung calls these repressed contents the shadow (see note 29, Chapter I) which is in sharp contrast to the persona (see note 32, Chapter I).

Jung uses extensively divergent data for an intensive analysis of our psychic components and for deriving certain basic principles regarding the dialectical dynamics of synthesis.[2] Jung thinks that life energy flows along a parabolic line, turning back at one point.[3] He divides human life into two major phases; the "natural" phase and the "cultural" phase (*Two Essays,* p. 74). The "natural" phase applies to the period from childhood to adulthood, as the case of the youngsters in the *Dream*. The "cultural" phase begins roughly around the middle age[4] when the personality undergoes a great change for re-adaptation to the world.[5] The "cultural phase" is as difficult and dangerous as that of transition from childhood into adolescence and adulthood.[6] This critical point in life is usually described as the middle age or mid life crisis.[7] Jung believes that the "cultural" phase is a "descending" process (*Two Essays*, p.74).[8] His potential metaphor of "descent" evokes a journey downward, pointing to depths and darkness, i.e., the unconscious. That is to say, we have to journey back to the unconscious (from which we emerge as youth during the first phase) for accessing those parts of our personality which remain

unacknowledged/undeveloped/underdeveloped in the first phase of development. In a way we deconstruct the old/one-sided personas, wrong attitudes, mis-developed functions, and disentangle complexes for readjustment to our inner space and outer environment[9]

This chapter focuses on Theseus and Hippolyta as a couple: both suffer from middle age crisis. Their personality is lopsided due to their formulaic attitude towards life. Theseus, for example, believes that everything must be in accordance with the ancient laws of Athens no matter what the cost. Theseus, as a leader of the society, fails to see the lopsidedness in the collective masculine persona of the Athenian society. What the youngsters experience as "projections" is a past memory/dream for Theseus and Hippolyta; they too were like the youngsters in the youthful phase of their lives. For both the relationship between Hermia and Lysander is a "fairy toy" and "airy nothing" (IV. i. 3, 16). Theseus does not understand the dynamics of their relationship; being a middle-aged man, the period of "seething brains," "fantasies," and "frenzy" is already past for him (IV. i. 4, 5, 12). He is in love with "cool reason" which "hangs up" without being refreshed by the energy stored in the unconscious (IV. i. 6).

We cannot live only with "cool reason," which applies more to mechanical problems than to human relationships. He identifies with the masculine persona (sword/god) and becomes blind to what Jung calls the "existence of inner realities" (*Two Essays,* p. 199). The symbolic energy tapped in "summer night" with the Fairies in it fluidizes the "icy" attitudes of Theseus and Hippolyta for reconfiguring new personas in such a way that their marriage becomes a salutary relationship both for them and for others. From a Jungian perspective, Theseus develops as an extravert-thinking-sensation type; the introvert-feeling-intuition side remains

unconscious in him. It becomes more like the shadow part of his psyche. This is why Lysander and Hermia's relationship is undesirable for him, and he wants the ancient laws of Athens to be forcefully implemented in their case. Being unconscious of their youthful phase, he rejects it as something undesirable.

Hippolyta's track-record as a leader of "warrior women" also shows that she represses her feminine side, falsely developing a masculine persona. Her encounter with Theseus activates the feminine energy in her, and she sheds off her falsely worn masculine persona. On the opposite side, Theseus encounters with the anima in him through Hippolyta. But their psychological renewal/revival/regeneration is not possible without an introverting process.[10] Their disappearance in the play for two acts is symbolic of the introverting process. The dream-mode functions as a symbolic HOT BATH for them; it softens their hardened attitudes to the extent that they "re-awake" to be united as complementary opposites. The lack in Theseus, which is that of the feeling-intuitive introvert, is complemented by Hippolyta. And the gap in Hippolyta's psyche is filled in by the extraverted-thinking-sensation quality of Theseus.[11]

Both Theseus and Hippolyta react with different degrees of "wonder" to the nocturnal experiences of the youths, which seem more like a "stranger" long forgotten. Reporting the nocturnal events, Hippolyta says, "Tis strange, my Theseus, that these lovers speak of" (V. i. 1). Theseus goes a bit further to intensify the idea of "wonder" and says, "More strange than true" (V. i. 2). Their reactions, though varying in degrees, point to the same conclusion that their psychological paradigm is different from that of the young lovers. The difference in age causes the gap between the father (Egeus) and his daughter (Hermia) in the opening scene. Egeus uses the

image of "man" for Lysander and "child" for Hermia (I. i. 29). In the same context, Egeus says:

> Thou hast by moonlight at her window sung,
> With feigning voice, verses of feigning love;
> And stol'n the impression of her fantasy
> With bracelets of thy hair, rings, gawds, conceits,
> Knacks, trifles, nosegays, sweetmeats, messengers
> Of strong prevailment in unharden'd youth (I. i. 30-35).

In the above passage, Egeus' focus is on the psychological immaturity of his daughter, and stresses Lysander's deceptive strategies to take advantage of her plastic receptivity. Another important point here to note is that the cluster of images that Egeus uses suggests sense-based realism, which is a by-product of the Athenian culture under Theseus as a man of "cool reason" (V. i. 6). The image of "cool reason" has "hot passion" in its background, and is synonymous with love as fire. In our life, love and reason both are necessary in their respective fields/contexts of application, and any split in this regard creates intra-psychic and inter-psychic conflicts dramatized through Theseus and Hippolyta.

In a way, hunching the above situation, Bottom says, "To say the truth, reason and love keep little company together nowadays" (III. i. 136). Bottom raises an issue that directly relates to two diametrically opposed modes of the human condition—reason and love. Reason is a theme that we usually ascribe to adulthood, maturity, and middle age, evoking such ideas as reality, detachment, objectivity, and disinterestedness. Contrary to it, the problem of love relates to youth, personal involvement, emotional participation, demanding immediacy of experiencing the fantasized material.

Bottom's hunch about "love and reason" is linked to many "syzygial" patterns from a Jungian perspective. Reason is an animus/masculine quality explained as the Logos principle. From the opposite end, relatedness (love) is an anima/feminine urge

explicated under the term Eros.[12] Eros is an archetypal demand for making connections and establishing relationships, and as such an integrating/synthesizing energy. Reason is a faculty of the conscious mind for breaking a whole into parts to know what role a part(s) plays in the given scheme of things, and as such an analyzing/disintegrating agency. The following quote leads us to the same assumption. Jung says, "[Man's] anima wants to reconcile and unite; [woman's] animus tries to discern and discriminate" (*Psychology of Transference*, *CW*, 16, p.142). In view of Jung's explanation, it is easy to assume that reason is masculine in its symbolic suggestion, and love feminine. In other words, reason relates to the masculine persona and love to the feminine one. The above argument shows that we are neither pure "reason" nor pure "love;" the truth lies somewhere between the two. Because love without reason is an instinct, making us behave like the adolescents in the woods, and reason without love turns us into a Theseus endangering a Hermia's life. Thus Bottom's hunch points to a basic split in Theseus and Hippolyta which is in need of re-integration, i.e., the animus/masculine persona (reason) with the anima/feminine persona (love). The theme further relates to the roles of a "lover" and "tyrant" in another hunch of Bottom's (I. ii. 19). The images refer to the opposing patterns in our psyche; the lover pulls us toward kindness, sympathy, compassion, and tolerance. The "tyrant" within urges for aggression, control, and command. Without the archetypal lover, we become "militants" or "soldiers," and without the "tyrant" we loose our defensive mechanism. Theseus develops as a "militant" in the first phase of his life, repressing the lover within. The lover energy becomes active in the second half.[13]

Thus it is interesting to note that Theseus' love of Hippolyta grows out of "war." In the opening speech, he says to Hippolyta:

I woo'd thee with my sword,
And won thy love doing thee injuries;
But I will wed thee in another key,
With pomp, with triumph, and with reveling (I. i. 15-18).

The first two lines in the above passage refer to the past, the "actual" in their lives. The next two lines evoke the future, a potential yet to be realized. His love for Hippolyta suggests a new beginning and hints at a process of re-maturation for mutual harmony and concord. Symbolically, the image of "war" (I. i. 16) that Theseus so boastfully describes in the opening scene can be imagined as the period of his expansion, separation, and differentiation during the first phase of life. The image of "war" brings to light a working "general" implying extraversion—flowing of psychic energy outside—work, adventure, exploits, use of senses, analysis based upon thinking. Interestingly, Jung employs martial imagery to explain his notion of ego development. In this context, he says, "The individual ego could be conceived as the commander of a small army in the struggle with his environments war not infrequently on two fronts, before him the struggle for existence, in the rear the struggle against his own rebellious instinctual nature" *(The Structure and Dynamics of the Psyche, CW* 8, p. 293, emphasis mine). [14] The image of "war" is directly linked to that of the "sword." The "sword"–our power to control, manage, and conquer our environment –is part of our extraverting process for growth and evolution, but pushed to its extreme the process may change into an addiction of applying it to every sphere of life, desensitizing our faculty to feel and share with others. Theseus' first phase of development can best be imagined as a "sword" of extraverting energy, which takes on an opposite course at the second pressure point in his life, i.e. the middle age crisis.[15] Whitmont's remarks further explain the point. He says:

> It is one of the most fundamental paradoxes of psychic life that the psychic totality requires and demands this partial actualization in an initial distortion as an ego, then reacts to it, usually in the second half of life, by a compensatory, complementary opposition aimed at consciously reaching toward the original unconscious potential

> wholeness in an actual experience which is now to include consciousness . . . . The drama of life seems to develop like a dialectical play between the initial one-sided starting position... and the opposing claims of the Self which pull in a new direction (*Symbolic Quest*, p. 253, emphasis mine).

The very opening word in *Dream* is "now" (I. i. 1), tempting our imagination to look for the details in its opposite, i.e., "then." In this apparently negligible word, "then," is hidden Theseus' past, his childhood, youth, youthful adventures, challenges, formation of identity, encounter with complexes mythologized as dangerous animals and incorrigible outlaws. At this level, the "then" functions, in a meta-dramatic way, as a kind of "zip folder" coding all the experiences and activities, from his infancy through youth to adulthood, extending over forty years.[16] The tone he adopts to talk with his fiancée manifests the mode and functions that he has developed one-sidedly during his formative years. He uses the symbol of "sword" in such a way as if he identifies his personal with it—a persona of an authoritative, commanding, strong, superior, and unassailable and indomitable figure. Hillman's image of "battle-hardened Theseus" evokes a rigid persona like steel (*Re-Visioning Psychology*, p. 184).

In mythology, he is depicted as living with her mother (without seeing his father) till his youth to find out his father's "slippers and swords" by lifting the rock hiding them.[17] After that he sets off on his journey to find out his father. The journey involves his encounters with many monsters or monster-like figures before his arrival in Athens through the land route. On seeing the "sword" the father recognizes him but sends him on another adventure to kill the Minotaur in the legendary Labyrinth.[18] With the help of Adriane, he enters the Labyrinth, kills the Minotaur, and finds the way out of it.[19] Adrianne elopes with him; however, he leaves her on an island, and continues his journey back to Athens with another girl.[20]

The story of Theseus' early years shows that he remains under the influence of his mother, which explains anima–possession and the womanizing complex during his youth, as we see later in this chapter. His adventures on the way to Athens for finding out his father suggests the process of development into a youth from symbolic point of view, or to be specific, from the maternal toward the paternal/Logos.[21] His encounter with the Minotaur[22] and its killing points to the break with the unconscious/feminine side of his psyche. A passage in *Dream*, quoted below, gives us more information about his one-sidedly developed persona.

> Theseus: *The battle with the Centaurs, to be sung*
> *By an Athenian eunuch to the harp.*
> We'll none of that: that I have told my love,
> In glory of my kinsman Hercules.
> *The riot of the tipsy bacchanals,*
> That is a device; and it was play'd
> When I from Thebes came last to conquer.
> *The thrice three Muses mourning for the death*
> *Of Learning, late deceas'd in beggary.*
> That is some satire keen and critical,
> Not sorting with a nuptial ceremony.
> *A tedious brief scene of young Pyramus*
> *And his love Thisby; very tragical mirth.*
> Merry and tragical! Tedious and brief!
> That is, hot ice and wondrous strange snow.
> How shall we find the concord of this discord (V. i. 44-60, italics original)?

The "battle with Centaurs"[23] and his reaction to it clearly show that it is past for him. It is not a living presence for him anymore, as is in the case of the youngsters. Furthermore, his reaction also suggests that he disowns it. The Bacchanalian/Dionysian rites and rituals[24] symbolize the emotional aspects of his life on a higher plane than that of the Centaurs'. Bacchanals are associated with a group of women dancing in a frenzied fashion, which is a strong/unbridled anima-projection during youth. Interestingly, Theseus says about Bacchanals, "That is a device; and it was play'd/When I from Thebes came last to conquer," which again refers to his past/old involvement in the experience while returning from Thebes as a "conqueror."

Conquests are carried out by the conscious personality and controlled, guided, and governed by the ego, as suggested by the pronoun, "I," in the above reference. The next item relates to the "Muses," which, from a Jungian aspect, points to the positive/creative aspect of the feminine principle.[25] On the list of entertainments, they are shown mourning the death of learning, which ironically indicates Theseus' disinterest in artistic creations. His criticism of the Muses for their satirical vein points to the sensitive aspect of his personality, which he does not want to see—his shadow.[26] If the images of "Bacchanals" and "Centaurs" evoke a chaotic picture of projection-making with no will for order and organization, the "Muses," as imaged in Theseus' speech, symbolize his suppression of the positive/creative aspects of the feminine.[27] However, he chooses for enactment the play-let prepared by Bottom and his friends. Theseus approves of it with a cluster of oxymoronic structures, which symbolize his failure to hold the opposites together. The idea of holding "opposites" together is the Jungian way of interpreting psychic system based upon different levels of energies functioning on the same principle.[28]

Theseus' failure to hold "opposites" together points to a gap in his conscious personality and the archetypal/symbolic dimension of his psyche. Thus he celebrates consciousness at the expense of turning his back on the unconscious and its creative forces.[29] In this way, the persona he develops is typically masculine in its symbolic suggestions. From a Jungian standpoint, his criticism reveals the lopsided attitude toward certain modes of experiences further related to the thinking function, which is prone to be masculine in its analytical propensity.[30] Johnston uses explains this situation in the following words. He says:

> As we grow and develop we choose from the opposites of personality to establish our sense of self. We develop our ego (Capital letter "I") in this manner. The task of the first half of life is to develop personality to the best of our ability so we can live and function in the world. However, our development inherently becomes one-sided. One

> of the opposites of personality is chosen and emphasized at the expense of the other. You become the best introvert you can but remain an under developed extrovert so social settings make you very uncomfortable. Or, you become the best of thinkers who is out of touch with the feeling side of life. Your intuition may be excellent but you get overwhelmed in the many details of daily life.... At midlife the meaning and purpose of the first half of life begins to fail. The agenda changes, it is no longer focused on differentiation but integration. We must give up the identity we worked so hard to get so we can become more. There is a crisis of meaning. Life often seems to fall apart. Signs and symptoms arise to get our attention so we will make the change (Johnston website).

Theseus wonders how to find the concord of the discordant sets of "opposites," as he says ((V. i. 44-60), which in a way points to his psychological situation. He has developed the differentiating dimension in the first half of his life, and knows well how to divide/analyze things into opposites, but does not know how to unite them. He can separate a thesis from its antithesis, but is unable to synthesize them at this point, which Jung would call "dialectical process" (*Two Essays,* p. 210). The following passage also points to his one-sided personality. He says to Hippolyta:

> The kinder we, to give them thanks for nothing.
> Our sport shall be to take what they mistake:
> And what poor duty cannot do, noble respect
> Takes it in might, not merit.
> Where I have come, great clerks have purposed
> To greet me with premeditated welcomes;
> Where I have seen them shiver and look pale,
> Make periods in the midst of sentences,
> Throttle their practise'd accent in the fears,
> And, in conclusion, dumbly have broke off,
> Not paying me a welcome. Trust me, sweet,
> Out of this silent yet I pick'd a welcome;
> And in the modesty of fearful duty
> I read as much as from the rattling tongue
> Of saucy and audacious eloquence.
> Love, therefore, and tongue-tied simplicity
> In least speak most, to my capacity (V. i. 89-105).

The immediate effect of "nothing" on us is negative. The image of "nothing" is not a one-time reaction, but is linked to a field of symbolic operation. Theseus also uses "airy nothing" to criticize youthful fantasies and artistic creations, as discussed below. He wants to thank Bottom and his friends "for nothing" (V.i.89). And Philostrate's use of the expression "nothing," twice in a line, is further indicative of a

culture where negation dominates. He says to Theseus, "No, my lord/It is not for you/I have heard it over/And it is nothing, nothing in the world" (V. i.77-79). The lines quoted earlier are charged with negative emotion. They present a "live" picture of the persona that Theseus wears before his fiancée whom he tells about the "sadistic" welcome from the "learned" scholars. He enjoys the fearful and submissive personas of the "clerics" who pay him their "tributes" as they tremble and babble while reading their eulogies to him. He boasts of his knowledge of their fearfulness. The highest degree of "salutes" he wants to get is the pin drop silence on their part, which in a way is symbolic of their death. There is no trace of kindness, affection, sincerity, love, or compassion in his speech. The attitude he adopts suits more a tyrant than a lover, the two roles which Bottom chooses to play (I. ii.20). Theseus' apparent "hardiness" can readily be attributed to the lack of the feeling energy, as Jung would say.[31] Theseus "subjects" Hippolyta to his "masculine method of thought," as Dias would say (248). His speech revolves around the negative associations of fear and silence as signs of respect, which are "symptoms" of one-sidedness on his part. Theseus' criticism of art is an offshoot of the repressed position of the feeling function. This is why he "appreciates" art and artistic creations in a sadistic fashion. He says about dramatic representations, "the best in this kind are but shadows" (V. i. 211). [32]

However, Theseus' judgment is exclusively based on the thinking-sensation faculty—a type which judges things analytically and quantitatively. Seen from this angle, artistic creations are "shadows" in the sense that they lack tangible and quantitatively measurable patterns and structures.[33] Talking about the thinking-sensation type, Jung says that in this type, activity is considered dependent on intellectual conclusions oriented by objective data, and the extravert makes these

conclusions into a formula for his whole environment. Depending upon the broadness or rigidity of the formula, the extravert can play a useful role in society or an oppressive one. As all the other functions are secondary aesthetic activities, friends, passion tend to be repressed; *feeling* is most likely to be forced into the unconscious and distorted (*Psychological Types, CW* 6, p. 241).

With this background in mind, we turn to Theseus' speech of celebrating "cool reason" at the expense of depreciating "imagination" and "fantasies".[34] The lines given below reveal his reaction to the stories of young lovers; they do not mean anything for him anymore. Responding to Hippolyta's reaction to the "adventure" of the youngsters as "strange" (V. i. 1), Theseus says:

> More strange than true. I never may believe
> These antique fables, nor these fairy toys.
> Lovers and madmen have such seething brains.
> Such shaping fantasies, that apprehend
> More than cool reason comprehends.
> The lunatic, the lover, and the poet,
> Are of imagination all compact:
> One sees more devils than vast hell can behold,
> That is, the madmen; the lover, all as frantic,
> Sees Helen's beauty in a brow of Egypt:
> The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven;
> And, as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes, and gives to airy nothing
> A local habitation and a name.
> Such tricks hath strong imagination,
> That, if it would but apprehend some joy,
> It comprehends some bringer of that joy;
> Or in the night, imagining some fear,
> How easy is a bush suppos'd a bear! (V. i. 2-22).

Theseus' celebration of "cool reason" is a sweeping statement on his part and brushes aside all emotions, wishes, desires, passions, fantasies and aesthetic experiences as something emerging under pathological conditions, which have nothing to do with our existential situations and experiential circumstances as humans.[35] No doubt, the faculty of "cool reason" helps us fly a plane, fix a technical dysfunction, make

infinitesimal calculations, but its "sharp edge" becomes blunt when applied to human relationships.[36] Human relations do not follow predictable patterns. Marriages made under "projections" usually dissolve. Murders and suicides have their origin in the "lack" within. The competition in the field of weaponry shows how "enlightened" we are! There is no "philometre" on the wall to measure loves and relationships in terms of mass, volume, or weight. Describing things "in terms of mechanism and the purely physical may be accurate enough so far as it goes; ... [but] it is inadequate and intolerable when applied to human relationships" (Raven 13, emphasis mine). In view of the same reason, Mangan says, "In Theseus' limited world-view there is room only for the truth of everyday, commonsense experience: all that lies beyond that is "antique fable," and that which is "strange" is almost certainly not also "true" (171). Brownslow is also critical of Theseus' philosophical position. He says:

> Theseus is ruled by Titania without knowing it, and he has no inkling of what goes on in the woods just beyond his city, nor does he guess that the woods' inhabitants invade his own house after dark. In some ways, therefore, he knows less about life than Bottom knows (p.141).

Theseus' love of "cool reason" tends to turn humans into machines, into a cast of fixed measurements by forcing them into the tyrannical "law of Athens".[37] Seen from a Jungian perspective, the speech parallels Jung's critique of one-sided rationalism or irrational rationality. He says:

> The disposition to exclusiveness is encouraged no less by *rationalism*. The essence of this consists in the flat denial of whatever is opposed to one's own way of seeing things either from the logic of intellect or from the logic of feeling. It is equally monistic and tyrannical in regard to reason itself. We ought to be grateful to Bergson for having broken a lance in defence of the irrational (*Two Essays*, *CW* 7, p. 288, italics original).

There is no space for the irrational, the fantastic, and the miraculous in Theseus' world. In a nutshell, he denies accepting the opposite side of his conscious mind, which is a tiny fragment on the surface of the unfathomable ocean, the

There is no space for the irrational, the fantastic, and the miraculous in Theseus' world. In a nutshell, he denies accepting the opposite side of his conscious mind, which is a tiny fragment on the surface of the unfathomable ocean, the unconscious.[38] The psychological position of Theseus, as found in the passage, corresponds to that of an extreme extraverted type in Jungian studies. For example, Sharp says:

> According to Jung, the extreme extraverted thinking types subordinate both themselves and others to their 'formula,' a system of rules, ideals and principles that in the end becomes a rigid moral code. Their benchmarks are justice and truth, based on what they consider to be the purest conceivable formulation of objective reality (45, emphasis mine).

Theseus' division of his themes into seemingly irreconcilable opposites involves the function of thinking, the faculty that enhances our analytical capabilities for arriving at certain conclusions. Fordham's explanation further clarifies the point under discussion. She says:

> This type [thinking] 'thinks things out' and comes to conclusions based on objective data—what he calls the "facts". He likes logic and order, and is fond of inventing neat formula to express his views. He bases his life on principles and would like to see others do the same....He believes that he is rational and logical, but in fact he suppresses all that does not fit into his scheme, or refuses to recognize it. He both dislikes and fears the irrational, and he represses emotion and feeling, and tends to become cold and lacking in understanding of human weakness. He neglects the art of friendship and of relationship to other people, and is often a family tyrant (p.37).

Theseus' treatment of Hermia is a glaring example of fitting others into a tyrannical formula. Life is not a mechanical system functioning under precisely calculated laws, easily predictable events, and logical syllogisms.[39]

Some of the phrases in Theseus' speech require further analysis to clarify his blindness to the "syzygial"/dialectical relationships in the images he employs for advancing his idea of "cool reason." The expression he uses for youthful fantasies is "seething brains." The word, "seething," is associated with the sound produced by boiling water, suggesting the cauldron of desires, hidden in Theseus' unconscious as a

lover in the very beginning. Projecting his "desires" onto the "moon, he says," "she lingers my desires" (I. i. 4).[40] Apparently, the slow motion of the moon makes Theseus impatient even though the moon has nothing to do with his "desires;" it moves at a uniform speed no matter what our state of mind is. Theseus is projecting his "desires" onto the "moon," which is sign of his psychological and emotional immaturity. His impatience is not just a one- time emotional outburst; there is a pattern to it. He wants "To wear away this long age of three hours" (V. i. 83).

The next phrase is "shaping fantasies," which is an unconscious recognition on his part to acknowledge the fact that our sense of structure, form, organization, and configuration stems from the fantasy-thinking, as explained by Jung. Another expression is "Helen's beauty... brow of Egypt," used for highlighting white (Helen) and black (Egypt) dichotomy.[41] The combination of black and white makes a picture easily visible, which also symbolizes the interaction between the conscious (white) and the unconscious (black). The second point Theseus raises is that of creation from "airy nothing." Some critics think that the idea corresponds to Plato's "Ideas," which does not seem to have substantial grounds of validity.[42]

With Theseus' "cool reason" in mind, the expression "airy nothing" requires further analysis. Theseus uses the image "airy" to qualify "nothing" to stress his idea of "nothingness/emptiness." Airy is the adjectival form of "air," the vital source of the phenomenon called life.[43] As humans, we breathe in/out air regularly, and air is a basic requirement for our biosphere. Air may be felt as light, breeze, or puff, and as forceful as a hurricane, typhoon, or tornado, suggesting tremendous energy. Air as wind carries the clouds loaded with rains, snow, and hail. Clouds are visible but the power (air/wind) that propels them is not. Similarly, certain behavioural patterns are visible, but the forces (archetypes) affecting them from the inner depths

> the same word in *us-anan*, to breathe out, and in Latin *an-helare*, to pant. In Old High German, *spiritus sanctus* was rendered by *atun*, breath. In Arabic, wind is *rîh*, and *rûh* is soul, spirit. There is a quite similar connection with the Greek *psyche*, which is related to *psycho*, to breathe, psychos, cool, *psychros*, cold, and *phusa*, bellows. These affinities show clearly how in Latin, Greek and Arabic the names given to the soul are related to the notion of moving air, the "cold breath of the spirit". And this also is why the primitive point of view endows the soul with an invisible breath-body (*Modern Man in Search of a Soul*, p.180).

Theseus' "airy nothing" is a symbolic way of negating the feeling function, which plays an active role in relating to the anima in man. Hillman illustrates the issue of anima in the following words:

> Above all, anima refers to the vital principle, of the principle of life, as Jung has often emphasized. Despite its vapory insubstantiality, the anima comes as a driving force as important as the breath we breathe. Some of its archetypal imagery has been presented by ma Jung. Other highly elaborated forms of this Goddess of life are represented by feminine figures in Greek myth, especially Kore figures, and Adriane, Persephone, Aphrodite, Artemis (*Re-Visioning Psychology*, p.147).

The image of "air" is intrinsically related to fire,[44] as there would be no fire without air, but air can also extinguish it, and thus reducing heat. Hot air is light, and goes up; cool air is heavy, and goes down, and the same process causes wind. Thus air, wind, and water are ecologically connected. Besides, an airy space is also associated with health, vigour, vitality, and life. Furthermore, air/wind has its mythical significance, too: Rudra is the wind-god in Hindu mythology, and is described as having "eyes on all sides, faces on all sides, arms on all sides, feet on all sides" (*Symbols of Transformation*, p.122). The image of "air" has its existential importance in different contexts, and what is "airy" cannot be "nothing" (empty/blank) as Theseus thinks. What he tries to negate backfires at him, and dissolves his "cool reason."

The image of "vast hell full of devils," used by Theseus for designating "madness," opens a window into his personal unconscious or the psychic stratum where the repressed/undeveloped/underdeveloped/unacknowledged/ experiences are found.[45] Seen from a Jungian perspective, his "enlightened" position hides a thick "shadow" behind it. As Johnston says, "The more refined our conscious personality,

where the repressed/undeveloped/underdeveloped/unacknowledged/ experiences are found.[45] Seen from a Jungian perspective, his "enlightened" position hides a thick "shadow" behind it. As Johnston says, "The more refined our conscious personality, the more shadow we have built up on the other side. This is one of Jung's greatest insights: that the ego and the shadow come from the same source and exactly balance each other" (p.17). Theseus' image of "vast hell full of devils," juxtaposed with celebration of "cool reason," is a visual representation of what Jung says about the shadow aspect. In his own words:

> If you imagine someone who is brave enough to withdraw all his projections, then you get an individual who is conscious of a pretty thick shadow. Such a man has saddled himself with new problems and conflicts. He has become a serious problem to himself, as he is now unable to say that they do this or that, they are wrong, and they must be fought against. He lives in the "House of the Gathering." Such a man knows that whatever is wrong in the world is in himself, and if he only learns to deal with his own shadow he has done something real for the world. He has succeeded in shouldering at least an infinitesimal part of the gigantic, unsolved social problems of our day *(Psychology and Religion, CW* 11, p.140, emphasis mine).

Theseus' speech gives us the impression that what he knows is the only reality, or there is only one category of reality. He wants to fit everyone into that model irrespective of age, paradigm, and situational/circumstantial differences[46]

Theseus' overemphasis on "cool reason" supports the view that his thinking function is highly developed, resulting in the suppression of the feeling one. As a general rule, Theseus' "auxiliary" function should be from the "irrational" continuum that is the sensational (see note 48 in this chapter). The last lines in Theseus'speech reveal his sense-based realism. Here he gives the example of taking the "bush for a bear," stressing the medium of the senses as the only reliable source of knowledge. Here again it should be noted that our senses are part of the whole system, and they do help us in gathering data from the environment but cannot evaluate them without further means of measurement and evaluation. As a thinking-sensation-extravert type, Theseus cannot see the possibility of other alternatives in his "bush and bear"

analogy, as pointed out above. The faculty that senses possibilities is the intuition, and Theseus' sense-based realism shows that the intuitive faculty remains underdeveloped in him; it is part of his personal unconscious/shadow. The overdevelopment of the thinking-sensation function entails suppression of the opposite functions from a Jungian perspective, i.e., feeling and intuition. Explaining the position of Jung in this regard, Jaffe categorically says:

> One-sidedness never doubts itself. It deems itself superior, and is a temptation although the certitudes it offers have always proved deceptive. Un-remarked, the counter-reality exists and the psychic counter-forces live on. Overlooked or denied by the conscious mind, they exert their influence in the form of unconscious tendencies and impulses. This is as true of the psychology of the individual as of the currents of the contemporary history (p.71).

We can look at Theseus' psychological position through the figure sketched below:[47]

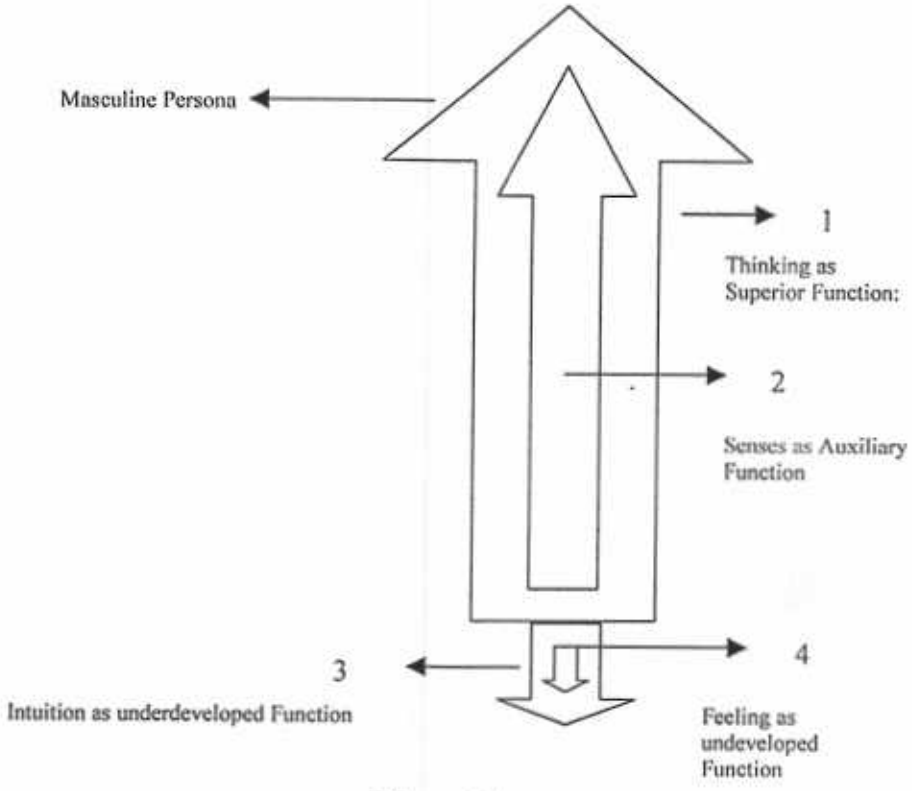


Figure 3.1

In the above figure, the four block arrows represent Theseus' typological position. Arrow 1, the biggest, points outward and shows his extraverted persona, dominantly

backed by the thinking function.[48] His auxiliary function is the sensation, shown by arrow 2. The two arrows, 3 and 4, at the bottom point downward, as if in the unconscious: arrow 3 suggests his underdeveloped intuition, while 4 undeveloped feeling.

With the above analysis of Theseus in mind, we turn to Hippolyta, who represents the Amazonian Queen, warrior-like woman living her life apart from man. In mythology, she is depicted as a one-breasted woman,[49] which points to her underdeveloped femininity. This brief introduction manifests Hippolyta's psychological development as "man," wearing masculine "persona" at the expense of suppressing the feminine one.[50] Gides' Theseus[51] describes his falling in love with Antiopa [Hippolyta] in the following way:

> Of them all, Antiope came nearest to catching me. She was queen of the Amazons, and like all her subjects had only one breast; but this in no way impaired her beauty. An accomplished runner and wrestler, she had muscles as firm and sturdy as those of our athletes. I took her in single combat. In my arms she struggled like a leopard (51, emphasis mine).

As depicted in the above passage, contrary to her feminine nature, Hippolyta becomes "masculinized," symbolized by her role as leader of the Amazons. Compared to Theseus, Hippolyta represents a "woman-turned-man" (going against her very nature like Bottom-turned-ass) situation, suppressing the property of relatedness, connectivity, and integrative energy.[52] From a psychological point of view, her masculine "mask" (symbolized by her war-like qualities) is no less hardened than that of the general's. That is why Nevo calls her a "man-woman Amazon" (96). Her situation closely resembles what Monajem explains as, "Women born to feminist or non-traditionalist mothers are some how "physically" female. They are not brought up like "woman," and as a result they do not have a distinct, well-defined self-identity, and when they do, it is mainly an "intellectual" self-identity" (website,

> The great problem of the animus is that when a woman is unconscious of her animus, it links up with her emotional side and she becomes the proverbial "bull in the china shop"—she can develop a masculine mind and look at herself more objectively, but her feeling feminine nature is pressed down and melds with the animus. This causes many tragedies in life, particularly in the realm of relationships (*Anima and Animus*, pp. 21-22).

Johnston describes the situation with his focus on the middle age, which is relevant to our discussion here. He says:

> This process can be complicated by cultural influences. The impact of the early women's movement motivated women to leave the home for the work place. In doing so, these women had to take on a traditional masculine role if they were to succeed. They had to become competitive and more assertive. They had to internalize their emotions and be more "logical." As a result, these women at midlife may find that they have already developed the animus or the masculine energy. What they need to do is to integrate the feminine back into their lives (website, emphasis mine).

In *Dream*, Hippolyta's capture by Theseus is symbolic of the difficult process of her unwilling return to her feminine role—a process as difficult as giving up an addiction. In other words, her unconscious identification with her feminine nature is yet to become more conscious/mature before establishing a complementary relationship with that of Theseus'. In the beginning, her attitude toward Hermia's case is that of indifference and detachment, which befit a masculine persona. However, her opening speech shows that she is more attuned to her conscious self than Theseus is to his. She reveals her feminine association in an indirect way, which shows her unconsciousness of it. This is why she identifies herself with the "bow," "moon," "dream," and "night"—all feminine symbols. In other words, even though her animus is over-developed at the cost of the suppression of her conscious self, she unconsciously identifies with her conscious self.

Theseus, on the other hand, consciously continues to suppress his unconscious self—he turns his back on his anima. Hippolyta says to Theseus:

> Four days will quickly steep themselves in night;
> Four nights will quickly dream away the time;
> And then moon, like to a silver bow
> New-bent in heaven, shall behold the night

> Four days will quickly steep themselves in night;
> Four nights will quickly dream away the time;
> And then moon, like to a silver bow
> New-bent in heaven, shall behold the night
> Of our solemnities (I. i. 7-11).

Hippolyta gives priority to the process of turning "days" into "night," revealing her psychic connection with darkness and depths. Next, she employs the image "dreaming" for the flow of time, which we experience when the unconscious (feminine side) becomes dominant during sleep. She likens the "moon" to a "silver bow," and uses the figure of nocturnal "solemnities" for their wedding ceremony. These images give her speech an overtone of introversion. Nocturnal celebrations, lunar associations, dreaming process prefigure the events that immediately follow the opening scene. Her speech is charged with feelings to the extent that nothing is tangible and graspable; her idea of time evokes a picture rapidly flowing like a dream. The content of her speech is future-oriented, which is compatible with the course that *Dream* follows. This line of thinking further suggests that her faculty of intuition is more active than that of Theseus'. Her psychological position may be imagined in the following way.

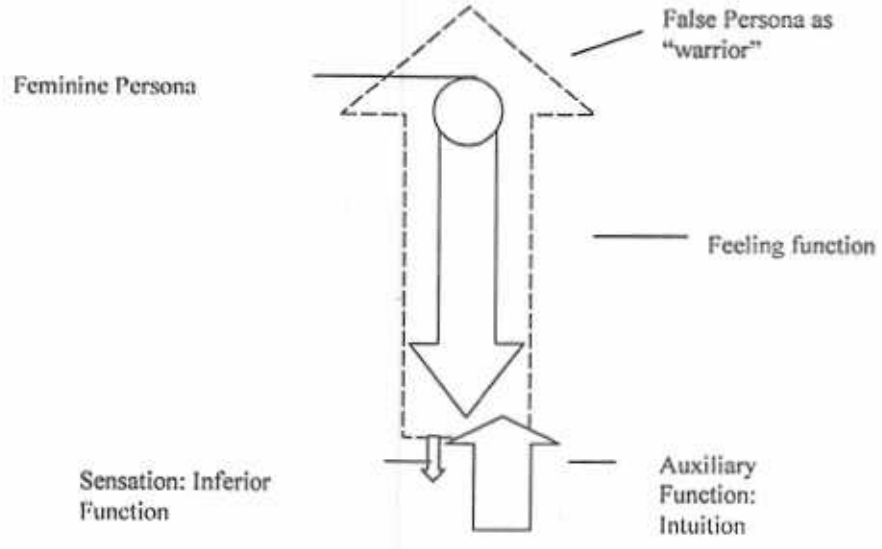


Figure 3.2

The above figure illustrates Hippolyta's psychological position as a "warrior-woman," in deviation of her essential femininity.[53] The dotted arrow suggests her "extraverted-thinking personality,"[54] which turns out to be a "temporary derailing" in the first phase of her life, and things begin to take a u-turn after her encounter with Theseus. Hence, her identity is shown as a dotted figure of a masculine persona (arrow-head pointing outward). The inverted arrow, with the circle at the tail-end (bow), shows her essential femininity and symbolizes the feminine persona. The feminine persona will replace the outer "case" after her re-emergence from the unconscious as an introverted-feeling-intuitive type of woman. In this way, she fits psychologically into her "opposite" in Theseus.

Theseus and Hippolyta's disappearance from the scene potently suggests as if they are dreaming. The dream-mode functions as a conduit to reconnect them to those aspects of their selves which remained inaccessible at the waking level. Besides the woods, nocturnal surroundings, and lunar atmosphere, the primordial images (Fairies) represent the introverting/regressive process. The dream-mode presents a counter-pole to the one-sided situation in the waking mode, breaking the barriers of time and space, logical sequence, causal connections, and rationally plausible events. In this respect, the lunar imagery plays a vital role as transformative/feminine energy.[55] Like Spurgeon (see "Prologue," p.12) Martin also notes the drenching effect of lunar imagery in the play.[56] The lunar symbolism can easily be linked to Henderson's concept of the "moon" as a dissolving/softening agent (solutio) for transformation (*Transformation of the Psyche*, p.5). Explaining the process of transformation, Henderson further says, "This [transformative process] is also like the work of analysis where inflexible and undeveloped aspects of the personality are strengthened and differentiated" (p.52, emphasis mine). In view of

Henderson's remarks, it is easy for us to imagine the softening effect of lunar symbolism on Theseus' "hardened" extraverted attitude. The events at the dream level do not follow a predictable pattern as discussed in chapter I and, in a way, challenge the matters controlled and governed by "cool reason." In other words, the irrational aspect becomes dominant to compensate for its suppression at the waking level. For example, Jung says:

> Of all psychic phenomena the dream presents perhaps the largest number of 'irrational' factors. It seems to possess a minimum of that logical coherence and that hierarchy of values shown by the other contents of consciousness, and is therefore less transparent and understandable... Usually a dream is a strange and disconcerting product distinguished by many "bad qualities," such as lack of logic, questionable morality, uncouth form, and apparent absurdity or nonsense (*Basic Writings*, p. 378).

In the dream-mode, even an un-named fairy becomes dominant to appear in cosmic proportions. This unidentified spirit is the second one after Puck to appear with its aerobic capability for passing through "flood and fire" faster than "the moon's sphere" (II. i. 3-5). The images of "flood" and "fire," evoke water and heat, and function as alchemical symbols to transform the rigid and inflexible attitude of Theseus. The unnamed fairy expresses its attachment with Titatnia, Queen of the Fairies, as if to expose her earth-bound nature. The fairy says to Puck:

> And I do serve the fairy queen,
> To dew her orbs upon the green;
> The cowslips tall her pensioners be;
> In their gold coats spots you see;
> Those be rubies, fairy favours,
> In those freckles live their savours:
> I must go seek some dew-drops here,
> And hang a pearl in every cowslip's ear (II. i. 8-15).

In the above passage, the fairy creates a little world of herbal nature, identifying Titania with the earth and its greenery. The fairy uses the images of "rubies" and "pearls" for the shapes and colours of the little herbs, in a way, evaluating the "earth" (feminine) in high terms of appreciation.[57] This is an ironic jab at Hippolyta's "airy" (masculine) persona for change; a message for her to return to earth-rooted-ness.[58]

In the waking mode, Hippolyta identifies herself with the "moon," specifically with the crescent, as if symbolizing a freshly developed feminine persona after her new level of understanding for entering into a marriage partnership. She has yet to prepare herself for the mothering responsibilities, suggested by the earth symbolism in the dream-mode. In other words, she is changing from the "lunar" phase (virginity/daughterhood) into the earth-phase (motherhood). Moreover, in the waking mode, her sensing function is undeveloped, and this undeveloped aspect turns into sense-based imagery in the above passage. Or, the unnamed fairy, suggesting an undifferentiated situation, represents the unacknowledged parts of her personality. The names of the little fairies further affirm the above assumption—Mustard-seed, Peasle-blossom, Cobweb, and Moth; three names are of herbal origin, and one comes from the animal kingdom. Herbs and shrubs, like trees, are earth-bound, with their roots in the darkness of the earth. The point to consider is as if Hippolyta wants to make a "solo flight"[59] during her first phase, and has moved away from her feminine nature, i.e., her earth-rooted-ness.[60] The dream-mode draws her back down to the "earth," her feminine nature. Furthermore, the image of "dew" (water) is also a feminine symbol, symbolizing its fluid and flowing aspect. The function of dew, as Jung would say, is to wash away the dirt settled on plants and flowers.[61] In our case, the "dirt" on Hippolyta's "flower" (feminine persona) is the wrongly developed attitude to be washed away by the fluid aspect of her femininity.[62]

The little fairies' "lullaby," with its focus on insect imagery, is another symbolic strategy to re-connect Hippolyta with the earth. The "lullaby" contains images of "spotted snakes"; "thorny hedgehogs"; "newts;" "blind-worms;" "weaving spiders;" "long-legged spinners;" and "black beetles" (II. ii. 1-20). The images provide Hippolyta a symbolic outlet to re-experience the initial stages of development

as a woman. Some of the images relate to "weaving and spinning," and evoke a process to join together parts for making a whole. The spider's "web," which evokes a weaving pattern, is of great symbolic relevance here. A source quoted below throws light on the integrative energy of web symbolism. The source reads:

> Some believe that the spider is symbolic of an unkind and sneaky individual. Are you the spider building a web, or are you being dragged into one? A spider's web might represent entanglement and the general complexities of life. Depending on the details of the dream, it could also symbolize a smothering individual. Ironically, very old dream interpretations say that the spider is an omen of good luck! Alternatively, Carl Jung felt that the spider's web was a symbol of wholeness due to its formation (circular shape), construction and complexity. He called circular symbols "mandalas" and said that they hold valuable meaning for the dreamer. The spider and his web may be calling for an integration of the dream's personality leading to greater self-awareness and resulting in feelings of completeness. Therefore, the spider and his web may be considered profound and spiritual dream symbols that call for greater self-understanding and encourage us to derive meaning and satisfaction from the intricate framework and interplay of life (Dream Lover website).

The symbolic details explained in the above passage function as a metaphoric reminder to Hippolyta to turn back to the centre of her being an integrative force, which provides energy to the feminine persona.

Now we turn to Oberon and Titania to explore their complex symbolic relationship with the unconscious aspects of Theseus and Hippolyta respectively. Oberon and Titania appear as a married couple with their contention over the changeling, and on the allegorical level, their marital state read with the contention shows that they suffer from a psychological crisis, as if in the middle age. The unresolved complex symbolized by contention over the changeling raises its head late in their life. In other words, the changeling symbolically epitomizes the undeveloped aspects of Theseus and Hippolyta which grow into autonomous personalities (Oberon, Titania, Puck, the little fairies) at the dream level. For example, Overman says:

> Every complex is like a sub-personality of oneself that has its own particular way of approaching life or reacting to life, with its own pattern of thinking, feeling and behaving. Each can have, in a way, its own memory encoded within its own psychic

> structure (psychological pattern) and within its own neural pathways which were activated during the activity or experience. Each complex or sub-personality can have its own will element, and due to it's semi-autonomous nature can have the feeling and reality of influencing, directing, controlling our thoughts, feelings and actions—a possessive or obsessive quality like an independent being or personality (website, emphasis mine).

The underlined words in the above quote reveal that psychological complexes take on possessive/obsessive colours. Oberon and Titania's contention over the changeling is also that of possession in an obsessive way. Puck's description of the situation suggests something similar. He says:

> The king [Oberon]doth keep his revels here to-night.
> Take heed the queen come not within his sight;
> For Oberon is passing fell and wrath,
> Because that she hath as her attendant hath
> A lovely boy, stol'n from an Indian king
> She never had so sweet a changeling;
> And jealous Oberon would have the child
> Knight of his train, to trace the forests wild;
> But she, perforce, withholds the loved boy,
> Crowns him with flowers, and makes him all joy (II. i. 18-27).

As depicted by Puck, the changeling is an ambiguous entity, whom Oberon stole from an Indian king, and Titania nursed and nourished him. Now, Oberon wants the child as his attendant. The status of the changeling suggests theft, an act which humans hide from the public eye, and as such symbolizes an unacknowledged aspect of the self. According to Jung the unacknowledged contents usually disrupt marital relationships in the middle age. He says:

> The effect of the psychological development that occurs in marriage partners during middle-age is discussed, and the resultant change in the marital relationship is analyzed. Prior to middle-age, the marital relationship is governed by biological imperatives; at middle age the force of these imperatives diminishes and the partners are free to become themselves. This transformation influences the psychological relationship of marriage, since changes occur in the roles that the partners have played. It is considered likely that marital friction will develop during this transformation process, since the confusion that accompanies growth breeds feelings of disunity and discontent. If the real cause of the difficulty is not recognized, each of the partners may hold the other responsible for the discontent. In addition, the different needs of each partner complicate this growth period (*The Development of Personality, CW* 17, p. 187).

Interestingly, in the dream-mode, Oberon and Titania refer to Theseus and Hippolyta, as if the two couples are linked to each other on the invisible plane. A dialogue between Oberon and Titania provides us a core model in this regard. Titania says to Oberon:

> ... but I know
> When thou hast stolen away from fairy land,
> And in the shape of Corin sat all day,
> Playing on pipes of corn, and versing love,
> To amaorous Phillidia. Why art thou here,
> Come from the farthest steppe of India?
> But that, forsooth, the bouncing Amazon,
> Your buskin'd mistress and warrior love,
> To Theseus must be wedded, and you come
> To give their bed joy and prosperity

And Oberon answers back:

> How canst thou thus for shame, Titania,
> Glance at my credit with Hippolyta,
> Knowing I know thy love to Theseus?
> Didst thou not lead him through the glimmering night,
> From Perigouna, whom he ravished?
> And make him with fair Aegles break his faith,
> With Ariadne, and Antiopa (II. i. 64-80)

In the above-quoted dialogue, Titania and Oberon blame each other for their past adventures with Theseus and Hippolyta respectively. Titania says that Oberon has been in love with Hippolyta in his youth and, counter-blames her in a more taunting fashion. Oberon says that Hippolyta has not only been in love with Theseus but also helped him in his womanizing activities. This dialogue give us clear suggestions for imagining the older "selves" of Theseus and Hippolyta; the activities of their youth when they were emerging from their older selves/identities, the period of adolescence—youngsters like Lysander, Hermia, Demetrius and Helena—who pass through the critical stage of choosing partners, shifting from one partner to another till their settlement in their lives. Through the dream-mode, Theseus and Hippolyta not only "see" the contents of their personal unconscious[63] but also encounter with their archetypal "partners."[64]

From the image of "Antiopa" emerge two versions of the Amazonian Queen, Hippolyta and Antiopa, while in other versions of the story Hippolyta and Antiopa refer to the same figure.[65] Titania uses the images of "buskin'd mistress" and "warrior love" for Hippolyta. The verb "buskined" is from "buskins," long boots of hunters, and as such suggest a masculine persona. Read with "warrior" (evoking aggression, domination, dismemberment, violence, attack, control), the image takes on a strong colour, pointing to the "masculinized," nay "titanized" persona of Hippolyta at the expense of repressing the feminine properties of her persona. The repressed femininity turns into Titania at the dream level.

The image of "cosmic disaster" depicted by Titania in her long speech provides us a graphic extension of the same theme. Titania says:

> These are the forgeries of jealousy:
> And never, since, the middle summer spring,
> Met we on hill, in dale, forest, or mead,
> By paved fountain, or by rushy brook,
> Or in the breached margin of the sea,
> To dance our ringlets to the whistling wind,
> But withy brawls thou hast disturb'd our sport,
> Therefore the winds, piping to us in vain,
> As in revenge, have suck'd up from the sea
> Contagious fogs; which, falling in the land,
> Hath every pelting river made so proud
> That they have overborne their continents:
> The ox hath therefore stretch'd his yoke in vain,
> The plough man lost his sweat, and the green corn
> Hath rotted ere his youth attain'd a beard:
> The fold stands empty in the drowned field ,
> And crows are fatted with the murion flock;
> The nine men's morris is fill'd with up with mud,
> And the quaint mazed in the wanton green
> For lack of tread are undistinguishable.
> The human mortals want there winter here:
> No night is now with him or coral blest:
> Therefore the moon, the governess of floods,
> Pale in her anger, washes all the air,
> That rheumatic diseases do abound:
> And thorough this distemperature we see
> The seasons alter: hoary-headed frosts
> Fall in the fresh lap of the crimson rose,
> And old Hiems thin and icy crown
> An odorous chaplet of sweet summer buds
> Is, as in mockery set, the spring, the summer,

> The childing autumn, angry winter, change
> Their wonted liveries, and the mazed world,
> By their increase, now knowest not which is which.
> And this same progeny of evils
> From our debate, from our dissension:
> We are their parents and original (II. i. 81-117).

Before commenting on the passage, one should bear in mind the Jungian approach to archetypes and the way they function. Andrew Samuels says:

> For those who come into contact with archetypal imagery, one element stands out. The individual really is gripped by archetypal experience and imagery; his conscious life experiences and attitudes may count for nothing as they are swept away by pre-subjective schemas. Jung once said that 'the archetypes are, so to speak, like many little appetites in us, and if with the passing of time, they get nothing to eat, they start rumbling and upset everything' (p.44, emphasis mine).

Titania's long speech begins with the topic of "jealousy," which is a negative emotion, and continues through "revenge," counter-reaction, and concludes with "dissension." Even a cursory look at the passage brings to light a visually illustratable picture of "environmental degradation." The image of imbalance, disproportion, and disorder gives the impression as if the mother earth is angry, and is moving in a reverse direction. This reversal of seasons is a kind of symbolic rebuttal of the "icy crown" of the masculine persona that Hippolyta wears at the cost of repressing her maternal warmth, the integrative heat. On Hippolyta's part, the loss of integrative heat at the waking level, changes into seasonal anarchy, and goes out of track and thus causes disturbance at the global level. The images of "hill," "dale," " forest," "mead," "green corn," "summer buds," and "mud" are parts of the earth; hence, the mother symbolism. All these images evoke rest, passivity, stasis, attributes characterizing the "earth" as we experience it[66]

Mouser describes the symbolic connection between femininity and nature, and helps us understand the point under discussion. She says:

> Like women, nature is diverse, changeable, fruitful, and beautiful in startlingly variable ways. Women, therefore, rightly feel a kinship and partnership with nature, because both they and nature are feminine. Consequently, as a woman becomes

> familiar with the rhythms, patterns, and ways of nature, she also learns about her own femininity and the femininity of other women around her. Nature is, in a sense, femininity expressed in gigantic, elementary, and impersonal ways. In women of flesh and blood, the femininity of nature is not diminished; rather it is intensified and made personal by possession of the image of God. Like a lens, a woman focuses and concentrates the femininity of the earth, to highlight the fragility, fruitfulness, faith, and beauty that are the hallmarks of all femininity (Mouser website).

Water is one of the fundamentals of nature, making three fourth of the earth, symbolizing the dominance of the anima in man, and the persona of woman.[67] Water has the potential to take three distinct forms, fluid, solid, and gaseous. The passage abounds in water imagery— fountain, brooks, river, sea, fogs—and suggests the cyclic pattern of nature, which is feminine/integrative/comedic in its suggestion—something that Hippolyta gives up for the masculine/linear/tragic "mask." The disturbance in the cyclic pattern is also conveyed to us through the inverse appearance of the four seasons. It is the cyclic pattern that is responsible for the regenerative processes at the organic and inorganic levels. In the above speech, the image of "dancing in ringlets" further evokes circular patterns, and suggests the urge for wholeness. Contrary to it, the linear pattern is like a one-way traffic.

The images of "ox tilling the earth without any output" and the "farmer's vain labour," as Titania says, highlight the dissension between the masculine (ox/farmer) and feminine energies (earth). The relevant portion suggests a tripartite picture; the farmer, the ox, and the earth. The "ox" is masculine energy governed by a guiding principle (farmer) and makes a productive interaction with the earth (feminine)—a man's anima, a woman's mothering aspect. It is relevant to mention here that the "bull" is an image of "syzygial nature," linked to a chain of symbolism. Tucker draws our attention to this aspect of the symbol. She says:

> The bull is somewhat unique in the world of symbolism in that he is both a solar and a lunar creature. His male fertility, his fiery temperament, and his role as father of the herd make him the masculine sun-god in many cults. Just as the lion is the king and terror of the beasts of the forest, the bull is the king of the farm and the personification of brute strength and power. The lion, the bull, and the sun are

> popular symbols of life and resurrection. The bull's crescent shaped horns link him to moon-worship and symbolism although, in some areas, the sun is a bull while the moon is a cow. Sin, the moon-god of ancient Ur, was often pictured as a bull (Tucker website).

In Titania' passage quoted earlier, the unproductive interaction between the two types of energies results in untimely events and immature crops, "rotting before ripening." The idea has its oblique connection with Theseus' warning to turn Hermia into the "cool moon," depriving her of the mothering potential. On another level, the idea is a reaction from the shadow energy of Hippolyta's for subduing the mothering potential till her middle age. The imagery extends into an anarchic picture of loss of identities, as humans and their environment are no longer meaningfully related. The image of inundation suggests as if a village is submerged in a flood, with carcasses and "football field" (a modern variant of "morris") filled with mud:

> The fold stands empty in the drowned field,
> And crows are fatted with the murion flock;
> The nine men's morris is fill'd with up with mud,
> And the quaint mazed in the wanton green
> For lack of tread are undistinguishable (II. i. 94-98).

The chaos in a way is a countermove from the archetypal feminine at the dream level.[68] Another feminine symbol in the passage is the "moon," taking on aggressive colours, causing floods and diseases, which, in turn, adversely affect animals and humans. The "moon" gives us a highly demonstrable picture of the cyclic pattern, (dis)appearing every month and passing through different phases of transformation. The lunar aggression as graphically depicted in the passage is another symbolic rebuttal of Hippolyta's "solar/linear" track of development, negating her "lunar" associations[69]

In her speech, Titania also notes the "carol-less nights," revealing her symbolic connection with darkness/depths. Her positive identification with "night" functions as a symbolic journey for Hippolyta back to her elemental nature, the

feminine self, which she [Hippolyta] ignores, and does not develop in the first phase of her life.[70] The theme takes on a prominent colour when Titania describes her friendship with a "mortal" woman when she "was" in India. Here Titania also mentions the death of her "mortal" friend (as if she has "killed" the woman within her long before the property could grow into a "mothering/feminine" persona), which is symbolic of the feminine property that remain undeveloped in her. She says:

> The fairy land buys not the child of me.
> His mother was a votaress of my order:
> And, in the spiced Indian air, by night,
> Full often hath she gossip'd by my side,
> And sat with me on Neptune's yellow sands,
> Marking the embarked traders on the flood;
> When we have laugh'd to see the sails conceive
> And grow big-bellied with the wanton wind;
> Which she, with pretty and swimming gait
> .....
> As from a voyage, rich with merchandise
> But she, being mortal, of that boy did die;
>
> And for her sake I do rear up her boy,
> And for her sake I will not part with him (II. i. 123-137).

In the above passage, Titania re-captures an experience of hers, positively identifying herself with an unidentified female (suggesting any woman), and symbolizing Hippolyta's journey back to her feminine identity as "woman," which remains repressed in her for reclaiming itself during the second phase of her life. The image of the "child" and Titania's unconditional attachment with it is a symbolic variation on the potential of Hippolyta's mothering nature that remains undeveloped in her. The images of "night," coupled with "Indian seascape," is a variation of the theme of "night-sea journey" for "rebirth".[71] Keeping in view the picture of "waters overflowing continents," "seasons turning topsy-turvy," "indistinguishable identities" and "animal diseases," I turn to Jung for explaining the symbolic energy he ascribes to the anima. He says:

> The reader may ask in some consternation, "But what on earth does the anima do. . . .
> Just as outwardly we live in a world where a whole continent may be submerged at

> any moment, or a pole be shifted, or a new pestilence break out, so inwardly we live in a world where at any moment something similar may occur, albeit in the form of an idea, but no less dangerous and untrustworthy for that. Failure to adapt to this inner world is a negligence entailing just as serious consequences as ignorance as ineptitude in the outer world (*Two Essays*, *CW* 7. p. 204).

One end of Titania's symbolic continuum is attached to Hippolyta's dark side while the to Theseus' psychic background as his anima.[72] In other words, Titania is Hippolyta's shadow but Theseus' anima. Through the symbolic encounter with Titania, Theseus delves into the archetypal background for coming to terms with the anima. The anima "dishardens" our hearts, sensitizes our attitude, and aesthetizes our relationships if properly managed. What Pines says about the positive and constructive side of the anima suitably applies to Theseus' position. He says, "The feminine side can correct a one-sided masculinity in a man and make him softer, more sensitive, and more communicative" (p.179).

The negative aspects of the anima are revealed in Titania's "floods and disease" imagery, which suggests that the archetypal feminine reacts from the opposite direction for being acknowledged on the conscious level. The repressed energy is stored in Theseus' personal unconscious that releases itself at the dream level through Oberon. The case of Oberon and Titania gives us a typical example of what Jung explains in a different context but with the same purpose in view. He says:

> The essential difference between the operation of the mother image in a man's psychology and in a woman's is stressed: the mother typifies a woman's own conscious life, but is an alien figure to a man, and is surrounded with imagery from the unconscious. It is noted that the mythological projection of the mother archetype, *the Great Mother*, often appears with her male counterpart, creating the archetype of paired opposites which is the symbol of psychic individuation. The dogma of the Assumption is proposed as a modern effort to compensate the dominance of rational and material science with its archetypal opposite, creating thereby a balanced world. It is suggested that this type of symbolic compensation and unity constitutes the only way man is able to organize and understand his role in the world (*Psychological Aspect of the Mother Archetype*, CW 9, p.98).

In the same context, he writes:

> Although man and woman unite they nevertheless represent irreconcilable opposites which, when activated, degenerate into deadly hostility. This primordial pair of

> opposites symbolizes every conceivable pair of opposites that may occur; hot and cold, light and dark, north and south, dry and damp, good and bad, conscious and unconscious (*Psychology and Alchemy*, *CW* 12, p.192).

I quote Oberon again to explain further the points under consideration. He says to Titania:

> How canst thou thus for shame, Titania,
> Glance at my credit with Hippolyta,
> Knowing I know thy love to Theseus?
> Didst thou not lead him through the glimmering night?
> From Perigouna, whom he ravished?
> And make him with fair Aegles break his faith,
> With Ariadne, and Antiopa (II. i. 64-80).

Oberon reveals that Hippolyta is not the first one on Theseus' list but that there have been three others with whom he has been in illicit relationship and, in a way, exposes his track record as morally weak and socially unacceptable. His record shows that he has not been in love with any of them, but has been using them as targets of his lust. Lust is the shadow of love, connoting use of power for subjugating a member of the opposite sex. Keeping in view the same point, Merchant criticizes the womanizing aspect of Theseus' personality. The critic says, "The play opens with a ravishment disguised under the oblique courtesy" (p.165). Bradshaw also holds a similar view about Theseus. He says:

> Theseus refuses to countenance the "strange" and suspend judgment—like the radical skeptic—at that point where certainty is unattainable... he has discounted or erased whatever seems irrational in his own experiences—in capturing and wooing Hippolyta, and in his relationship with Titania, the "night"-Hippolyta. Unacknowledged memories, irrational impulses and passions surround and press upon the laboriously cleared settlement of his reason, like the "wood" which surrounds Athens (p.43).

Bradshaw's term for Titania, the "night-Hippolyta," suggests the anima in Theseus in all its respects from a Jungian perspective. From the opposite direction, Oberon, being a male figure, represents the dark/shadow side of Theseus' personality. This clue comes from Oberon's association with country life, which is explicitly linked to the backward/undeveloped parts of a human population. The image of "shepherd,"

because of his connection with animals (hence uncivilized) also evokes negative associations. Oberon's picture, as a pastoral figure (shepherd), symbolizes Theseus' personal background as a youth exploiting young girls like Aegle and Perigouna. It is a meaningful coincidence that Gide's Theseus openly admits his weakness, and says, "But with women, at once my strength and weakness, I always had to begin again. I did not escape from one, only to fall into the lap of some other; nor did I conquer a woman who had not first conquered me" (p.51).

The ironic aspect comes to limelight when we look at the picture from the following angle: Theseus forgets his youthful experiences while dealing with the case of Lysander/Hermia. His decision is based upon his persona of an administrator of Athenian affairs, not as a human elder treating a younger human, a problem which he himself faces in his youth. Instead, he adopts an aggressive attitude, suppresses Hermia's voice to assert her birth right. Oberon's "full of wrath" picture, as drawn by Puck, further manifests Oberon's symbolic shade as Theseus' shadow. In the dream-mode, we find a meaningful allusion to Theseus' hard attitude toward Hermia. Addressing Bottom, Titania says, "The moon methinks, looks with a watery eye/And when she weeps, weeps every little flower/Lamenting some enforced chastity" (III. i. 188-190). In the above quote, the image of "flower," symbolizing the newly emerged feminine persona, "weeps to lament Theseus' warning to Hermia for sending her to a nunnery." The fluidity of lunar symbolism coupled with that of "weeping flowers" function as a sensitizing energy for softening Theseus' harsh and petrified persona as an administrator.

Oberon, as Theseus' shadow, is Hippolyta's animus. And as such he represents the archetypal masculine in Hippolyta's psychic background. This aspect is overdeveloped in Hippolyta and is symbolized by her "masculinized" position in

being the leader of warrior-women. She has to shed off her attachment to the masculine persona before entering into a marital partnership with Theseus. The surrender of the changeling boy on her part to Oberon is a symbolic gesture toward the above-mentioned transformation. In the dream-mode, the central contention between Oberon and Titania is the surrender on Titania's part for changing her role into a feminine one. After this surrender, the conflict is resolved, and there are positive changes in Theseus and Hippolyta after encountering their shadow-figures and archetypal "selves." The following figure illustrates my point:

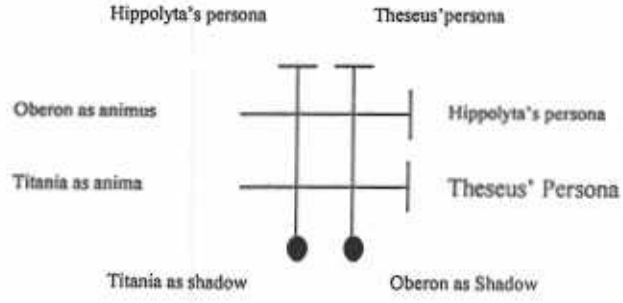


Figure 3.3

The above figure illustrates the fourfold structure of relationships of the two major characters and the archetypal figures. The vertical lines suggest the development of Hippolyta and Theseus in the first phase of their lives. The short lines at the tips of the vertical lines point to the limited personas they develop during that phase. During the first phase many important parts of their psychic system remain repressed, shown by the black circles placed at the lower ends of the vertical lines. The horizontal lines have Hippolyta and Theseus at the right ends with the archetypal figures at the opposite ones. The horizontal axes point to the renewal of their energies during the second phase from the opposite direction. In folk-tales, Oberon generally appears as a dwarf, a typical shadow-figure, suggesting the undeveloped aspects of one's

personality. Sidgwick provides us the following information about the origin of the word "Oberon." He says:

> Oberon is the English transliteration of the French Auberon in the romance of Huon of Bordeaux, and Auberon is probably merely the French counterpart of Alberich or Albrich, a dwarf occurring in the German Nibelungenlied and other works. Etymologically Alberich is composed of alb = elf and rich = king. The name Oberon appears first in English literature in Lord Berners' translation of Huon of Bordeaux (c. 1534), and afterwards in Spenser [27] and in Robert Greene's play James IV, which was acted in 1589.[28] But the king of the fairies in Chaucer[29] is Pluto, and the queen Proserpine (p.13; square brackets in the original).

Sidgwick's explanation helps conjecture that the name of Oberon suggests a "dwarf-king," a paradoxical expression indeed. The word "dwarf" denotes a "person, anima, or plant, much below ordinary size of species" (*The Concise Oxford Dictionary of Current English,* p. 357). Thus it refers to a person small in size and stature, connoting unimportance and insignificance, which in turn suggest the un-/underdeveloped/unpleasant side of the king/Theseus.[73] If Oberon's "dwarfness" suitably applies to Theseus'shadow, the king-side is linked to his persona. From the opposite end, the dwarf/king, a "syzygial" pattern, represents the two poles of the animus in Hippolyta. Titania, being a queen, represents Hippolyta's persona and Theseus' anima.[74] Campbell helps us here understand the ideas mention above. He says:

> Not all our psychic functions and potentialities are equally developed; some are more differentiated than others, which are still in the crude state, so to speak. In his dealings with life a man makes use primarily of the faculties that are well developed in him; the rest fall into the unconscious, where they are not wholly lost but lead a shadow-existence. From there they ultimately give rise to man's "shadow": the complex of his inferior qualities. The shadow is a double which has many of the individual's qualities, but in reverse. His experience of the shadow sometimes intensifies into a vision of his "double," but as a rule the shadow is projected. We reproach others with, and attribute to them, the very things we have in ourselves and believe we have happily mastered. The religious believer, for instance, sees in other people all the possible doubts he has in himself. Every nation attributes to other nations what is really its own shadow (p.45).

In view of Campbell's explanatory remarks, we turn to the symbolic shades of Puck, the little fairies, and Bottom for narrowing down our focus on the shadow aspect.

The childish behaviour of Puck is linked to the undeveloped aspect of the feeling function in Theseus. This faculty remains repressed in him, reclaiming acknowledgement through Puck and his untoward behaviour about women.[75] Theseus' inappropriate treatment of Hippolyta and Hermia emanates from the darker aspect of his personality, suppression of the feeling faculty. In the dream-mode, the same suppression appears as Puck whose childish and tricky patterns of behaving symbolically manifests the repressed condition of the same faculty in Theseus. Puck's position as "servant" to Oberon gives us further clue to interpret his symbolic shade as repressed feeling. His "shyness" from darkness is another clue to the effect that the feeling function remains undifferentiated in Theseus. The un-named fairy says about Puck:

> I mistake your shape and making quite,
> Or else you are that shrewd and knavish sprite
> Call'd Robin Good fellow; are you not he
> That frights the maidens of the villagery;
> Skim milk, and sometime labour in the quern ,
> And bootless make the breathless housewife churn;
> And some time make the drink to bear no barm;
> Mislead night-wanderers, laughing at their harm? (II. i. 32-39).

In the above passage Puck is depicted as an elusive figure, a type of fluctuating energy, functioning like the electrical power in my country. The elusiveness makes Puck a mysterious and obscure figure, fit to symbolize a repressed content of the psyche, which reluctantly raises its head for acknowledgement. Puck is linked to mischief and childish patterns of behaving, which are apt to suggest the immature/undeveloped aspect of Theseus' feeling function. Puck is also linked to the country girls, symbolizing backwardness, suppressed to a marginal condition. The superstitious beliefs associated with him further add to his archaic and primitive nature, a typical situation described in Jungian studies for the repressed contents.[76] The jokes ascribed to Puck, sadistically enjoying the fright of village girls and

women, explicitly manifests what von Franz explains as degeneracy of the feeling function (*Animus and Anima*, p.29). The idea has its link to Puck as a "servant" to Oberon (here as thinking/king)[77] as his inferior function.[78]

Another feature of the inferior type is that it functions as an autonomous entity, emerging during dreams, a "night-wanderer" like Puck. Puck's "magic" to turn Bottom into an "ass" is a symbolic gesture of such autonomy in the dream-mode. In other words, the repressed feeling function of Theseus' makes itself felt through this sadistic type of joke. In another speech, Puck says to the un-named fairy:

> Fairy, thou speak'st aright;
> I am that merry wanderer of the night.
> I jest to Oberon, and make him smile
> When I a fat and bean-fed horse beguile,
> Neighing in likeness of a filly-foal,
> And sometime lurk I in a gossip's bowl,
> In a very likeness of a roasted crab;
> And, when she drinks, against her lips I bob
> And on her wither'd dewlap pour the ale.
> The wisest aunt, telling the saddest tale,
> Sometime for three-foot stool mistaketh me;
> Then slip I from her bum, down topples she,
> And 'tailor' cries, and falls into a cough;
> And then the whole quire hold their hips and loff;
> And waxen in their mirth, and neeze, anu swear
> A merrier hour was never wasted there.
> But, room, fairy! Here comes Oberon (II. i. 42-78).

In the above passage, Puck indulges in "carnivalesque" imagery,[79] as if Theseus' "cool reason" is backfiring, turning upside down the world of law, legality, plausibility, rationality, sensational certainty. The posture of gravity and seriousness, adopted by Theseus at the waking level while suppressing Hermia, hurting his fiancée, and lecturing on "cool reason," is totally out of season with Puck's carnival behaviour as depicted in the passage quoted above. Puck's imagery focuses on evoking laughter out of gross type of trickery, ironically revealing lack of refined feeling in Theseus. The theme of old women with wrinkled faces and grotesque figures relates to the negative side of the anima figure, imaged by Theseus in the

beginning as "exploitative widow," "withering" nuns, and Hermia as a "form in wax" (I. i. 4-5; 77; 49). The gross but graphic picture has its symbolic significance from a Jungian perspective. For instance, he says:

> The dream is often occupied apparently very silly details, thus producing an impression of absurdity, or else it is on the surface so unintelligible as to leave us thoroughly bewildered. Hence we always have to overcome a certain resistance through patient work. But at last we penetrate to its intricate web of meaning, we find ourselves deep in the dreamer's secrets and discover with astonishment that an apparently quite senseless dream is in the highest degree significant, and that in reality it speaks only of important and serious matters (*Two Essays*, *CW*7, 24).

Seen in the light of Jung's remarks, the content of the passage points to the assumption of (as if) Theseus' faculty of feeling is misfiring. The misfiring has its origin in his monotheistic attitude toward the thinking function, raising it to "heights" but at the cost of "de-grooming" the feeling side. For the same reason, the feeling side takes on a primitive colour in the form of Puck, creating a core complex in Theseus' psyche for constellating a negative energy around it. Reporting his joke to Oberon, Puck behaves not only as an autonomous complex but also celebrates the sensation function in an ironic way. In a long speech, Puck reports to Oberon, and says:

> My mistress with a monster is in love.
> Near to her close and consecrated bower,
> While she was in her dull and sleeping hour,
> A crew of patches, rude mechanicals,
> That work for bread upon Athenian stalls,
> Were met together to rehearse a play
> Intended for great Theseus' nuptial day.
> The shallowest thick-skin of that barren sort,
> Who Pyramus presented in their sport
> Forsook his scene, and enter'd a brake,
> When I did him at this advantage take;
> An ass's nowl I fixed on his head:
> And forth my mimicks comes. When they him spy,
> As wild geese that the creeping fowler eye,
> Or rust-pated choughs, many in sort,
> Rising and coying at the gun's report,
> Sever themselves, and madly sweep the sky;
> So, at his sight, away his fellows fly,
> And, at our stamp, here o'er and o'er one falls;

He murder cries, and help for Athens calls.
Their sense thus weak, lost with their fears thus strong,
Made senseless things begin to do them wrong;
For briers and thorns at their apparel snatch;
Some sleeves, some hats, from yielders all things catch,
I led them on in this distracted fear,
And left sweet Pyramus translated there;
When in that movement, so it came to pass,
Titania wak'd and straightaway lov'd an ass (III. ii. 6-34).

On the physical level, the scene of a beautiful girl loving an "ass-headed man" does suggest a gross type of entertainment, symbolizing the lack of polished and refined feeling. It is the same grossness that makes Puck relish the scene (he mentions it twice), both in the beginning and end of the passage. The way Puck describes the actors is suggestive of the shadow-projection, attaching them to the "Athenian stalls," an image evoking inferiority at the expense of giving superiority to "Athens" and "great Theseus." Puck sees Bottom while the latter is rehearsing the role of the protagonist in the play-let, and, out of jealousy, transforms his head into that of an ass', symbolizing the tricky nature of the repressed content. The remaining portion of the passage deals with the sensational details of the "fright" felt by the players. The details relate to the sense of sight and flight of ducks in a chaotic fashion on hearing gun shot. Puck relishes the imagery, indirectly hitting at the secondary/auxiliary function of Theseus, i. e., sensation. Ironically, the gun "explodes" from within; the autonomous complex becomes free in the dream-mode to compensate for its lack on the waking level. There are certain textual clues that help us connect the point with Theseus' situation at the conscious level. At the end of his speech on "cool reason," Theseus uses the analogy of "bush and bear" as if to laugh at the faculty of the feeling function and to reveal his conviction of data gained through the senses. Puck uses the images of "briers and thorns" to describe the same content for the same type of experience but in a carnival fashion. Thus, through Puck, Theseus encounters his inferior function (feeling), which is a necessary step in his individuation process for

re-establishing contact with the undeveloped side of his personality. Puck's dark and negative imagery functions as Theseus' personal unconscious for his return to and re-emergence from it in a symbolic way. Puck says:

> Now the hungry lion roars,
> And the wolf behowls the moon:
> While the heavy ploughman snores,
> All with weary task fordone.
> Now the wasted brands do glow,
> Whilst the screech-owl, screeching loud,
> Puts the wretch that lies in woe
> In remembrance of a shroud.
> Now it is the time of night
> That the graves, all gaping wide,
> Every one lets forth his sprite,
> In the church-way paths to glide:
> And we fairies, that do run
> By the triple Hecate's team,
> From the presence of the sun.
> Following darkness like a dream,
> Now are frolic; not a mouse
> Shall disturbed this hallow'd house:
> I am sent broom before,
> To sweep the dust behind the door (V. ii. 1-20).

The whole passage has a tone of complaint about it and complaint is linked to a host of themes produced by the negative aspect of feeling. The passage ends with a reference to the image of "sweeping behind the doors," which evokes a domestic/feminine chore, bringing down Theseus from his "heroic heaven" to a "dusty floor." This picture further evokes a "fall" rather than "rise." The "fall" is necessary for coming to terms with the unconscious, the "negative" side of one's personality. Hillman is helpful here, who says:

> Especially important for the development of feeling are just these negative feelings, these with the minus signs: envy, hatred, arrogance, complaint, etc. They in particular demand courage and honesty, requiring patience in their handling. Relating them appropriately to the contents of the consciousness....For this reason the enemy is important, and for this reason the negative aspects of relationships are such an essential part of life ("The Feeling Function," *Jung's Typology*, p.77).

Puck uses the word, "now," the temporal indicator which sets the play in motion, four times in the passage. The recurring pattern of "now" can be related to the new

situation in Theseus' life. The major portion of the passage is concerned with death, darkness, depression, and ghosts—evoking negative associations. The snoring of the fatigued farmers, the screeching of owls, and the howling of wolf, as Puck says, combine to create an environment of turmoil, uproar and mayhem. Read with "night," and "Hecate's team," the imagery turns into epitome of horror symbolizing the process of encountering the shadow from a Jungian perspective. And juxtaposed with this is the theme of "rebirth," "regeneration," "renaissance," and "re-awakening."[80] The horror has the moon in the background, symbolizing feminine light, or rise of the feeling function. The point can be explained through Harding who says:

> Following this state of darkness, the alchemists report that light begins to dawn, due to the rising moon, which psychologically means the beginning of insight gained through paying attention to the unconscious, to the night happenings, to dreams and so on, which throw a light on one's inner condition. The moon also refers to Eros, relatedness through feeling. In other words, when the nigredo, the blackness, has been accepted and taken to oneself, instead of being blamed on outside situations and other people, one begins to see that it is one's own withdrawal and loss of feeling one's own shadow, that is the true cause of darkness. Then the moon rises and in recognizing that one is suffering... that is the feminine Eros; the lesser light begins to shine in the darkness of the night" (p.73, emphasis mine).

Henderson and Oakes also explain this situation as an archetypal pattern. They say:

> The archetypal images of death and rebirth are mirrored in a type of myth which is expressed as a cosmic occurrence. Although the cosmic patterns frequently are personified, the actors in the drama provide a picture of destruction and creation affecting the visible earth, the stars—even the whole universe. But we are brought back again and again through these stories to their source in the imaginative capacity of human beings for observing themselves and for changing their inner lives in accordance with a basic pattern of psychic transformation. The cosmic imagery of these myths merely calls attention to the universality of the archetypal image as a form of truth accessible to all. Modern psychology has called this type of universality the COLLECTIVE UNCONSCIOUS (p.77, emphasis original).

Now we turn to the secondary function of Theseus' psychological type, i.e., sensation, which manifests itself not only through the "literalism" of Bottom and his friends but also through the names of the little fairies in an ironic way. The process

of diminution seems to be at work in their names as "Mustard-seed" (sounding as if Mr. see), Cobweb, Peasle-blossom, and Moth. In a way, all these names relate to the senses, but implying an ironic undertone of miniaturizing/trivializing the faculty. Their names suggest littleness in size, and the process of reduction echoes their insignificant role in the dream-mode which suggests Theseus' extraversion. His auxiliary function takes on a trivial and inconsequential pattern in the dream-mode, rebutting their "inflation" on the conscious level.[81] The roles assigned to the fairies in the dream-mode are sensuous in nature; they either scratch Bottom's ass-head or bring some fruit-juice for him:

> Bottom: Scratch my head, Peasleblossom. Where is Mounsieur Cobweb?
> Bottom: Nothing, good monsieur, but to help Cavalry Cobweb to scratch.
> Cobweb: ready.
> Bottom: Monsieur Cobweb, good monsieur, get your weapons in your hand, and kill me a red-hipped humble-bee on the top of a thistle, and good monsieur, bring me the honey-bag. Do not fret yourself too much in the action, monsieur; and good monsieur, have a care the honey-bag break not (IV. i. 10-25).

Titania orders the attendant fairies to attend on Bottom; three of them respond repeating the word "I," as if mocking the ego in the dream-mode. Titania further commands them:

> Hop in his walks, and gambol in his eyes;
> Feed him with apricocks and dewberries,
> With purple grapes, green figs, and mulberries
> The honey-bags steal from the humble-bees,
> And for night tapers crop their waxen thighs,
> And light them at the fiery glow-worms' eyes (III.i.158-163).

The role assigned to them in the above-cited passage is that of entertaining an ass (hopping/gambolling), and bringing fruits for him, which are acts involving tactile activity. The colours of fruit belong to the sense of sight. And from the ego's perspective, the "insects" or "worms" suggest something trivial What the fairies do in the dream-mode relate to the senses, and their activity ironically subverts the

senses, the ego's tools for controlling its environment. Titania says to them: "Come, wait upon him, and lead him to my bower" (III. i. 190), and that they should "Be kind and courteous to this gentleman" (III. i. 157); "Nod to him, elves, and do him courtesies" (III. i. 167). In his dialogue with the "attendant fairies," Bottom emphasizes the French version of "Mr." (Monsieur), parodying the persona-oriented situation in waking life. In other words, we can say that the "senses" (in their devalued form as little fairies) serve Bottom, the ass (suppressed intuition as discussed below), in the dream-mode of the play.[82] In Jungian psychology, senses and intuition are polar opposites; one remains repressed if the other is over-developed.[83]

Bottom and his group, the amateur players, symbolize the tertiary function of Theseus.[84] From this perspective, they represent the underdeveloped function, i.e., intuition. Their "poverty," as discussed in the second Chapter, gives us a symbolic clue to take them for the poorly developed function. Their shyness from public exposure also leads us in the same direction. For example, Quince says:

> But masters, here are your parts; and I am to entreat you, request you, and desire you, to con them by tomorrow night, and meet me in the palace wood, a mile without the town, by moonlight: there will be rehearse; for if we meet in the city, we shall be dogged in company, and our devices known (I. ii. 89-95).

Quince addresses his friends in a rather loaded manner which echoes of possibilities/alternatives. The intuition perceives possibilities but cannot evaluate a situation. His imploring does suit the friendly atmosphere, and suggests that his thinking function is underdeveloped. His interest to do the rehearsal at night in the woods, away from the public eye, points to their symbolic importance as the undeveloped/unacknowledged function of intuition.

Bottom's most revelatory hunch subverts the faculty of senses, and ironically exposes the limitation of Theseus' auxiliary function. Bottom says:

> I had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to expound the dream. Methought I was—and methought I had,—but man is but a patched fool, if he offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's head is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play; before the Duke: peradventure, to make it the more gracious, I shall sing it at her death (IV. I. 204-217).

The recurring images of dream in the passage highlight the implications of the whole play. The interesting portion in the passage is the subversion of the senses and their natural functions. Stressing his point Bottom rightly says that his dream cannot be analysed through the senses; the normal senses are suspended while we are asleep. The subverting process directly corresponds with that of the seasons by Titania as anima-figure and symbolizes "syzygial" patterns configuring the highly complex phenomenon we call life.

Bottom makes a "mixture" of the senses so that a new "tincture" may develop from it, which has its healing effect on the inner "wound" of Theseus'. On the archetypal level, the "rebirth" is conveyed to us through the resolution of the conflict between Oberon and Titania. The conflict is resolved amicably when the "changeling" is handed over to Oberon.[85] We hear no more about the "changeling," as if he recedes into the background, i.e., the complex disappears. Jung seems to say something similar while explaining the archetypal significance of the child. He says:

> The purpose of the child archetype is seen as the compensation or correction of the inevitable one-sidedness and extravagance of the conscious mind, the natural result of conscious concentration on a few contents to the exclusion of all others. Modern man's developed will is described as affording human freedom, but also the greater possibility of transgression against the instincts. Compensation through the still existing state of childhood is considered necessary to prevent the uprooting of modem man's differentiated consciousness. Symptoms of compensation, such as backwardness and regressive behavior, are evaluated negatively by modern man, whereas primitive man sees them as natural, in keeping with law and tradition. Dissociation of consciousness is seen to facilitate a separation of one part of the psyche from the rest, resulting in the falsification of the personality through the force of the separated part. Thus if the childhood state of the collective psyche is suppressed, the unconscious may inhibit or even overwhelm the conscious function (*The Archetypes and the Collective Unconscious*, *CW* 9.2, p. 162).

The union of Bottom and Titania gives us a symbolic pattern to imagine Theseus and Hippolyta's return to the shadow/repressed aspects of their personalities. Bottom's transformation from a youthful figure to a beast symbolizes the process of Theseus' return not only to his instinctual basis, which he has been suppressing to polish his persona as a stern moralist, backed by thinking-sensation function. At the dream level, the picture of "Bottom-turned-ass" provides Theseus with a symbolic channel for accessing the repressed parts in order to wake up with positive and productive changes in his personality. We find Theseus in the woods after his first disappearance from our "eyes," as if dreaming of his past. The union of Bottom and Titania gives us a model for synthesizing intuition (Bottom) and feeling (Titania), the psychic potentials that remain under-developed and undeveloped in Theseus.

Titania's temporary infatuation with "Bottom-turned-ass" provides us a symbolic channel to see it as a process of re-accessing the shadow aspect of the animus in Hippolyta. At the cost of repressing her femininity, Hippolyta develops a masculine persona, which may be interpreted as a form of falsification from a Jungian perspective. At the dream level, Titania's union with Bottom (ass) is symbolic of Hippolyta's return to the point in her life where she misdirected her psychological development as a woman. Like Theseus, she also "re-awakens" with a transformed personality, prepared to compensate for the repressed aspects of her husband's psychology. Titania's love for Bottom-turned-ass in the dream-mode functions as a projection on Hippolyta's part and compensates for its lack during adolescence.

Interestingly, Oberon wants to dance with Titania in such a way as to awaken all the "lovers" from their "dream." He says:

> Come, my queen, take hands with me,
> And rock the ground whereon these sleepers be.
> Now thou and I are new in amity,

And tomorrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all posterity (IV. i. 85-90).

Oberon's announcement serves as a wake-up-call for "new amity," implying "old enmity." Just after Oberon's announcement, Theseus appears in a corner of the woods, which symbolizes his re-emergence from the unconscious and his psychological rebirth. Calling in the forester, he says:

Go, one of you, find out the forester;
For now our observation is perform'd;
And since we have the vaward of the day,
My love shall hear the music of my hounds.
Uncouple in the western valley; let them go:
Dispatch, I say, and find the forester.
We will, fair queen, up to the mountain's top,
And mark the musical confusion
Of hounds and echo in conjunction (IV. i. 103-111).

The above passage invokes the "morning" following the nocturnal adventures, which Theseus and Hippolyta have not experienced yet. However, the image of "our observation" suggests that both of them look at the "nocturnal experiences" as part of their psychological pass-over into the next phase of life. The "hounds" are released in the western part of the valley, a kind of symbolic acceptance of slipping away from the stormy period of their youth, and start of a fresh journey upward[86] as "observers". Similarly, like "changeling," the image of "forester" is more a symbolic figure than a human of "flesh and blood." Theseus' call to the "forester" is a symbolic gesture of his coming to terms with the "forester" within, the darker aspect of is personality. The image that throws further light on the change in his inner space is "musical confusion." Being paradoxical in structure, the image connotes a process of uniting acoustic opposites, creating music out of chaos. The image of "hounds" further suggests that Theseus comes to terms with his instincts; in other words, he experiences "youth" again, as if an "echo" from the past. Like Theseus, Hippolyta also undergoes a transformation of personality after the dream-mode. In the

beginning, her attitude is that of detachment. It is the change in her that makes her affirm the nocturnal experiences of the young couples. She says to Theseus:

> But all the story of the night told over,
> And all their minds transfigur'd so together,
> More witnesseth than fancy's images,
> And grows to something of great constancy (V. i. 23-26).

The phrase "transfiguration of minds" is a symbolically rich image in its suggestion of psychological transformation for greater maturity, apparently on the part of the young couples. Ironically it applies to Theseus and Hippolyta as well. In this way, both Theseus and Hippolyta undergo personality changes which Jung would call "spontaneous maturation." He says:

> In addition to technical processes of personality transformation, a natural individuation process is described as involving a spontaneous maturing of the personality. Natural transformation is evidenced in dreams symbolizing rebirth and in the intercourse between consciousness and some inner voice; this latter phenomenon, commonly described as talking to oneself, is seen as meditation in the alchemical sense. The inner voice is generally regarded as nonsense or as the voice of God; its real nature considered to be an unconscious counterpart to the ego. It is felt that if this psychic partner is recognized by the ego consciousness, the conflict between the two can have a positive effect. In alchemy, in ancient cults and in religion this inner presence is found personified as an external being such as Mercurius or Christ (*The Psychology of Rebirth*, vol. 9, p.130).

The greatest change that we see in Theseus after the symbolic "Bath" is the soft, sociable, lenient and constructive attitude toward the young couples. Addressing the lovers, he says, "Here come the lovers, full of joy and mirth/Joy, gentle friends! and fresh days of love/Accompany your hearts!" (V. i. 2 8-30). Now Theseus addresses the lovers as "gentle friends," and is glad to see them happily coupled. His choice of words shows that his feeling function has improved, as he treats the young lovers in a kind and affectionate way. It is the attitudinal change that makes Theseus overrule Egeus, as if shedding off his older persona to accept and acknowledge the fresh one. He says to the young lovers:

> Fair lovers, you are fortunately met:
> Of this discourse we more will hear anon.
> Egeus, I will overbear your will,

> For in the temple, by and by, with us,
> These couples shall eternally be knit (IV. i. 177-181).

The first line in the above passage shows that the "coupling" of the young lovers is a synchronistic event as Jung would say.[87] The call for immediate departure to the "temple" points to a profound spiritual change in Theseus for accepting "others" as "us." The verb, "knit," evokes a picture of complex patterns, symbolizing the process of psychological compensation for making the relationship productive and purposeful. Theseus' call to go to the "temple;" it signifies the spiritual change in his attitude. The following passage from Jung helps us illustrate this point. He says:

> At the onset of middle-age, man's values and even his body begin to change toward their opposites.... He must, however, change his psychology or else risk damaging his soul. Middle-age is seen to have a cultural purpose as opposed to the individual purpose of youth. It is theorized that the value of religious beliefs in the supra-mundane is that they constitute a basis for living the second half of life with as much purpose and aim as the first (*The Structure and Dynamics of Psyche*, CW 8, p.387) .

In the beginning of *Dream,* Theseus wants to mobilize all the youthful population of Athens to participate in his wedding, and ban all sad occurrences. His above-mentioned wish seems to be the last spark of "carrying the youth in him into his middle age," as Jung would say (*Structure and Dynamics of Psyche, CW* 7, 387). The call to go to the "temple" is indicative of a profound change of the opposite nature. In other words, he turns into his opposite, and this transformation is a palpable hint of his attention to culture, a world broader, deeper, and higher than the narrow, limited, and brutal one of "law," which he is prone to apply to Hermia in the beginning.

Another dialogue between Theseus and Hippolyta is quoted below for revealing the changes in their attitudes and functions.

> Hippolyta: I was with Hercules and Cadmus once,
> When in a wood of Crete they bay'd the bear
> With hounds of Sparta: never did I hear
> Such gallant chiding; for, besides the groves,
> The skies, the fountains, every region near
> Seem'd all one mutual cry. I never heard
> So musical a discord, such sweet thunder
> Theseus: My hounds are bred out of the Spartan kind,

So flew'd, so sanded; and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd, and dew-lapp'd like Thessalian bulls;
Slow in pursuit, but match'd in mouth like bells,
Each under each. A cry more tunable
Was never hallo'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly:
Judge, when you hear (IV. i. 112-126).

The image of Theseus' "hounds" takes Hippolyta to her past, a temporal space that is present for Hermia and Helena. This retrospective strategy on Hippolyta's part functions as a symbolic return to the age of Hermia and Helena for recapturing the moments necessary for the initial stages of hetero-sexual coupling.[88] The figures of "Hercules" and "Cadmus" evoke muscular men, gripping the fantasy of young women activated by the animus energy. In a psychological flash the process of animus-development seems to be over for Hippolyta!

Hippolyta's interest in the past makes her speech introverted, and the imagery she uses for the experience is aesthetically fit for a feeling type. Her opening speech of "dreaming time" is more ethereal and imaginatively less graspable than the one quoted above. Here she employs observable images, geographical spaces (such as Crete and Sparta), visually perceptible (bears and hounds), and spatially encompassing (skies). The imagery is suggestive of the transformation in her feeling function, which gains support from the senses to strengthen her argument. In her speech, the image of "bear" (which appears many times in the play)[89] is of special symbolic significance from a Jungian point of view. In this regard, a source says:

> A bear in a dream is a very rich and complicated dream symbol. In order to understand it, objective associations need to be made. Bears are solitary animals and the females are solitary mothers. They hibernate in a cave and they are generally not predatory animals. A bear is only aggressive when provoked, and as such times he is dangerous and deadly. Bears in dreams may represent a period of introspection and depression. However, this may be a part of a healing cycle, where the dreamer has retreated into himself in order to regenerate and in order to create something new and valuable in his life. Bears are highly regarded symbols in a variety of cultures and traditions, including the Native American tradition. Carl Jung said that all wild animals represent latent affects (feelings and emotions). The interpretation of the bear in a dream may be influenced by your perception of it and by the events in the dream.

> The bear may represent qualities in your character or specific aspects of your personality. Bears are usually associated with danger and aggression, but this is a very narrow view of this powerful dream symbol (*Dream Lover* website, emphasis mine).

That means Hippolyta re-connects, through the "bear dream" with a missing part of her "self" for wholeness. That is, the nocturnal adventures and experiences may be compressed as a kind of "Great Bear," a period of symbolic hibernation for Hippolyta to re-awaken with a fresh energy for life.

Hippolyta's interest in the past is complemented by Theseus' involvement in the present, with his focus on the "breed" of his "hounds." The imagery Theseus uses is not compatible with the members of comparison involved; comparing a hound with a bull does not seem to be convincing. His focus is on parts (head, knee, mouth, ear), which suggest an analytical approach backed by the sense of observation, a function of "eye" and "ears." The content of the passage refers to the ego-centric attitude of Theseus suggested by his concentration on the "breed" of his "hounds," which are thought to be slow but steadfast in their pursuit with no spurring. The image of "slow hounds" with hanging "ears" is a kind of admission on his part that the quickness, briskness, and alacrity associated with the vigour of youth have elapsed. This admission further reveals a great change in his attitude after the "moon-bath." Hippolyta's frank and nostalgic remembrance of her time spent in the company of "Hercules" and "Cadmus" does not arouse Theseus' jealousy to the extent that he may spurn her. This is another positive change in his "heroic" attitude, suggesting that he has learnt how to tolerate mutual differences and discrepancies of others. The image of "tunable cry" does seem a variant on the theme of "musical confusion," symbolizing the capacity to hold the opposites.

There is another passage in the play which occurs just after Bottom's play-let, which is highly rich in its symbolic suggestion of psychological transformation. Responding to Bottom, Theseus says:

> No epilogue, I pray you; for your play needs no excuse. Never excuse; for when the players are all dead there none to be blamed. Marry, if he that writ it had played Pyramus, and hanged himself in Thisbe's garter it would have been a fine tragedy: and so it is, truly, and very notably discharged....
> The iron tongue of midnight hath told twelve;
> Lovers, to bed; 'tis almost fairy time.
> .....
> A fortnight hold we this solemnity,
> In nightly revels, and new jollity (V. i. 347-361).

For the first and last time in the play, Theseus and Bottom speak with each other, a process that symbolizes the acceptance of one's "inferior function." Theseus does not issue commands to Bottom but "pray" to hold back his epilogue and continue with the Bergomask dance. From symbolic point of view, Theseus interacts with his underdeveloped function, i.e., intuition. Theseus' response shows that he is not after searching out a "cause and effect" solution for convincing Bottom but uses his sense of humour to change from the "epilogue" to that of the dance.

Stylistically, the above passage has two portions: the first part is delivered in prose and the second part in verse. The prose-section connects Theseus with the medium of "amateur players," in a way with the suppressed parts of his personality. The verse section gives us a picture of Theseus acknowledging the "fairy time," which he vehemently repudiates in his speech on "cool reason." In the given situation, he also declares to celebrate "nightly revels," which echo Hippolyta's "night of solemnities" and Titania's "moonlight revels" (I. i 10-11; II. i. 141). These linguistic strands connect Theseus, Hippolyta, and Titania together, and symbolize the process of re-accessing the feminine dimension of the psyche. The lunar symbolism found in the following words of Bottom as Pyramus in the play-let points to a fresh level of consciousness which we may term as "lunarized" one. He says,

"Sweet moon, I thank thee for thy sunny beams/I thank thee, moon, for shining so bright/ For, by thy gracious, golden, gleams" (V. i. 276-278). The lunar light is indiçative of the synthesis that occurs when Theseus and Hippolyta re-integrate with the neglected aspects of their unconscious. June Singer says that we should be serious about our dreams as they connect us with the unconscious. She says:

> More important than the cognitive understanding of dreams is the act of experiencing the dream material and taking this material seriously. Jung encourages us to befriend our dreams and to treat them not as isolated events but as communications from the unconscious. This process creates a dialogue between conscious and unconscious and is an important step in the integration of the two (*Opposites Within,* p. 283).

The marriage of Theseus and Hippolyta provides us a model to experience graphically what Singer says in the above quote. Theirs' is a marital partnership based upon the principle of "opposites attract," a union of feeling-intuition introvert (Hippolyta) and thinking-sensation extravert (Theseus).

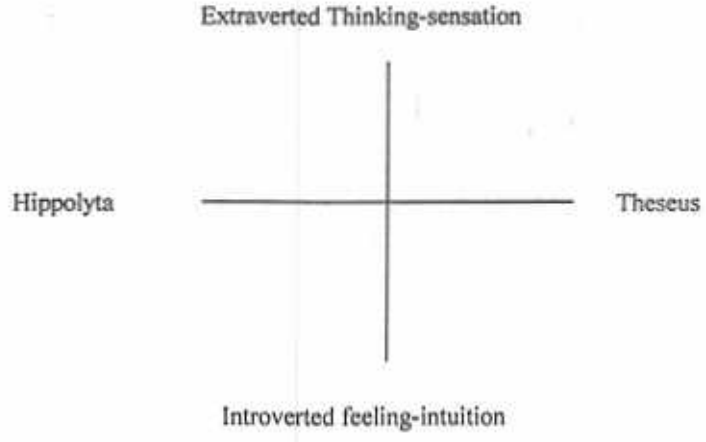


Figure 3.4

The above figure shows the marriage of Theseus and Hippolyta as a model of psychological relationship. Their marriage gives us the model of a middle-aged couple re-tracing their past for renewal of the psychological modes and functions in such a way so as to enter into a workable partnership. This partnership becomes possible only after encountering their shadow aspects (repressed experiences) and

archetypal counterparts as anima and animus. Theseus extraverts his thinking-sensation to the point that he begins to feel the weakness of his one-sidedness. His decision to marry Hippolyta reveals that what he sought as a whole was just a half; he has to search for the remaining half in Hippolyta, carrying the function which he lacks. Similarly, Hippolyta wears a "false persona" of extraversion, thinking that this is the meaning of her life. At middle age, she behaves in such a way that it seems that her "persona" does not fit her, and she has to return to the point where she loses track of her femininity. After her symbolic encounter with the shadow aspect, she is reborn psychologically as a feeling-intuition introvert. Her marriage with Theseus compensates for what she lacks. Thus their marriage symbolically synthesizes their opposite attitudes and functions in a psychologically balanced way, suggested by placing them at the horizontal axis. Their attitudes and functions are placed along the vertical axis with the suggestion that Theseus' personality as an extraverted thinking-sensation type is placed at the upper end, pointing to the outer space, the world we experience as "conscious and real." Hippolyta, his complementary opposite who is a feeling-intuition introvert, is placed at the lower end pointing downward, which is the world of dreams, fantasies, and fluidity. Johnston's explanation of the middle age crisis serves here as guiding principle. He says:

> As we grow and develop we choose from the opposites of personality to establish our sense of self. We develop our ego (Capital letter "I") in this manner. The task of the first half of life is to develop personality to the best of our ability so we can live and function in the world. However, our development inherently becomes one-sided. One of the opposites of personality is chosen and emphasized at the expense of the other. You become the best introvert you can but remain an under developed extrovert so social settings make you very uncomfortable. Or, you become the best of thinkers who is out of touch with the feeling side of life. Your intuition may be excellent but you get overwhelmed in the many details of daily life. At midlife, there arises a deep call for wholeness. It comes from the individuation process that is propelling growth. The "undeveloped" must be developed if we are to be fully functioning people. Without this urge towards wholeness we remain like a lopsided wheel trying to roll down hill. We are awkward and can get out of control....At midlife you must be willing to "die" so you can be "reborn." You must die to the old self that has become egocentric so you can reshape yourself. This entails a certain amount of suffering and

> confrontation from which many flee. However, to become a whole person the journey must be taken (Johnston website).

In his speech quoted earlier, Theseus talks about the "death" of "all the players" in the play-let. Read with Kott's finding, the death-imagery in the play, giving us a pattern to think over its symbolic value. Kott says:

> The words "dead' and "death" are uttered twenty times; "die" and "dying" occurs fourteen times. Altogether, the linguistic field of "death" appears in nearly fifty verses in *A Midsummer Night's Dream* and is distributed almost evenly among the events in the forest and the play at Theseus' wedding (p. 213).

This excessive use of death-imagery is a clear symbolic clue to turn it into an experience of introversion or journey into the unconscious on the part of Theseus and Hippolyta for their psychological rebirth in such a way so as to make their marriage a symbiotic relationship. In his last speech, Theseus employs the image of "twelve," a multiple of three and four which symbolically represent a union of the masculine and the feminine, the anima and the animus, the conscious and the unconscious for individuation, as explained in Chapter IV.

The marriage of Theseus and Hippolyta is a union of the ego with the Self in the second half of life. Washburn interprets Jung when he says:

> The ego emerges initially from the deep sources of the psyche; the ego then separates itself from these sources during the first half of life, which is a time not only of ego development but also of ego dominance; and the ego finally returns to the deep sources of the psyche in the second half of life to become integrated with them on a higher, trans-egoic, level (Washburn, p. xii, emphasis mine).

Oberon and Titania, visible to the audience but invisible from the theatre audience, re-appear on the stage to make us feel our archetypal core, having the potential to take on different "shapes" and "forms" through children for the visible flow of energy we call life. The reappearance of the Fairy couple at the end of *Dream* suggests that there is human couples are subject to psychic derangement no matter what. Things may go lopsided again, and the archetypal background may become active to

compensate for the adamantine attitudes and functions at the waking/historical level. The prayer for "children" (v. ii. 31-50) further suggests that the human couples are mortal but the psychic potentials (children) do not die, and may appear as new Lysanders and Hermias. And potentially, the future generation has its own conflicts to resolve. No wonder, Puck promises to mend things right again in the future (V. ii. 56-69).

Life is a continuous process of continuous learning. The ego can turn too obstinate to see and accept the opposite side of a given attitude, function, or event. Psychological maturity comes with self-analysis, and with the courage to see one's flaws and drawbacks that disrupt our relationships on different levels of meaning. The conflicts, if unresolved, cause divorces, suicides, addictions, legal complexities, and affect those who are, in no way, responsible for the tragedies that occur around us everyday. In this regard, the most sensitive issues relate to man and woman as a nuclear unit of human society and culture. Any over-dominant attitude/function may take the form of a "sword" conquering hearts. We have to be fully cognizant of the fact that no one is psychologically perfect in the world; we all lack something somewhere deep in our psyche. Others—a marriage partner, a friend, a fellow-passenger—may give us what we lack, and make co-existence not only possible but also desirable.

Before exhorting others to follow this or that formula, our organizers/administrators should revise their attitudes in such a way as to create conducive environment for others to develop psychologically. Societies sticking to old tricks as "ancient privilege" cannot cope with the ever-emerging changes and challenges of life. Our laws and legal formulations should be flexible enough to

accommodate the issues of every next generation; otherwise, the new generation may resort to unproductive habits and unhealthy practices.

Reason has its limitations, and we should not apply it to every sphere of life. Human relationships, especially between man and woman, thrive more on feeling than thinking. Unfortunately, our schools, colleges, and universities focus on the development of extraversion, and activities based on thinking/sensation functions, and ignore the feeling/intuition sides of the psyche with the result that the energy is stored in the shadow. This unhealthy trend leads to intra-gender and inter-gender/inter-racial and intra-racial misperceptions and misunderstandings. Our policy-makers should know that extraversion is one side of the coin; the other side has its value and meaning, too. Similarly, the thinking/sensation faculties are helpful too. There are areas and contexts where the feeling/intuition organs help us better. Moreover, our scientific "conquests" have made us literal/material in our approach to life, which makes a part of the whole. The process of syzygizing in the next chapter shows how *Dream* relates to our symbolic/spiritual/archetypal dimension.

Notes

[1] William Shakespeare, *A Midsummer Night's Dream*, (ed.), Harold F. Brooks, gen. eds. Richard Proudfoot, Ann Thompson, and David Scott Kastan, *The Arden Shakespeare* (London: Methuen, 1979). Henceforth the play is referred to as, "Dream." All subsequent references are to this edition, and are parenthetically incorporated in the work with act, scene and line numbers respectively.

[2] Jung says about life:

> It has become abundantly clear to me that life can flow forward only along the path of the gradient. But there is no energy unless there is a tension of opposites; hence it is necessary to discover the opposite to the attitude of the conscious mind (*Two Essays*, *CW* 7, p. 53).

C.G. Jung, *Two Essays on Analytical Psychology*, *CW* 7 (Princeton: Princeton University Press, 1966).

Jung believes that the first phase of life involves the process of separating from the Self, which is compensated by the urge of reunion with it in the second half. Here I quote Whitmont to explain the point. He says:

> The Self, on the other hand, presents itself psycho-dynamically as a complementing, organizing, determining, determining entity, an urge toward a union of opposites that includes the conflict with the "adversary" or the "evil," a union that includes the resolution of this conflict into the law of one's being and future development. It constitutes a psychic entity characterized by the symbolism not only of an individual wholeness and a potential center but also of a common ground of all human experience: a paradox like that to which Nicolaus of Cusa referred when he spoke of God as a circle, the centre of which is everywhere, the circumference of which is no where.... The Self dynamism reconstillates the "unitary reality" that we lose sight of during ego development (*Symbolic Quest*, p. 258, emphasis mine).

Whitmont further says:

> It is one of the most fundamental paradoxes of psychic life that the psychic totality requires and demands this partial actualization in an initial distortion as an ego, then reacts to it, usually in the second half of life, by a compensatory, complementary opposition aimed at consciously reaching toward the original unconscious potential wholeness in an actual experience which is now to include consciousness (*Symbolic Quest*, p. 253).

Edward C. Whitmont, *The Symbolic Quest* (Princeton: Princeton University Press, 1969).

[3] Whitmont says, "The evolution of the ego away from and back to the Self can be expressed in a parabolic curve, Jung compares it to the curve of a projectile" (*Symbolic Quest*, p. 266).

[4] There is no clearly defined age line for the middle age, though roughly placed between 35 and 50.

[5] Jung says:

> Our life is like the course of the sun. In the morning [youth] its gains continually in strength until it reaches the zenith-heat of high noon. Then comes the enantiodromia: the steady forward movement no longer denotes an increase, but a decrease, in strength. Thus our task in handling a young person is different from the task of handling an old person. In the former case, it is enough to clear away all the obstacles that hinder expansion and

ascent; in the later, we must nurture everything that assists the descent (*Two Essays, CW* 7, p. 74)

[6] For example, Jung says:

> The transition from morning to afternoon means a revaluation of the earlier values. There comes the urgent need to appreciate the value of the opposite of our former ideals, to perceive the error in our former convictions, to recognize the untruth, and to feel how much antagonism and even hatred lay in what, until now, had passed for love. Not a few of those who are drawn into the conflict of opposites jettison everything that had previously seemed to them good and worth striving for; they try to live in complete opposition to their former ego. Changes of profession, divorces, religious convulsions, apostasies of every description, are the symptoms of this swing over to the opposite (*Two Essays, CW* 7, p. 75).

[7] According to Jung, during youth, our psychological journey is toward the world, an extraverting process. During the middle age, he posits, the process takes on an opposite direction, an introverting one. For details, see C. G. Jung "The Stages of Life," *CW* 8 (London: Routledge, 1991), pp. 387-403. The theme of midlife crisis is studied under three broad categories. The first category relates to the midlife crisis without highlighting separate paths of development for males and females. For example, see Murray Stein, *In Midlife: A Jungian Perspective* (Dallas, TX: Spring Publications, 1983); Eugene Stickland, *Midlife* (Peterborough, Ont.: Broadview Press, 2002); Orville Gilbert Brim, Carol D. Ryff and Ronald C. Kessler, *How Healthy are We? A National Study of Well-being at Midlife* (Chicago: University of Chicago Press, 2004); Mark Gerzon, *Listening to Midlife: Turning your Crisis into a Quest* (Boston: Shambhala, 1996); Sherry L. Willis and James D. Reid, *Life in the Middle: Psychological and Social Development in Middle age* (San Diego, California: Academic Press, 1999); Margie E. Lachman, *Handbook of Midlife Development* (New York: Wiley, 2001); Susan Crandell, *Thinking about Tomorrow: Reinventing yourself at Midlife* (New York: Warner Wellness, 2007); Margaret Drabble, *The Ice Age* (New York: Knopf, 1977); Pat Barbara Kantrowitz, "The Boomer Files: Love and Sex at Midlife," *Newsweek* (February 20, 2006): pp. 50-56. Niyi Osundare, *Midlife* (Ibadan: Heinemann Educational Books, 1993); G. Cohen, "The Myth of the Midlife Crisis," *News Week* (Jan 2006): p. 82 & pp. 84-86; Bradley J. et al, "Midlife Risk Factors and Healthy Survival in Men," *JAMA: The Journal of the American Medical Association* 19 (2006): pp. 296-320. The two sub-categories deal with separate paths of safe and healthy transition into midlife for men and women. Jung also seems to favour the same line of thinking. For example, see Bradley J. et al, "Midlife Risk Factors and Healthy Survival in Men," *JAMA: the Journal of the American Medical Association* 19 (2006): pp. 296-320; William A. Nolen, *Crisis Time! : Love, Marriage, and the Male at Mid-life* (New York: Dodd, Mead, 1984); Murray Stein, *Psychological Development in Men Individuation and the Midlife Crisis* (Evanston, IL: C.G. Jung Institute of Chicago, 1992); Michael P. Farrell and Stanley D. Rosenberg, *Men at Midlife* (Boston: Auburn House, 1994); Robyn Vickers-Willis, *Men Navigating Midlife* (Crows Nest, NSW : Allen & Unwin, 2004); Dave Barry, *Dave Berry Turns 40* (New York: Crown, 1990); Ruthellen Josselson, *Revising Herself: the Story of Women's Identity from College to Midlife* (New York : Oxford University Press, 1996); Lillian B. Rubin, *Women of a Certain Age: the Midlife Search for Self* (New York: Harper & Row, 1979); Grace K Baruch and Jeanne Brooks-Gunn, *Women in Midlife* (New York : Plenum Press, 1984); Sue Shellenbarger, *The Breaking Point: How Female Midlife Crisis is Transforming Today's Women* (New York: Henry Holt, 2005); Robyn Vickers-Willis, *Navigating Midlife Women Becoming Themselves* (Crows Nest, NSW: Allen & Unwin, 2006); T. E .Apter, *Secret Paths: Women in the New Midlife* (New York: W.W. Norton, 1995); Grace K. Baruch

and Jeanne Brooks-Gunn, *Women in Midlife* (New York: Plenum Press, 1984); Wingert and Barbara Kantrowitz, "Health for LIFE: A Midlife Guide for Women," *Newsweek* (January 15, 2007): pp. 38- 46.

[8] Jung further says:

> Life is said to be an energy process that has rest as its goal. Its curve is parabolic: during youth, it ascends; it reaches its zenith at middle-age; then it sinks to the valley from which the ascent began. Man's problems begin when his psychological curve is out of phase with his biological curve. It is argued that this conception of death is not a mere syllogism on the grounds that, since man grants purpose and meaning to the ascent of life, he should also grant them to life's descent. It is stated that the consensus of the race, has expressed in the great religions of the world, is that there is some sort of continuation of life after death. In the West, however, religious belief has been devalued. Since the enlightenment, religions have than a wish fulfilling fantasy. This view is countered by the contention that religious symbols are the products of the natural life of the unconscious and, as such, they are at least the essential truths of man's psychological nature. A final account of the meaning of death is held to be beyond the scope of an empirical science and the capabilities of the human intellect. Telepathy, and the various phenomena of parapsychology, are discussed as presenting evidence that the psyche is capable of transcending the space/time continuum. It is concluded that the psyche has a form of ex vitae beyond space and time and thus partakes of what is inadequately and symbolically described as eternity (*Structure and Dynamics of the Psyche*, *CW* 8, p. 204).

C.G Jung, *The Structure and Dynamics of the Psyche*, *CW* 8 (Princeton: Princeton University Press, 1957).

[9] Jung says:

> The persona is always identical with a typical attitude dominated by a single psychological function, for example, by thinking, feeling, or intuition. This one-sidedness necessarily results in the relative repression of the other functions. In consequence, the persona is an obstacle to the individual's development. The dissolution of the persona is therefore an indispensable condition for individuation (*Two Essays*, *CW* 7, p.297).

[10] For example, Jung says:

> Through introversion, as numerous historical witnesses testify, one is fertilized, inspired, regenerated and reborn. Self-incubation, self-castigation and introversion are closely related ideas. Immersion in oneself (introversion is a penetration into the unconscious and at the same time asceticism (*Symbols of Transformation,* p.381).

CG. Jung, *Symbols of Transformation*, *CW* 5 (Princeton: Princeton University Press, 1956).

[11] In Jung psychology the expression "lack" is an all-encompassing term to connote any psychic pattern/mode/attitude/function that remains unacknowledged/undeveloped/inferior.

[12] See Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1985), pp.83-84.

[13] The "lover" and the "soldier" are archetypal energies for regulating our lives. The Guzies study the theme as "Great Stories" lived by every man (father, seeker, warrior, and sage) and woman (mother, companion, amazon, mediatrix). They also discuss the contra-sexual opposites, marriage, and maturity. See Ted W. Guzie and

Noreen Monroe Guzie, *About Men and Women: How Your "Great Story" Shapes Your Destiny* (New York: Paulist Press, 1986.

[14] Moore and Gillette also employ the image of "Warrior" to explain the psychic energy of motivation and initiative in men during the first phase of development. The "Warrior" yields to that of the "Lover" (attachment/connectivity) in the middle age. From the opposite direction, they argue, the "Lover" energy plays an active role in girls which gives way to that of the "Warrior" in the middle age. Robert L. Moore and Douglas Gillette, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine* (San Francisco: Harper, 1991). Gutman also follows the same model. He says:

> The differing time-scales of male and female development are found at the axis between the Lover and the Warrior. Young females are flooded with Lover energy in adolescence while young males are flooded with Warrior energy at the same age. However, men and women pass each other at mid-life on this axis. This is the source of so many divorces and so much inter-gender misunderstanding. Just as the woman at mid-life is powering up into her aggression, her Warrior, a man is discovering the opening of his heart, his Lover. They pass each other in the night; literally pass each other in the night. I want you to think about how this difference is enormously significant. It follows from this that the trajectory of personal development is radically different for men and women (p.23).

D. Gutmann, *Reclaimed Powers: Men and Women in later life* (New York: Basic Books, 1987). Seen from the above angle, the "war period" is over for Theseus, he changes to that of a "lover." For details, see Robert L. Moore, The Archetype of Initiation: Sacred Space, Ritual Process, and Personal Transformation (Philadelphia, PA: Xlibris Corporation, 2001); Robert L. Moore and Douglas Gillette Moore, *The Lover Within: Accessing the Lover in the Male psyche* (New York: W. Morrow, 1990).

[15] The first pressure point is our psychological birth from a Jungian perspective. The second pressure point occurs in the middle age. Quoting Jung, Millner puts the idea in the following words. He says:

> 'At the stroke of noon the descent begins. And the descent means the reversal of all the ideals and values that were cherished in the morning....we cannot live the afternoon of life according to the programme of life's morning; for what was great in the morning will be little at evening and what in the morning was true will at evening have become a lie.' (Jung, "Stages of Life" *Collected Works*, Vol. 8, Paragraphs 778, 784). Psychic energy (psychological life blood) is dynamic and when tasks have been sufficiently completed, energy shifts. Often somewhere around the middle of life, after a sufficient amount of early life expansion and establishment, a period of re-evaluation may be called for. In the heat of midday sun those things important to the morning begin to lose their meaning. The hard earned four-letter MBTI code and other well developed aspects of personality may begin to feel incomplete. And other aspects of our lives and psyches, including our undeveloped inferior type function(s), often become compelling and/or distressing (Millner website, parenthesis original).

Jung cites a mythological version of Theseus as an example of failure in individuation. He says:

> This is myth logically represented in the legend and Perithous who wanted to abduct Persephone from the underworld. They [Theseus and Perithous] entered a chasm in the grove of Colonus and descended into the bowls of

the earth. When they found that they had grown fast to the rocks, and could not rise. In other words, they remained stuck in the mother and were lost to the upper world (foot note in *Symbols of Transformation*, CW 5, p. 292).

Following Jung, Jaffe also mentions the case as an example. She says:

> But, psychologically considered, it [return to the surface] might well be other way round: the experience of the inner world may be so fascinating, and the contents of the collective unconscious so overpowering, that the ego-personality is held captive or even completely shattered by them, so that any prospect of healing comes to nothing. Such patients have succumbed to "the fate of Theseus and Peirithous, who descended into Hades and grew fast to the rocks of the underworld (60-61, emphasis mine).

Aniela Jaffe, *The Myth of Meaning* (New York: Putnam's Sons, 1971).

[16] The midlife crisis usually thought to begin at forty. For example, see Dave Barry, *Dave Berry Turns 40* (New York: Crown, 1990).

[17] Jung cites a mythological version of Theseus as an example of failure in individuation. He says:

> This is a myth logically represented in the legend and Perithous who wanted to abduct Persephone from the underworld. They [Theseus and Perithous] entered a chasm in the grove of Colonus and descended into the bowls of the earth. When they found that they had grown fast to the rocks, and could not rise. In other words, they remained stuck in the mother and were lost to the upper world (foot note, *Symbols of Transformation, CW* 5, p. 292).

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[18] For details, see Thomas Bullfinch, "Labyrinth and Theseus," *Bullfinch's Mythology* (New York: Grosset and Dunlap, 1913), 152-156. Myths have been a rich source of research from different perspectives. For example, Campbell says:

> Mythology has been interpreted by the modern intellect as a primitive, fumbling effort to explain the world of nature (Frazer); as a production of poetical fantasy from prehistoric times, misunderstood by succeeding ages (Miller); as a repository of allegorical instruction, to shape the individual to his group (Durkheim); as a group dream, symptomatic of archetypal urges within the depths of the human psyche (Jung); as the traditional vehicle of man's profoundest metaphysical insights (Coomaraswamy); and as God's Revelation to His children (the Church). Mythology is all of these. The various judgments are determined by the viewpoints of the judges. For when scrutinized in terms not of what it is but of how it functions, of how it has served mankind in the past, of how it may serve today, mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, the race, the age (*A Hero With A Thousand Faces*, p. 1).

Joseph Campbell, *The Hero with a Thousand Faces* (Princeton: Princeton University Press, 1968). Jung and Jungians read myths as "psycho-biography" of every human individual.

[19] Ackroyd interprets Theseus' journey to the Labyrinth from a Jungian perspective. He says:

> Your soul-image will lead your conscious ego safely into the unconscious and safely out again. When Theseus needed to penetrate the labyrinth in Crete in order to slay the monstrous Minotaur, the fair Ariadne, with her thread, enabled him to go in and find his way out again. If we follow Jung and translate this story into psychological terms, the labyrinth is a symbol of the unconscious, the monster is the frightening and threatening aspect of whatever in our unconscious has been neglected and has therefore 'gone wild'; the slaying of the monster means 'taming' that wild, unruly force and bringing it under conscious control. The 'slaying' can be accomplished, however, only by love (Ariadne-- the feminine) - only by accepting the neglected thing, honouring it and welcoming it into our unconscious (Ackroyd website).

Eric Ackroyd, *The Individuation Process: Journey To Wholeness*, accessed on 102-2008 from <http://ww.mythdreamssymbols.com> (2007).

The "labyrinth" is a graphic symbol for the psychic functioning. Jungian writers often use it for explaining their points. Johnston employs the symbol for explaining his idea of wholeness during midlife. He says:

> A labyrinth is an ancient symbol that relates to wholeness. It combines the imagery of the circle and the spiral into a meandering but purposeful path. The Labyrinth represents a journey to our own center and back again out into the world. Labyrinths have long been used as meditation and prayer tools. A labyrinth is an archetype with which we can have a direct experience. We can walk it. It is a metaphor for life's journey. It is a symbol that creates a sacred space and place and takes us out of our ego to "That Which Is Within"(Johnston website).

[20] Adriane's elopement with him runs parallels with Hermia's story in the play, and that of leaving his beloved on an island with the theme of Demetrius' threat to do the same with Helena in the woods. Freake studies the play to fit all its strands into Theseus' myth. See Douglas Freake, "A Midsummer Night's Dream as a Comic version of the Theseus' Myth," *A Midsummer Night's Dream*, (ed.), Dorothea Kehler (London: Routledge, 1998), pp.259-274.

[21] There are readings of the play focusing on the social/sociological aspects of its contents. For example, see Barbara Freedom, "Dis-Figuring Power: Censorship and Representation in A Midsummer Night's Dream," *Staging the Gaze: Postmodernism, Psychoanalysis, and Shakespearean Comedy* (Ithaca: Cornell University Press, 1991), 154-191; Christie Desmet, "Disfiguring Women with Masculine Tropes: A Rhetorical Reading of *A Midsummer Night's Dream*," *A Midsummer Night's Dream*, (ed.) Dorothea Kehler.

[22] Minotaur, half-bull and half-man, lives in the proverbial labyrinth entered by Theseus to kill it with his sword but with the support of a female figure. The Labyrinth symbolizes the unconscious, and many studies focus on its symbolism for psychological development. Waters explains the labyrinth from spiritual/psychological point of view. See Frank Waters, Book of the Hopis (New York: Penguin Books, 1977), pp.21-24. Also see Candy Hillenbrand, *THE QUEST FOR AT MIDLIFE*, accessed on 11-1-2008 from SOUL"http://www.aplaceinspace.net/index.html (1997).

[23] In mythology, the Centaurs are of hybrid nature, half-man, and half-horse. In psychology, animals represent many symbolic meanings. A writer's comment may help us here. She says:

> Expressions such as: eating like a pig, pigeon holing someone, going to the dogs, foxy lady, pussy and bitch, snake in the grass, Playboy bunny, stubborn as a mule to name only a few, cast animals in a negative light within our Christian and developmental framework. We devalue the animal within as well as the one without, which can lead to a dangerous depletion within our psyche of "breath of life, of soul." It also points to our profound ambivalence towards nature and the animals as her representatives. This antagonistic stand towards nature has endangered our planet earth and threatens to dehydrate our souls. "Animals almost invariably represent instincts when we meet them in dreams and active imagination. Each animal represents a different instinct or, if you prefer it, another aspect of instinct," claimed Jungian analyst Barbara Hannah in her 1954 Cat, Dog, and Horse Lectures. Archetypal psychologist James Hillman insists that "a snake is not a symbol" (Dream Animals, 1997). He looks at animals in dreams, fantasies and myths as carriers of soul, as Gods, as "divine, intelligent, autochthonous powers demanding respect" (Buchholtz website).

[24] Bacchanals are from a Greek origin, Bacchus, god of wine and frenzy. Its Roman variant is Odysseus. Bacchanals or Odyssian orgies are associated with a group of women dancing in a frenzied fashion. Thus from psychological point of view, they represents our emotions and passions, especially during youthful stage of strong projections. Willoughby says:

> Dionysus was the god of animal life as well as of vegetable life. As such he was variously represented in different animal forms. It was inevitable that these animal embodiments should be varied in different localities. In a goat-raising country the normal representation of the power of life and generation would be the goat. And so we have various animal theophanies of Dionysus recorded in Greek literature. Euripides' Chorus of Bacchanals, for example, thus variously invoke their god in their moment of supreme anxiety:
>
> Appear, appear, whatsoever thy shape or name
> O Mountain Bull, Snake of the Hundred Heads,
> Lion of the Burning Flame!
> O God, Beast, Mystery, come!
>
> By far the most generally accepted and most significant of the animal embodiments of the god, however, was that of a bull. There were a multitude of cult appellatives emphasizing his conception of Dionysus. He was variously addressed as the "horned child," the "horned deity," the "bull-horned," and the "bull-browed." The Argives worshiped him as "the son of a cow" or "bull-born," and the ancient Elean chant addressed him directly as a bull. "Come, hero Dionysus, come with the Graces to thy house by the shores of the sea; hasten with thy bull-foot." So ran the hymn itself, while the chorus repeated "goodly bull, goodly bull." One readily recalls, also, that the residence of the king-archon at Athens, where the sacred marriage between Dionysus and the Basilinna was celebrated, was called the boukolion, or "ox stall" (Willoughby website).

Harold R. Willoughby, "DIONYSIAN EXCESSES," *PAGAN REGENERATIONA STUDY OF MYSTERY INITIATIONS IN THE GRAECO-ROMAN WORLD* (1929), accessed on 12-3-2008 from http://www.sacred-texts.com/cla/pr/ (nd).

[25] Jung employs different terms for the anima-oriented potentials. Besides Eros, he also calls it the feminine principle. For instance, Jung says:

> The figures of animus and anima as they appear in the Secret of the Golden Flower are analyzed and compared to the present concepts of these terms. Animus (hun) is the masculine principle, (yang) a higher breath soul that rises, after death, to the position of spirit or god (shen). Anima (p'o) is a feminine principle (yin) that descends to the earth after death and becomes a demon (kuei).... The psychologist recognizes the anima as an autonomous unconscious principle identifiable with the affective side of the masculine psyche and the archetype of all the experiences of man with woman. The term Logos is preferred to that of animus in defining the clarity of consciousness and rationality of the masculine psyche since these characteristics are universal, not personal, and are in sharp contrast to the personal anima. In discussing the psychology of women, the term animus is retained to indicate the quasi-intellectual factor in the feminine psyche, consisting of inferior judgments or opinions. Animus is seen as an inferior Logos just as anima in masculine psychology is best described as an inferior Eros. The characteristics of Logos are defined as differentiation, clarification, discrimination and detachment; those of Eros as interweaving and relatedness. Anima is further defined as a personification of the unconscious in general, a bridge between the conscious and the unconscious (*Alchemical Studies*, *CW* 13, p. 38).

C.G Jung, *Alchemical Studies*, *CW* 13 (Princeton: Princeton University Press, 1968).

[26] The shadow-figure, the negative side of the ego, is generally placed in the personal unconscious in the Jungian model. It usually appears in dreams as the same sex figure: for example, men see it as a dark male figure and women as dark female one. For details, see C. G. Jung. *Symbols of Transformation*, p. 183; Whitmont, *The Symbolic Quest*, p. 160off, p. 249off; Wilmer, *Practical Psychology*, pp. 96-112; Hall and Lindzey, *Theories of Personality*, pp. 123-124; Mattoon, *Jungian Psychology in Perspective*, pp. 25-28. Sometimes, it is equated with evil it its metaphysical sense, and Jaffe explains the process "confrontation with one's darkness." See Aniela Jaffe, "good and Evil," *The Myth of Meaning*.(New York: Putnam, 1971), pp. 95-100. For its practical manifestations in modern life see Jeremia Abrams, The *Shadow in America*, accessed on 14-2-2008 from <http://www.*The Shadow in America*.htm> (1999). Abrams says:

> The collective shadow—human evil in some malignant form—echoes back at us from virtually every direction: it shouts from newsstand headlines; it squats in the X-rated neon pornography shops on the periphery of our cities; it wanders our streets, sleeping in doorways, homeless; it embezzles our life savings from the local savings and loan; it corrupts power-hungry politicians; it perverts our systems of justice; it drives our military arsenals toward the brink of insanity; it sells arms to mad leaders and gives the profits to reactionary insurgents; it pours pollution through hidden pipes into our rivers and oceans and poisons our food with invisible pesticides; it steals the cash in leveraged buyouts and insider trading, and threatens our health with effective technology and false promises, with medical claims and disastrous side-effects (Abrams website).

[27] In this regard, Neumann connects many strands from mythological perspective. He says:

> The A+ pole of inspiration is the locus of divine virgins and the Muses, who are aspects of an archetypal, inspirational figure. The virginal Athene and Artemis are related to this pole, but they also have other components. Athene, as a pre-Hellenic, Cretan mother, Goddess, also belongs to pole M+; Artimis, as Great Goddess, includes attributes of the poles. Kore, as daughter and partial figure, as well as Maat, the Egyptian goddess of justice, and the later figure of Sophia--Wisdom, should also be correlated with this pole (*Great Mother,* p. 80).

[28] For example, Jung emphatically says:

> Negative electricity is as good as positive electricity: first and foremost it is electricity. The psychological opposites, too, must be regarded from a scientific standpoint. True opposites are never incommensurable; if they were they could never unite (*On Nature of Psyche*, CW 8, pp. 116-117).

F. Edinger echoes Jung when he says "one becomes conscious as one is able to contain and endure the opposites..." (*Anatomy of Psyche*, p. 187). Edward F. Edinger, *Anatomy of the Psyche: Alchemical Symbolism in Psychotherapy* (La Salle, IL; Open Court Publishing Co., 1985). Spoto further says something similar, "It is when the balance between the conscious and unconscious life is seriously upset, when the law of compensation is violated, that we imagine one pole behaving in the psyche behaving as though the other pole did not exist (p. 37). Angelo Spoto, *Jung's Typology* (Illinois: Chiron Publications, 1995).

[29] For example, Jung says:

> These experiences and reflections lead me to believe that there are certain collective unconscious conditions which act as regulators and stimulators of creative fantasy-activity and call forth corresponding formations by availing themselves of the existing conscious material (*On Nature of Psyche, CW* 8, p. 114).

[30] The thinking function provides us an orientation tool through logic, analysis, and laws, usually compressed as "objective". Johnston's explanation helps us here in enhancing our knowledge of the point under discussion. He says:

> Thinking approaches decision making through a logical, sequential process of analyzing data to arrive at a conclusion. Thinking is directed towards an impersonal finding. It is a "true-false" approach to decision making. Thinking employs principles and laws. It is most appropriate for handling problems that are of an impersonal nature. Thinking is objective and critical. This is the predominant Western mode of making decisions and it underlies the scientific model. About 50% of the American population is Thinkers. By gender 60% of men and 40% of women are thinkers (website).

Dan Johnston, *Midlife Metamorphosis,* accessed on 5-2-2008 from http://www.lessons4living.com/index.htm (nd).

[31] It is a matter of experience that women can best be approached through feeling/love, not logic. As Dias says:

> In sum: woman lives by feeling; and man may discover her only, by allowing her free and full play of feeling. If man should try to discover her by subjecting her to masculine method of thought, woman would skip away, defy discovery and thus remain a soul-seeping enigma, a running source of misery to man! (p. 248).

Walter Dias, *Shakespeare: Associated Research Essays* (New Delhi: Chand and Company, 1980).

[32] Jung says that artistic creations come from the unconscious, hence a feminine quality about them. He says:

> The creative process has a feminine quality, and the creative work arises from unconscious depths– we might truly say from the realm of the Mothers. Whenever the creative force predominates, life is ruled and shaped by the unconscious rather than by the conscious will, and the ego is swept along on an underground current, becoming nothing more than a helpless observer of events (*The Spirit in Man*, p. 103).

C. G. Jung, "On the Relation of Analytical Psychology to Poetry," *The Spirit in Man, Art and Literature*, *CW* 15 (Princeton: Princeton University, 1966).

[33] Bradshaw's criticism of Theseus also reveals our line of argument. He says:

> The term "thinking" applies more obviously to the activity of Hume than to that of Blake, and that it would be oddly paradoxical to describe something... as "merely objective". In other words, Bacon not only helps us to clarify Theseus' contrast between imaginative apprehension and coolly rational comprehensions; he shows how Theseus' attitude tends towards a dogmatic and positivistic skepticism. Theseus argues for tolerance and clarity, but in a way that devalues the objects of clarity: all art, including "the best in this kind," becomes no more than an entertaining interlude and Baconian "shadow". Theseus' attitude towards art is, of course, consistent with his distrust of creative imagination ...but we are also aware of Theseus as a type who would patronize the author who created him (p. 42, emphasis mine).

Graham Bradshaw, *Shakespeare's Skepticism* (Sussex: Harvester, 1987).

Bradshaw further says:

> Since he himself is a lover, he places himself in a comically false position when he tells his bride what lovers, lunatics and poets have in common. But the hubristic and irrational character of Theseus' rationalism is most obviously exposed, in symbolic terms, by the contrast with Oberon. Although Theseus supposes that his rational government extends through the 'wood'; Oberon is a far greater poet, who controls the weather, births and the affections. Theseus will not recognize his own subjection to mysterious life-processes—those of falling in love, or those of the circumbient universe ....In Athens, his citadel of reason and law, he supports Egeus' irrational rage then withdraws his support in the "wood'. Since he himself is a lover, he places himself in a comically false position when he tells his bride what lovers, lunatics and poets have in common. But the hubristic and irrational character of Theseus' rationalism is most obviously exposed, in symbolic terms, by the contrast with Oberon. Although Theseus supposes that his rational government extends through the 'wood', Oberon is a far greater poet, who controls the weather, births and the affections. Theseus will not recognize his own subjection to mysterious life-processes—those of falling in love, or those of the circumbient universe. Indeed, precisely because he is intelligent and articulate, but tries to discount his own moments of vision, he is in this respect more ass-like than Bottom (pp. 43-44, emphasis mine).

And Barton is of the view:

> The life of the self-appointed critic of imagination and the irrational is permeated by exactly those qualities he is concerned to minimize or

> reject. Gently, the comedy suggests that while it is certainly possible to mistake a bush for a bear, one may also err as Theseus does by confounding a genuine bear with a bush. The second mistake is, on the whole, more dangerous (p. 219).

Anne Barton, "Intro." "A Midsummer Night's Dream," (ed.), G. Blakemore, et al, *The Riverside Shakespeare* (Boston: Freeman, 1974).

[34] Denouncing Theseus' mentality, Hobson says:

> Shakespeare spent half his life exposing the shallowness of Theseus' "rational view" of the human imagination. He ended his life's work with antique fables and with fairy toys, including The Tempest, and through them gave his audiences the opportunity to apprehend far more than cool reason ever comprehends (p. 168).

Alan Hobson, *Full Circle: Shakespeare and Moral Development* (London: Chatto and Windus, 1972).

[35] According to Jung, the conscious dimension makes a tiny "fraction" of our psyche functioning as a limited foreground to the unconscious background, which is infinite in potentials. As he says:

> The conscious mind moreover is characterized by a certain narrowness. It can hold only a few simultaneous contents at a given moment. All the rest is unconscious at the time, and we only get a sort of continuation or a general understanding or awareness of a conscious world through the succession of conscious moments. We can never hold an image of totality because our consciousness is too narrow; we can only see flashes of existence. It is always as if we were observing through a slit so that we only see a particular moment; all the rest is dark and we are not aware of it at that moment. The area of the unconscious is enormous and always continuous, while the area of consciousness is a restricted field of momentary visions" (*CW* 18, p. 5).

C. G. Jung, *The Symbolic Life: Miscellaneous Writings, CW* 18 (Princeton: Princeton University Press, 1976).

Jung proposes a continuous interaction between the conscious and the unconscious aspects of the psyche so that psychic balance may be achieved. In this regard, he says:

> If attention is directed to the unconscious, the unconscious will yield up its contents, and these in turn will fructify the conscious like a fountain of living water. For consciousness is just as arid as the unconscious if the two halves of our psychic life are separated (*Mysterium Coniunctionis*, p. 193).

C. G. Jung, *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy, CW*14 (Princeton: Princeton University, 1963).

Archetypes can be experienced through imagination, rather active imagination. That is why Hillman acknowledges the positive and productive role of the dark fantasies in us. He says:

> Archetypal perspective allows psychological understanding at a collective level. This book moves away from the monotheistic bias that has ruled our habitual psychological thinking; we are in search of further structures and wider myths. Our internal confusions are a latent richness....Often we condemn images and experiences as wrong, weak, minds are monotheistically prejudiced we forget to see things through other colours of the pluralistic spectrum (*Re-Visioning Psychology*, p. xxi, emphasis mine).

Hillman, James. *Re-Visioning Psychology* (New York: Harper-Perennial, 1992).

Adler also defends imagination for the positive and creative role it plays in the psychic functioning. He says:

> Nowhere does the uniqueness of an individual show more clearly than in the product of his fantasy and of his imagination. By imagination we mean the reproduction of a perception without the presence of the object itself which gave rise to it. In other words imagination is reproduced perception—another evidence of the creative faculty of the soul (p. 51).

Gerhard Adler, *The Living Symbol: A Case Study in the Process of Individuation* (New York: Pantheon Books, 1961.

[36] From a Jungian point of view, human relationships, especially contra-sexual ones, are affected by the anima/us archetypes. These archetypal energies are responsible for the psychological differences between a man and women. In the same context, he writes:

> An inferior consciousness cannot eo ipso ascribed to women; it is merely different from masculine consciousness. But, just as a woman is often clearly conscious of things which a man is still groping for in the dark, so there are naturally fields of experience in a man, which, for women, are still wrapped in the shadows of non-differentiation, chiefly things in which she has little interest. Personal relations are as a rule more important and interesting to her than objective facts and their interconnections. The wide field of commerce, politics, technology, and science, the whole realm of the applied masculine mind, she relegates to the penumbra of consciousness; while, on the other hand, she develops a minute consciousness of personal relationships, the infinite nuances of which usually escape the man entirely (*Two Essays, CW* 7, p. 206).

C. G. Jung, *Two Essays on Analytical Psychology, CW* 7 (Princeton: Princeton University Press, 1966.

[37] If we imagine the image of "cool reason" solidified as a block of ice during the first phase of development, it has to melt down in the second phase for re-orientation to the world. On this subject, see Janet C. Maccaro, *Midlife Meltdown* (Lake Mary, Fl.: Siloam, 2004).

[38] For example, Jung says, ""Both theoretically and practically, polarity is inherent in all living things. Set against this overpowering force is the fragile unity of the ego" (*Memories, Dreams, Reflections*, p. 346).

C. G. Jung, *Memories, Dreams, Reflections*, (ed.), Aniela Jaffé (New York: Pantheon, 1963).

[39] This is the reason Jung proposes a union of the conscious and the unconscious so that one may not grow one-sided/lopsided. He says:

> An overview of the facts involved in the individuation process is provided. It is shown that since both the collective and the individual psyches are valuable, harm results from identifying with one to the exclusion of the other. This tendency in man to seek a unique solution is reinforced by his rationalism, the essence of which is the categorical denial of all that is not already known or understood. The human psyche, however, is both individual and collective. To attempt to divide the two is pointless and impossible. What the analyst must ask himself is: What is it, at this moment and in this patient, that represents the natural urges of life? The answer can only come from observing those psychological germs of life that are born from the natural collaboration of the conscious and the

unconscious on the one hand, and of the individual and the collective on the other (*Psychological Types*, *CW* 6, p. 307).

C. G. Jung, *Psychological Types*, CW 6 (Princeton: Princeton University Press, 1971).

In *All is Well That Ends Well*, Shakespeare draws our attention to this point.

The web of our life is of a mingled yarn, good and
Ill together: our virtues would be proud, if our
Faults whipped them not; and our crimes would
Despair, if they were not cherished by our virtues (IV. iii. 63-67).

[40] The moon, as an image of archetypal dimension, appears in folktales, legends, songs, poems and mythologies under masculine and feminine guises. For details, see "Moon," *The Encyclopedia of Religion*, vol. 10, 1987 Edition, pp. 83-90; David M. Rosen, "New Myths and Meanings in Jewish New Moon Rituals," *Ethnology* 39 (2000): pp. 263-270.

[41] The images of "white" and "black," I think, later develop into "Desdemona" and "Othello."

[42] Some critics have interpreted Theseus' premise from Platonic point of view, which I believe is not valid in this that in Plato's system the world we see around us is a "shadow" of a transcendent realm, grounded in the popular axiom of "ideal is the real." For Theseus, on the other hand, reality is something that we perceive with our senses, which is opposed to Plato's argument. For Platonic/Neo-Platonic interpretations, see John Viviyan, *Shakespeare and Platonic Beauty* (London: Chatto and Windus, 1961), pp.70-85; Peter G. Phialas, "*A Midsummer Night's Dream*," *Shakespeare's Romantic Comedies: The Development of their Form and Meaning* (Chapel Hill: University of Carolina Press, 1966), pp.102-133; Richard Cody, "*A Midsummer Night's Dream*: Bottom Translated," *The Landscape of the Mind: Pastoralism and Platonic Theory* (Oxford: Clarendon Press, 1969), pp.127-150; Sidney R. Homan, " The Single World of *A Midsummer Night's Dream*," *Bucknell Review* 17,1 (1969), pp.72-84; David Ormerod, "*A Midsummer Night's Dream*: The Monster in the Labyrinth," *Shakespeare's Studies* 11 (1978): pp.39-52; Jane K. Brown, "Discordia Concors: On the Order of *A Midsummer Night's Dream*," *Modern Language Quarterly* 48 (1987): pp. 20-41; Maurice Hunt, "The Countess of Pembroke's Arcadia, Shakespeare's *A Midsummer Night's Dream*, and the School of Night: An Inter-textual Nexus," *Essays in Literature 23*,1 (1996): pp.3-20.

[43] Air is one of the basic symbols in psychoanalytical works. See, for example, Gaston Bachelard, *Air and Dreams: An Essay on the Imagination of Movement* (Dallas: Dallas Institute Publications, 1988).

[44] Fire is also a fundamental symbol charged with many shades of meaning. Bachelard's title is self-evident in its suggestion. See Gaston Bachelard, *The Psychoanalysis of Fire* (Boston: Beacon, 1964).

[45] As said earlier, Jung explains this stratum of the psyche as shadow, suggesting darkness because of its psychological distance from the light of consciousness. The repressed/unacknowledged experiences are found there as "ghosts" in Hell or the Underworld. See Marie-Louise von Franz, Shadow and Evil in Fairy Tales (Boston: Shambhala, 1995).

[46] Theseus' love of "law" and "cool reason" points to a closed system, negating the potential of changes and challenges as we experience them in and around us. A writer calls such an attitude a Newtonian perspective, and says:

> It is now understood that the tendency to view life in terms of a law orientation originated with Latin or Roman society and was later adopted by religions like Christianity. It continued in subsequent worldviews and eventually found expression in Newton's closed and mechanistic view of the universe where everything was understood as being determined by or

> operated according to eternal and unchanging laws. It was a very rigid, controlling, and law oriented view of life. The orientation to law also expressed the ancient residual longing for the security and predictability of a tightly determined existence. Disorder, complexity, and diversity were viewed as things destructive to security and certainty. They were therefore to be eliminated from human existence. Everything was to be tightly controlled according to law (Krossa website).

Wendell Krossa, *What It Means To Be Human*, accessed on 11-1-2008 from <http://www.freechristians.com/Wendell_Krossa/What_It_Means_To_Be_Human.htm>(2003).

[47] The figure is based on Aveleira's terminology for the distribution of the Functions in a human personality. He employs the terms "Father Function" for the superior/dominant one, "Mother Function" for the auxiliary, and "Child Function" for the least developed (website). Jorge Aveleira, *Consciousness and Reality*, accessed on 25-1-2008 from <w.xlibris.com/TheBlueEgg.html >(2005).

[48] The four channels through which the ego orients itself to the world are called functions—Thinking, Feeling, Sensation, and Intuition. Thinking and Feeling are evaluating functions with the difference of intensity while judging a given situation. In Jung, these two functions are also called rational functions. The opposite continuum relates to Sensation (senses) and Intuition, called perceiving functions. Our senses help us perceive what we see, hear, taste, touch, and smell. These are designated as irrational functions. According to Jung's model, the general trend is that one Function gets a lead/superior function, implying that its opposite Function is either undeveloped or underdeveloped. For example, Delehanti says:

> Jung's assertion that once a person's Natural Lead Function has been identified, one can confidently calculate the person's greatest Natural Weakness is the result of the simple fact that there are no diagonal bridges in the human brain" (Delehanti website).

Marc Delehanty, Earth and the Biosphere, accessed on 15-2-2008 from http://www.timeenoughforlove.org/_derived/home_cmp_rmnsque010_home_a.gi (2001). Also see, M. Alan Kazlev, *The four Ego Functions: Jung's Psychological theory of Types,* retrieved on 15-2-2008 from <http:www.kheper.net.com> (July 2oo4); Jorge Aveleira, *Consciousness and Reality*< w.xlibris.com/TheBlueEgg.html> (2005).

[49] See Paul Harvey, (ed.), *The Oxford Companion to Classical Literature* (London: Oxford University Press, 1974), p.23.

[50] In Greek mythology, the Amazons are warrior-women attacking Athens only to be defeated by Theseus, taking their queen (Hippolyta) as his wife. Weinbaum reads Amazons as the psychological potential (animus) of woman for reclaiming their archetypal power. For details, see Batya Weinbaum, *Islands of Women and Amazons: Representations and Realities* (Austin: University of Texas Press, 1999). Like "masculine," the term "feminine" has its traditional, philosophical, cultural and, above all, psychological implications (which tend to converge on its repressed position in the West). For details, see C. Edward Watkins, "Separation/Individuation, Parental Attachment, and Male Gender Role Conflict: Attitudes toward the Feminine and the Fragile Masculine Self," *Psychology of Men and Masculinity* 1, 2 (2ooo): pp. 126-155.

[51] Andre Gide is a French playwright, who draws upon the same source for one of his plays. See Andre Gide, Two Legends: Oedipus and Theseus, trans. John Russell (New York: Random Books, 1950). It is an interesting example of "meaningful co-incidence" that Gide's Theseus also disowns his past: "I have never allowed the past to involve or detain me; rather have I been drawn forward by what was still to be achieved;

and the most important things to be seemed to me always to lie ahead" (p. 53, emphasis mine).

[52] All Jungians acknowledge certain essential differences between the masculine and feminine personas. For the details of feminine consciousness, see Riane Eilser, "Social Transformation and the Feminine: From Domination to Partnership," *To Be a Woman: the Birth of the Conscious Feminine*, (ed.), Connie Zweig (Los Angeles: Jeremy P. Tarcher, 1990), pp.27-37; Sylvia Brinto Perera, *Descent to the Goddess: A Way of Initiation for Women* (Toronto, Canada: Inner City Book, 1981); Jean Shinoda Bolen, *Goddesses in Everywoman* (New York: Harper and Row, 1984).

[53] For example, Jung says:

> A woman possessed by the animus is always in danger of losing her femininity, her adapted feminine persona, just as a man in the like circumstances runs the risk of effeminacy. These psychic changes of sexes are entirely due to the fact that a function which belongs inside has been turned outside (*Two Essays*, *CW* 7, p. 209).

[54] The case may also be read as an example of Jung's idea of "falsification of type," which may pose a serious problem if not addressed properly. As Delehanty says:

> Jung's belief that Falsification of Type was real possibility is understood to be the natural result of anyone developing and using any of their three inefficient, non-preferred Functions more than their highly efficient Natural Lead Function. What's more, Jung's assertion that Falsification of Type can be a serious threat to a person's physical and mental/emotional health has been validated by the work of Dr. Katherine Benziger and Dr. Arlene Taylor, resulting recently in the profound recognition that Falsification of Type leads dependably to a serious results as defined by PASS (website).

See Marc Delehanty, *Earth and the Biosphere*, accessed on 15-12-2007 from http://www.timeenoughforlove.org/_derived/home_cmp_rmnsque 010_home_a.gi (2001).

[55] For transformative energy of the feminine, see Erich Neumann, *The Great Mother*, trans. Ralph Manheim (London: Routledge and Kegan Paul, 1963), pp. 28-31.

[56] Martin says, "Most of the action takes place at night and the moon or moonlight is mentioned in this play three times more often than in all Shakespeare's plays together" (p.11).

Stewart Martin, *A Midsummer Night's Dream* (London; Lets Education, 1997).

[57] Neumann says:

> Because the earth, as creative aspect of the feminine, rules over vegetative life, it holds the secret of the deeper and original form of "conception and generation" upon which all animal life is based. For this reason the highest and most essential mysteries of the feminine are symbolized by the earth and its transformation (*Great Mother*, p. 51).
>
> Erich Neumann, *The Great Mother: An Analysis of the Archetype* (New York: Routledge & Kegan Paul, 1955).

[58] The four elemental set of opposites are Fire (masculine), Water (feminine), Air (masculine), and Earth (feminine). For their symbolic connections with the four functions, see Chapter IV in this work.

[59] I am indebted to the following authors for the idea. Carol M. Anderson, Susan Stewart and Sona Dimidjian, *Flying Solo: Single Women in Midlife* (New York: W.W. Norton, 1994).

[60] See C.G. Jung, *The Symbolic Life: Miscellaneous Writing*, *CW* 18 (Princeton: Princeton University Press, 1976). Jung strongly tends to propose differences in male and

female psychology with a view to manifesting their complementary natures. For example he says:

> In a foreword to "The Way of All Women" by Esther Harding (1933), differences in masculine and feminine psychology are recognized and a means for resolving the conflict between them is suggested. Neither men nor women understand much of women's psychology, which includes a peculiar spirituality, but this is hardly surprising, because people know almost nothing of the unconscious psyche and such knowledge is necessary to understanding. Between the sexes, a conflict exists between man as a biological, instinctual creature and as a spiritual and cultural being. A compromise between the two can be achieved only in relation to the other sex. Psychology is therefore needed as a method of relationship, providing real knowledge of the other sex instead of arbitrary opinions, which are the source of misunderstandings. Harding's book is welcomed as a contribution to knowledge of human nature and a clarification of the confusion in relations between the sexes (*The Symbolic Life*, p. 292).

[61] Jung explains "dew' as part of water symbolism in Christianity. See C. G. Jung, "The Practical Use of Dream Analysis," *The Practice of Psychotherapy, CW* 16 (New York: Princeton University Press, 1954), p. 273.

[62] For example, Edinger says:

> Once the transition to the patriarchal stage has been accomplished, the archetype of the great father, the masculine spirit principle, determines the values and goals of life. Consciousness, individual responsibility, self-discipline and rationality will be the prevailing values. Everything pertaining to the feminine principle will be repressed, depreciated or subordinated to masculine ends. In childhood development, the patriarchal phase will be particularly evident in the years preceding puberty (website).

See Edward R. Edinger, Analytical Psychology – Jung, accessed on 5-1-2008 from http://www.iloveulove.com/psychology/artpsych.htm (2002-2007).
Viewed from Edinger's perspective, Theseus seems to be at the pubertal stage from psychological point of view, and he has yet to accept, acknowledge, and experience the repressed aspects of his personality.

[63] The personal unconscious/shadow relates to those faculties, which remain repressed/unacknowledged/undeveloped/underdeveloped in an individual. Encounter with the shadow, knowledge of our weaknesses, gives us new strengths for coping with the problems of life in an effective way. Jung says:

> Unfortunately there can be no doubt that man is, on the whole, less good than he imagines himself or wants to. Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is. If inferiority is conscious, one always has a chance to correct it. Furthermore, it is constantly in contact with other interests, so that it is continually subjected to modifications. But if it is repressed and isolated from consciousness, it never gets corrected (*Psychology and Religion: West and East, CW* 11, p. 131).

C.G. Jung, *Psychology and Religion: West and East, CW* 11 (Princeton: Princeton University Press, 1969). Also see Connie Zweig and Jeremia Abrams, *Meeting the Shadow: The Hidden Power of the Dark Side of Human Nature* (Los Angeles: Tarcher, 1991).

[64] See John A. Sanford, *The Invisible Partners: How the Male and Female in Each of Us Affects Our Relationships* (New York: Paulist Press, 1980).

[65] It is interesting to mention here that the case of biological twins have their analogues in psychology. A male is said to have the archetypal feminine/anima in the psychic background, and the male the archetypal masculine. However, the Shadow manifests itself as same sex figures.

[66] From our frame of reference, the earth seems to be static, as we do not feel its rotating/revolving motions with our hands and eyes, but infer through indirect sources. However, we do see and feel its "quakes," which are negative in their destructive aspects.

[67] Water courses are necessary for communication; similarly, the anima provides us a channel to access the feminine in us. For instance, Jung says:

> Man is described as more objective and rational, woman as more subjective and emotional. Man represses his feminine qualities in order to develop his persona; hence, the relation between the anima and the persona is compensatory. Since complete identification with the persona leads to neurosis, the compensatory function of the anima is salutary. In order for individuation to take place, however, man must free himself from both the persona and the anima and realize that the interplay between the inner and the outer forces represents the energetics of the life process, the polar tension necessary for self-regulation. Because the anima is an inner process and harder to recognize it is more difficult to deal with than is the persona. As a method for perceiving the anima it is suggested that it be objectified; i.e., granted the status of a separate, concrete entity, and allowed to speak. By making the anima conscious the individual builds a bridge to his unconscious. Since the animus is the corresponding entity in women, it plays its role in the development of a woman's personality (*Two Essays, CW* 7, p.188).

[68] On the subject of femininity, see Toni Grant, *Being a Woman, Fulfilling Your Femininity, and Finding Love* (New York: Random House, 1988).

[69] Following Jung and Campbell, Barbara McManus divides consciousness into the two types, Matriarchal and Patriarchal. According to the writer, the Matriarchal consciousness is lunar in its symbolic associations, and its prime symbol is darkness. Under the head of its "Psychology," the writer says "primacy of the unconscious; importance of emotional, intuitive, non-rational forces; consciousness viewed as "moonlike"—generated out of unconscious and dependent upon it (light of moon can't be seen without darkness." The author further says that it is characterized by imagery compatible with natural processes, and the case in point is Titania's passage under discussion here. The writer notes many clusters of propensities characterizing the two modes of consciousnesses apart from attaching what is "static, cyclic, receptive, passive, relating, communal, synthetic" with the feminine. In contrast, he attaches what is linear, dynamic, progressive, forward-thrusting, active, individualistic, separatist, and analytic" with the masculine (McManus website).
See Barbara F. McManus, *Matriarchal/Patriarchal Consciousness*, accessed on 13-2-2008 from<http//:www.bmcmanus.cnr/home.edu> (1999).

[70] On the subject, see Erich Neumann, *The Fear of the Feminine and other Essays on Feminine Psychology* (Princeton, NJ: Princeton University, 1994). See also Ruth Anthony, *Rapture Encaged: The Suppression of the Feminine in Western Culture* (London: Routledge, 1994).

[71] The theme of "night-sea journey" focuses on man's psychological development; however, I think its symbolic potential is equally applicable to women.

[72] In the Jungian model, anima and animus appear as contra-sexual figures in dreams, while shadow usually appears as same sex figures. For example, Jaffe says:

> Difficult and subtle ethical problems are not invariably brought up by the appearance of the shadow itself. Often another "inner figure" emerges. If the dreamer is a man, he will discover a female personification of his unconscious; and it will be a male figure in the case of a woman. Often this second symbolic figure turns up behind the shadow, its male and female forms "animus" and "anima" (Man and His Symbols, p. 23).

Marie-Louise von Franz, Marie-Louise, *Man and His Symbols*, (ed.), C. G. Jung, et al, (London: Aldus and Jupiter, 1979).

[73] According to Neumann, the "hero/king" in a myth symbolizes the human ego as the governing principle of consciousness, as if light moving away from darkness (*Origins of Consciousness*).

Erich Neumann, *The Origins and History of Consciousness*, Bollingen Series XLII (New York: Pantheon Books, 1954). Also see Robert L Moore and Douglas Gillette, *The King Within: Accessing the king in the Male Psyche* (New York: W. Morrow, 1992).

[74] For details of the point briefly applied to the characters, see *Mysterium Coniunctionis*, CW 14 (Princeton: Princeton University Press, 1956). Also see R. A. Johnson, *Owning Your Own Shadow: Understanding the Dark side of the Psyche* (New York: Harper, 1991). Washburn may further help us here to understand the issues involved in the explanation. He says:

> The ego emerges initially from the deep sources of the psyche; the ego then separates itself from these sources during the first half of life, which is a time not only of ego development but also of ego dominance; and the ego finally returns to the deep sources of the psyche in the second half of life to become integrated with them on a higher, trans-egoic, level (Washburn, p. xii).

M. Washburn, *Transpersonal Psychology in Psychoanalytic Perspective* (Albany: State University of New York Press, 1994).

[75] The feeling function is necessary for maintaining and sustaining relationships at different levels of meaning, especially with women as mothers, wives, sisters, and daughters. The function provides us readymade recipes for judging a situation for a productive interaction. Therefore, its suppression may cause obstacles in our way to healthy human relationships. Jung and Jungians focus on this aspect for promoting human relationships in the world. Here I quote von Franz to explain the idea that the feeling function relates to the feminine principle. She says:

> Here again we have no queen, so the feeling is lacking. When the feeling side of life is gone, then relationship degenerates into just sex as the only way to relate to another person.... In the same way, wherever feeling life has degenerated, in all decaying civilizations, you see this very visible and tactless display of sexuality (*Anima and Animus*, p.29).

Marie Louise von Franz, *Anima and Animus in Fairy Tales*, (ed.), Daryl Sharp (Toronto: Toronto Press, 2002).

[76] The repressed content takes on an archaic/primitive form. For instance, von Franz says, "Because the inferior function is so tied to the archaic and barbaric side of an individual's personality, we must realize that the inferior function, and when it is at the heart of the projections, can actually be dangerous (*Jung's Typology*, p.101). Marie Louise von Franz and James Hillman, *Lectures on Jung's Typology: The Inferior Function* (Woodstock, Connecticut: Spring Publications, 1971).

[77] In is interesting to mention that von Franz tells us about her attempt to interpret the king in fairy tales as a thinking function (*Jung's Typology: The Inferior Function*, p. 10).

[78] The inferior function is usually ascribed to the fourth function that remains unacknowledged, yet having the key to the hidden doors of a person's psyche. For example, von Franz says:

> If one studies individual cases, one can see that the inferior functions to behave after the manner of such a 'fool' hero, the divine fool, or idiot hero. He represents the despised part of the personality, the ridiculous and unadapted part, but also that part which builds up the connection wit h the unconscious and therefore holds the secret key to the unconscious totality of the person (*Jung's Typology: The Inferior Function*, p. 10).

[79] Marty Roth reads the play from a Bakhtinian perspective. See Marty Roth "Sublimation of Drunkenness," *Mosaic* 30, 2 (1997): pp.1-20.

[80] For example, see Joseph L. Henderson and Maud Oakes, The Wisdom of the Serpent: The Myths of Death, Rebirth and Resurrection (New York: George Braziller, 1963); Connie Zweig and Jeremia Abrams, *Meeting the Shadow: The Hidden Power of the Dark Side of Human Nature* (Los Angeles: Tarcher, 1991).

[81] The potential of development of the four functions is present in all individuals; however, individual cases vary from person to person. The usual trend is that one function becomes highly developed/differentiated with a secondary/auxiliary one from the opposite continuum. The third one remains underdeveloped, while the fourth one undeveloped, in darkness, making the core of one's personal unconscious. For example, Jung says:

> Only one function can have principal orienting power, unless there is no differentiation of any function, as in the case of primitive mentality. A second function can operate as an auxiliary or complementary one, if its nature is different from but not opposed to the dominant function; thus a rational principal function (thinking) can have either of the irrational functions (sensation or intuition) as an auxiliary, because they are functions of perception, not of judging. This auxiliary function proves useful only inasmuch as it serves the primary function. In addition to the primary conscious function, auxiliary, unconscious functions are observed to exist which group themselves in patterns correlated with and, at times, opposed to the conscious ones and exist in an archaic, animal state. Implications of these functions for psychoanalytic treatment are discussed (*Psychological Types*, *CW* 6, p.251).

[82] In the Jungian model thinking and feeling are called rational functions, in opposition to the Intuition and the Sensation, called irrational function. Whitmont uses a cross to present their dialectical relationship, suggesting that thinking and feeling are two modes of perception placed at the upper and lower ends of the vertical continuum, crossing by the horizontal one the Intuition and the Sensation. These functions are determined in different ways by the attitude, which may be extraverted or introverted. See for details Whitmont, pp.138-155. For details C. G. Jung, *Psychological Types*, *CW* 6, trans. R. F. C. Hull (Princeton: Princeton University Press, 1976); Michel Malone, *Psychetypes: A New Way of Exploring Personality* (New York: Simon and Schuster, 1980); Daryl Sharp, *Personality Types: Jung's Model of Typology* (Toronto: Inner City Books, 1987); Dons Webster Havice, *Personality Typing: Use and Misuses* (Washington: University of America, 1977).

[83] I quote Spoto here for clarification of the point. He says:

> Thinking and feeling as rational or judging functions are contrasted with the "irrational" or "perceiving" functions which Jung equates with the polarity of sensation-intuition, sensation and intuition are... irreconcilably different because they are predisposed to take in qualitatively different

kinds of information. Sensation is perception via conscious sensory activity, and so is opposed to intuition (p. 46).

Angelo Spoto, *Jung's Typology* (Illinois: Chiron Publications, 1995).

[84]The term "tertiary" is used to designate the function opposite to the auxiliary one, and in our case the sensation. See Spoto, p.193.

[85]The issue of the "changeling" has been debatable among critics. Leeds reads it from a psychological point of view. See Leeds J. Barroll, "The Indian Boy's Dream Wherein Every Mother's Son Rehearses His Part," *Shakespeare Studies* XX (1988): pp.15-32.

[86] The motif of journey runs through all fairy tales in one way or the other. In my culture, the journey of the "hero prince" is usually described in the following way, "one mount crossed another appeared, and one plain crossed another appeared". From a Jungian perspective, the journey "up" and "down" symbolizes the continuous interaction between the conscious (up) and the unconscious (down) for onward movement.

[87] Two events occurring together without any causal relationship is explained as synchronicity in Jungian psychology. Jung believes that such occurrences are meaningful; hence also called meaningful coincidences. In its broadest sense, the term applies to the continuum of psyche and matter. See C. G. Jung, "Psyche, Matter and Synchronicity: A Collaboration between C. G. Jung and Wolfgang Pauli," *Journal of Analytical Psychology* 40 (1995): pp.571-588.

[88] In the initial stage, girls' fantasies focus on "hero-like" and muscular figures. See Emma Jung, *Animus and Anima* (Zurich: Spring Publications, 1957), pp.1-2.

[89] For example, Puck claims to appear as a "headless bear" (III. i. 103); Oberon's agenda also contains bear (II. i. 180); and Theseus uses the bush/bear analogy (V. i. 22).

Chapter IV

Cold Fire:
Dream is Syzygizing

> It is a psychological fact that as soon as we touch on these identifications, we enter the realm of the syzygies, the paired opposites, where the one is never separated from he other, its antithesis. It is a field of personal experience which leads directly to the experience of individuation, the attainment of the self (Jung, *Basic writings* p. 370, emphasis mine).

> This reality you live in is a polarized reality. It has charges just like that of a battery. There are many different ways to categorize those two charges, like yin and yang, but tonight we're going to talk about the masculine/feminine as the battery that fuels your universe. Each of you, then, has masculine and feminine energy within you. Together those energies act like a battery. They are the fuel that allows you to be who you are in this dimension. We want to get you really familiar with these two charges and allow you to develop an intimate relationship with them. As you develop an intimate relationship with the masculine and the feminine within yourself, this allows for the ultimate balance, the ultimate integration of your energies in this four-dimensional reality (Lyssa Royal website).

Our play, *Dream*, begins with Theseus' negative reaction to the moon as "step-dame" (I. i. 4-5), and ends with Puck's "no more yielding but a dream" with the promise to "restore amends" (V. ii. 59-69). This obviously points to the symbolic synthesis between the conscious/masculine (Theseus) and the unconscious/feminine (Puck). In a way, it also points to the distance that the characters in the play, particularly the Athenians, travel, to get to the balance that they so utterly lack. This chapter is a close textual reading highlighting all the loaded symbolism that explicitly and implicitly point to this journey. The text of *Dream* is replete with such symbolic passages both thematically and structurally. I see the play-let as a symbolic take on some of the major issues and problems pertaining to the Athenian society.

Besides a young couple, the play-let has three theatrical devices (Wall, Moon, and lion) in it, which are of archetypal significance. The Fairies (Oberon, Titania, Puck, the attendant ones), also of archetypal origin, represent two modes (conscious/masculine and unconscious/feminine), and four functions (thinking/feeling; senses/intuition). Some other images and recurrent motifs which

are of immense symbolic significance include animal imagery, colours, and numbers. All these apparently minor tools play a significant role in connecting the symbolic threads of meaning of the play.[1] Similarly, the changes in the mythological bases of certain characters further point to two opposite ways of transformation, i.e., from the masculine/animus to the feminine/anima or vice versa. Hermes, a Greek god, transforms into Hermia, and Demeter, a Greek goddess, into Demetrius. The former case involves a change from the masculine into feminine, and the latter from feminine into masculine. Lysander, originally a Roman General, symbolizing an aggressive masculine persona, is reduced to an ordinary Athenian adolescent boy in *Dream.* The same is true about Helena, a variant of Helen, a married woman whose abduction triggered the Trojan War, appears as an ordinary Athenian adolescent girl. Egeus, Theseus' father in mythology, appears as a complaining courtier and Hermia's father. A rustic youth, Bottom, transforms into an ass, and Titania falls in love with ass-turned Bottom. Central to all this is the element of change, transformation, metamorphosis, fluidity, flexibility which are symbolically feminine and unconscious. The flipside of all this, on the other hand, demands logic and rationality. The term, "Cold Fire," the title of this chapter, captures the symbolic nuances which further substantiate the process of syzygizing in the play. The whole analysis leads us to the potential meaning of *A Midsummer Night's Dream* (feminine), the inverse of which is "The Midwinter Day's Reality" (masculine).

> I begin with a quote from a song of Puck's:
> And we fairies, that do run
> By the triple Hecate's team,
> From the presence of the sun,
> Following darkness like a dream (V. ii. 13-16).

Hecate, a Greek goddess, represents three in one: Luna/moon in the sky; Diana on the earth; and Persephone or Proserpina in the underworld (in Horwood, 161). In the passage quoted above, she is leading the fairies out of light. Interestingly, there are

three females in *Dream*, Hippolyta, a woman, and Hermia and Helena, two girls. The picture of running away (as if in fear) from "presence of the sun" (absence of the moon) is symbolic of Theseus' presence in the waking-mode. A verbal clue to this effect is found in Hermia's "in such a presence here" while addressing the Duke (I. i. 61). In other words, Theseus represents the conscious/masculine mode in every sense of the word.[2] He chooses daytime to execute his marriage with Hippolyta (I. i. 86), and calls it the "sealing-day" (I. i. 84). Interestingly, he chooses the same "day" for applying the Athenian law to Hermia (I. i. 83-90), and remembers it as "the day" (IV. i. 135). The above pattern shows that Theseus identifies with light/sun/masculine. But this identification occurs in the beginning; the imagery takes on a nocturnal/feminine colour after his transformation. He says, "Sweet friends, to bed/A fortnight hold we this solemnity/In nightly revels, and new jollity" (V. i. 359-361, emphasis mine). Thus, the nocturnal/unconscious/feminine side compensates for the diurnal/conscious/masculine one. Theseus' expression, "nightly revels," explicitly echoes the nocturnal/feminine associations found in Hippolyta's imagery. She says:

> Four nights will quickly dream away the time;
> And then the moon, like to a silver bow
> New-bent in heaven, shall behold the night
> Of our solemnities (I. i. 8-11).

Placed in a Jungian context, their marriage is symbolic of the way Ulanov describes the psychic polarities. She says:

> Jung argues from the following premise. The psyche is structured in polarities of opposites whose interchange of energy is the life energy of the psyche for the human being....These polarities—conscious-unconscious, flesh-spirit, reason-instinct, active-passive—are most often characterized in masculine-feminine terms. The way we conceive of and value psychic polarities, which are symbolized most often in masculine-feminine terms, may vary according to historical time and cultural influence, but the fact of psychic polarities and the centrality of the masculine-feminine polarity is a basic structure of the human psyche (*The Feminine*, pp.143-46, emphasis mine).

In *Dream*, there is no conscious action on Theseus' part to change for the better. He and his court go into the background until the fourth act. The unconscious/feminine remains active in the woods, which is under the direct control of the Fairies who represent the unconscious/feminine. In the woods, the hardness and rigidity observed on the conscious level vanishes altogether. Instead, we experience a spiralling flow of events. The young lovers meet but to part again. Puck flies here and there to report to his king, Oberon. He can put a "girdle round about the earth/In forty minutes (II. i.175-176). Bottom claims to play Pyramus, the Lion, and Thisby at one and the same time (I. ii. 45-76). Puck disrupts the rehearsal of the play-let (III. i. 107-110) which is resumed only when Bottom's returns to his human shape (IV. ii.24-25). Oberon has the power to oversee what is occurring in the woods. He knows where Titania lies (II.i.249-256), and why Helena is in distress (II. i. 260-268). These instances suggest flow and fluidity, which characterize the feminine/unconscious from a Jungian perspective.

In the opening scene, the "old moon" is in its "waning" phase, i.e., soon to be followed by darkness (I. i. 4). The picture of the waning moon points to a miniaturizing process, which symbolizes repression of the anima/feminine at the conscious level. Theseus likens the moon to a "step-dame," "withering out a young man's revenue" (I. i. 5-6). The image of "step-dame" reminds us of the proverbial step-mother, which evokes negative feelings. Theseus warns Hermia of turning into a "cold fruitless moon" (I. i. 73) while Hippolyta is "weary of this moon" (V. i. 245). Apparently, Hippolyta refers to the actor playing the moon in the play-let, but it is an unconscious slip to show the repressed feminine. The negative reaction to the feminine (moon) has its thematic connection with the imagery Puck uses about women. He says:

I am that merry wanderer of the night.
.....
The wisest aunt, telling the saddest tale,
Sometime three-foot stool mistaketh me;
Then slip I from her bum, down topples she,
And 'tailor' cries, and falls into a cough;
And then the whole quire hold their hips and loff;
And waxen in the mirth, and sneeze, anu swear,
A merrier hour was never wasted there (II. i. 43-57).

Puck parodies coughing, crying, and sneezing exclusively as feminine even though they are parts of our physiology to regulate our body system. His negative reaction is a shade of the repressed content in the shadow of Athenian psyche given to the masculine persona.

This symbolic dominance is suggestive of the imbalanced relationship between the masculine and the feminine, which causes the major conflict in the play for resolution. Egeus, Philostrate, and the six players appear without "wives" or "mothers." In fact, there are no "actual mothers" in the play: Hermia's father, Egeus, is very much part of the action; Helena's father, however, is mentioned in passing (I. i. 107). Similarly, Lysander and Demetrius' parents are not even mentioned in the text of the play. The parents of Pyramus and Thisby are mentioned during the rehearsal of the mini-play but are dropped out when actually acting out on the stage. Fathers seem to have raised all the characters of the play, which points to the dominance of the masculine persona. Of the human characters, nine are males and only three are females. No wonder the contents of the unconscious, the archetypes, compensate for this lack of feminine in their character. Titania, a fairy and hence a content of the unconscious, points to the vibrant presence of the archetypes when she says, "we are their parents and original" (II. i. 117).

"Lion," Moon," and "Wall" appear as characters in the play-let. The lion is symbolic of dominance and aggression, hence the masculine persona/animus, but the

woods are in the background when we mention the lion. The moon relates to the feminine persona/anima with the sun in background. The wall evokes an ascending structure, therefore, symbolic of the masculine persona while its foundation, which is always underground, symbolically points to the unconscious.

On the one hand, walls protect us from heat, cold, and many external dangers and intruders but they also block our communication with the outside world. In the play-let, the Athenian law of curbing individual freedom for choosing a husband can be read as a "walled" situation, created by the masculine persona. After the play-let, in a direct interaction, Bottom tells Theseus that the "wall is down that parted their fathers" (V. I. 342-345). And Theseus says that "Moonshine and Lion are to bury the dead" (V. i. 342). The fall of "Wall" points to the process of deconstructing the masculine persona to reconstruct a new one, which involves "Moonshine" and "Lion." In contrast to the "lion," which symbolizes power and aggression, the "moonshine," steeped in romance connotes flow and fluidity, i.e., the anima. Inversely, the "wall," which suggests a well-defined structure/form, the "moonshine" connotes something intangible and elusive. The situation can be looked at in the following way:

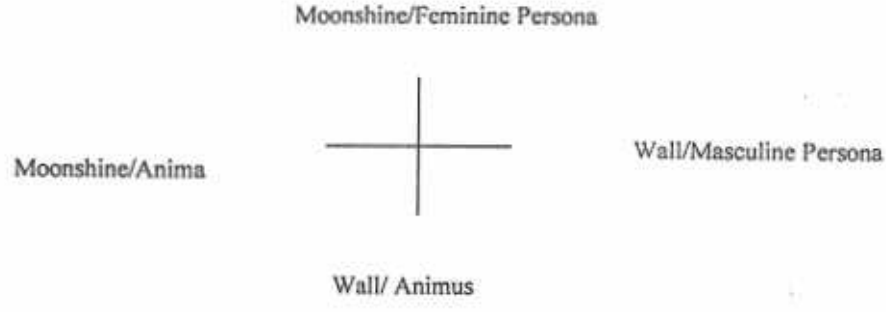


Figure 4.1

The above figure shows that "moonshine" is at the upper end of the vertical line with the "wall" at the bottom to suggest that the "wall" (symbolizing a structure) represents

the animus in woman with the "moonshine" in the foreground to suggest her lunar/feminine persona. This psychological position of a woman is counterbalanced by the moonshine/wall continuum in man, placed at the opposite ends of the horizontal line. From a Jungian perspective, a man has to free himself from subjectivity, i.e., the alluring/magical aspects of the anima (moonshine); woman, on the other hand, from collectivity, i.e., the opinionated version of reality (wall).

Walls are used to separate spaces, and for demarcating boundaries while lions are ferocious in defending their boundaries. But the construction of walls is not possible without water, a variant symbol of the moon/anima; forest comes to mind if we imagine a lion, and forest is another symbol for the feminine. The arboreal aspect of the anima, as in case of Theseus in the play, softens the leonine "persona." On the same note, the animus in woman controls the fluidity of a feminine persona so that she may adhere to a partner. The young girls in *Dream* display this attitude. This is why they do not change partners like *the boys* do. It is the "leonine" energy in the girls that separates them from the original harmony and concord, and turns a "paradise" into a "hell," as for Hermia (I. i. 203-205). The animus energy, of making "walls" in them, pushes them toward definite identities/structures. The same energy triggers the desire in the boys to leave Athens for the woods, and experience the chaotic adventures before their union with their partners.

Symbolically, the "wall" and the "lion" in the play-let are theatrical variants of Theseus' Athens in its aggressive masculine aspects. The "ancient privilege of Athens" (I. i. 41) functions as a wall that deters humans from productive interaction. This aggressive attitude befits the lion, not humans. The image of "our law" (I. i. 44) evokes more of a patriarchal local court deliberating how to exclude females from participation in the communal affairs. This exclusivity leads to stagnancy, which

hampers further evolution. In other words, the Athenian law is without love and compassion, which comes from the feminine. Interestingly, there is not much of a phonic distance between Law and Love. Law without love or compassion is unmoved like a "wall" and brutal like a lion. And love without law is illusory and elusive like moonshine, and a crush on a "lady" out there. A clue to this effect is found in Titania's desire to "fan the moonbeams from his [Bottom as an ass] eyes" (III. i. 164). The "moonbeams" represent the fluid situation in the woods controlled by the Fairies as archetypal images.

The archetypal images revolve around a four-tier structure.[3] The little fairies are four in number: two of them relate to the herbal/green world, Peasle-blossom and Mustard-seed. Moth comes from the animal world, and the image is charged with high energy from a Jungian perspective, especially in its relation to light (*Symbols of Transformation*, *CW* 5, 84, 109, 250). Cobweb (a by-product of the animal world) evokes a net to connect the meanings from symbolic point of view. The four attendant fairies serve the Fairy Queen, i.e., attached to her. In a way, she is dependent upon them and symbolizes the initial process of separating the feminine persona from an undifferentiated stage, which is a kind of identification with the environment/natural world. Titania's announcement to dance with them without being disturbed by the sound of a nocturnal bird (owl) rings with clear clues in this regard. She says:

> Come, now a roundel and a fairy song;
> Then, for the third part of a minute, hence;
> Some to kill cankers in the musk-rose buds,
> Some war with mere-mice for their leathern wings,
> To make my small elves coats, and some keep back
> The clamorous owl, that nightly hoots, and wonders
> At our quaint spirits (II. i. 1-7, emphasis mine).

The environment depicted in the passage corresponds with that of nature in its raw and crude form. The passage further reveals Titania's fear of the "clamorous owl,"

and its "nightly hoots," which evoke sound stimuli as if to alert us to something occurring in our immediate environment or awaken us from sleep/unconscious. And sound is a variant symbol of light/consciousness (*Symbols of Transformation*, *CW* 5, 163).

The idea of sound prompts me to look into the syllables of the Fairy names, which make an interesting pattern for more analysis. Moth is monosyllabic; Cobweb bi-syllabic; while Oberon and Titania are tri- and tetra-syllabic respectively. We may rearrange the syllabic divisions[4] in the following way:

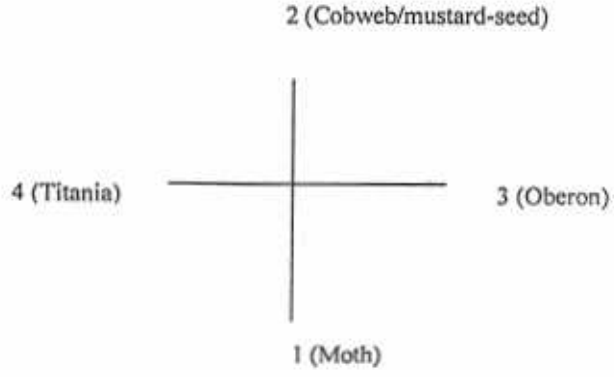


Figure 4.2

The vertical axis in the above figure has 1 and 2 at the opposite ends, symbolizing the process of division, two (2) from the original, one (1). At the opposite ends of the horizontal axis are Oberon and Titania with 3 (masculine) and 4 (feminine) syllables respectively.[5] The sum of one and two is three; the first masculine number, incomplete without the fourth one, which is a meaningful coincidence, i.e., Oberon's name is symbolic of the masculine principle, and Titania's of the feminine. This gives us a clue to search for symbolic shades in the names of Theseus, Egeus, and Philostrate—tri-syllabic words—representing the masculine number of three as believed by Jung. In contrast to this, we have Puck (monosyllabic), Bottom (bi-

syllabic), and Hippolyta (tetra-syllabic). These characters make a quaternity[6] as illustrated below:

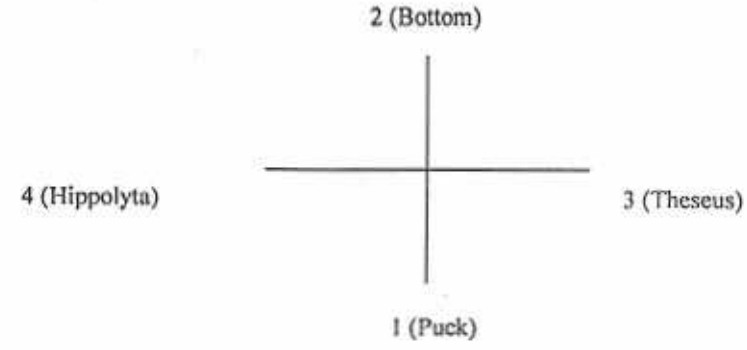


Figure 4.3

As shown in the above figure, Puck represents the undifferentiated phase of development, placed at the lower end of the vertical axis, pointing downward. Bottom is at a higher level than Puck, placed at the upper end. Theseus, suggesting the masculine number, is at the right end of the horizontal line to be complemented by Hippolyta, placed at the left end. Hippolyta has four syllables, and four symbolizes wholeness (*Two Essays*, *CW* 7, 110).

The number of human couples in the play (Theseus/Hippolyta; Lysander/Hermia; and Demetrius/Helena) is three, which is the first masculine number. The fourth couple is that of the Fairies', especially Oberon and Titania as a married couple. I agree with Perrault who says:

> In "Midsummer", the transforming paradigm from chaos to order, or the union of opposites, is represented by a numerical reading: from the original 1 (prima materia, chaos, monad), comes 2 (dyad, duality, opposition), represented by 3 couples Hermia/Demetrius; Helena/Lysander; Hippolyta/Theseus), out of the 3rd couple, Hippolyta/Theseus, comes the union of their inner counterpart—Oberon/Titania—as the 4th couple, whose reconciliation completes the opus magnum (Perrault website).

Paul Williams also says something similar:

> In the 'dream' opposition provides the means by which metamorphosis takes place, a powerful complementary effect that emphasizes movement and highlights the plays

> few moments of stillness. The transformations are all diverse in effect, sometimes beautiful and sometimes grotesque. The most significant example of metamorphosis in human life is marriage, the transformation from men and women in love to the affirmation of love through commitment and responsibility. Three couples are married at the end of the play and we are presented with an alternative version of the married state in Oberon and Titania (Paul Williams website).

The writers quoted above draw our attention to the metamorphic/transformative processes in the play, which are not imaginable without "opposites" (Perrault) or "opposition" (Williams). Their readings can further be enhanced by focusing on four categories of the Fairies from many perspectives (emphasis mine). Oberon allegorizes a king, an authoritative figure, monitoring the events in an omniscient and omnipotent fashion, like a god. We can imagine his powerful presence in the play through his flight to Athens from the "farthest steppes" of India (II. i. 79), as if from the peak of Mount Everest or K2. We should note here that India, which is where Oberon comes from in the play, stands in sharp contrast to Athens; the movement clearly suggests movement from a fluid place to an orderly one. Jung's description of India evokes the archetypal associations with the anima. He says:

> India is seen to possess a certain immutable core upon which all other events, whether they involve an individual life or the culture of a conquering civilization, unfold as if on film. Indian life is unimaginably rich in color and detail, but it seems essentially transitory, dreamlike, like a multicolored veil of maya [elusive like moonshine]. It is observed that in India one feels the presence of great age, but recognizes little history; history is seen as meaningless in India, for everything that exists there has existed a thousand times before, even the unique Gautama Buddha, who is but one of a succession of many Buddhas. The West is likened to a directional vector, India to that same vector extended infinitely until it returns to its origin (*Civilization in Transition*, *CW* 10, p. 315, emphasis mine).

With this in mind, we can say that India (anima/feminine) is in the background of Oberon's masculine persona. In contrast to Oberon's, Titania's is a feminized version of Titan, which is metaphorically used for power and dominance.[7] At the risk of stating the obvious, Titania's name clearly evokes Titans.

Puck's position can also be analyzed from the above perspective. Being a typical trickster figure, Puck is the most elusive of the Fairy figures. His relation to Oberon, as a "servant," makes him a symbolic figure of repression and inferiority; hence feminine in suggestion. The aerodynamic character coupled with his identification with the Athenian identity (III. i.9-12) gives him a masculine shade. In another capacity, he exclaims about the "mortals" in a sarcastic way. He says, "Lord! What fools these mortals be" (III. ii. 115), which points to his negative reaction to humans. As such, Puck is also a kind of shadow-projection from a Jungian point of view. That is to say, as a psychic potential, Puck symbolizes the masculine, feminine, shadow, and persona.

Oberon and Puck are highly active in mobilizing others for transformation: Puck turns Bottom into an ass, and Oberon makes Titania fall in love with the ass. Both complement and supplement each other. Oberon plays a key role in pairing up the couples. However, Puck has no female partner, lacking in half of its wholeness. In this respect, he relates to the amateur players. Oberon evokes heavens, heights, and light. Puck comes from the domestic stock, involved in "misleading night-wanderers," "frightening old housewives," and sweeping "house dust," (I. i. 45-57; V. ii. 20). According to the little fairy, Puck may also help country girls in milking and grinding, i.e., doing domestic household chores for them. Puck declares himself as "merry wanderer of the night" (II. i. 43) who is also a "shrewd and knavish sprite" (II. i. 33). In this regard, he is like a mischievous boy, whom we have to deal with in a clever and cautious way, which is exactly how the trickster archetype is; it plays tricks on us.

Oberon, on the other hand, allegorizes a mature man temporarily involved in a conjugal conflict with his wife, Titania. She goes to Athens from the Indian shores,

evoking heavily populated areas, not from the lonely heights like Oberon does. Unlike Titania, the four little fairies are related to the natural world, little in size, creeping into "acorns" if necessary (II.i.31). In a "syzygial" context, the four categories can be seen as:

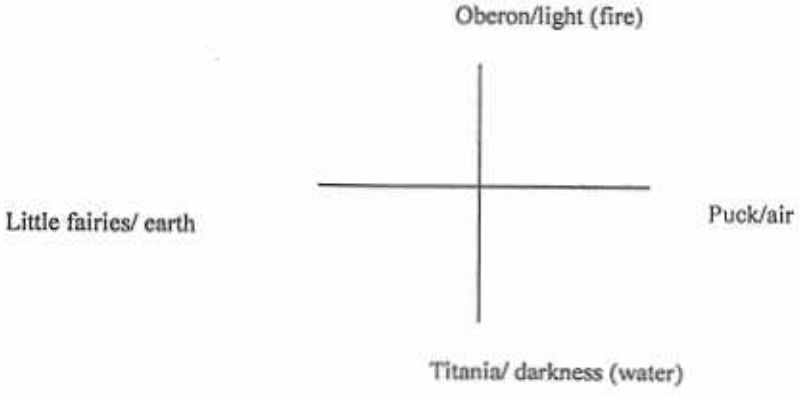


Figure 4.4

In the above figure, Oberon is on the top of the vertical line, as if on the peak of Mount Everest, noting the image of "Indian steppes" (II. i. 79) with Titania at the opposite end, suggesting waters/depths/Neptune. The image of height is associated with heavens, a symbolic variant of the Yang/Masculine energy.[8] At the ends of the horizontal axis are Puck and the little fairies. Puck is always on the move just like air. Opposed to Puck are the three little fairies, which, being "plants," are earth-bound. The vertical dimension is complemented by the symbolic energy found in the images of the earth and the air, i.e., feminine and masculine respectively. In this way, the four categories of the fairies are brought into conformity not only with the four basic elements (air/earth, fire/water) but also with the quaternity principle of Jung.[9] Ion Miller connects the symbolic shades of the four elements from a Jungian perspective. He says:

> In Jungian psychology, the prima materia is the original undifferentiated condition of ordinary consciousness, which is really unconsciousness—subjective awareness.

> Mystics of all times have repeated that in the ordinary state we are all asleep or even "dead" to the true Reality. In psychology the four-fold nature of the prima materia is expressed by the four functions which correspond with the alchemical elements: intuition (fire), thinking (air), feeling (water), and sensation (earth). In Jungian theory we have a dominant function and limited access to one or two others, but the fourth function is inaccessible, elusive, maladapted, or hard to integrate. It is what keeps us from "getting it all together (Miller website).

The four elements are also reminiscent of the four colours and their significance in Jungian psychology.[10] In the play, Bottom refers to the four colours of beard—"straw-colour beard"; "orange-tawny beard"; "purple-in-grain beard"; and "French-crown colour beard" (I. ii. 84-87). Three of the colours are shades of yellow, "orange-tawny" (dull yellowish); "straw colour" (pale yellow); "French-crown colour" (yellow); and one is red, "purple-in-grain" (fast red). Bottom also refers to the "cock so black of hue," and "red-hipped bumble-bee," "night with hue so black" (III. ii. 118; I. i. 11; V. i. 169). He sings of "orange-tawny bill" again (III. i. 119). Interestingly, Bottom provides us with the four basic colours which symbolize psychic functioning from a Jungian perspective. The frequency of use by Bottom is, yellow=4; black=2; and red=1. The above frequency gives a clue to look at Bottom's typological position through the following figure.

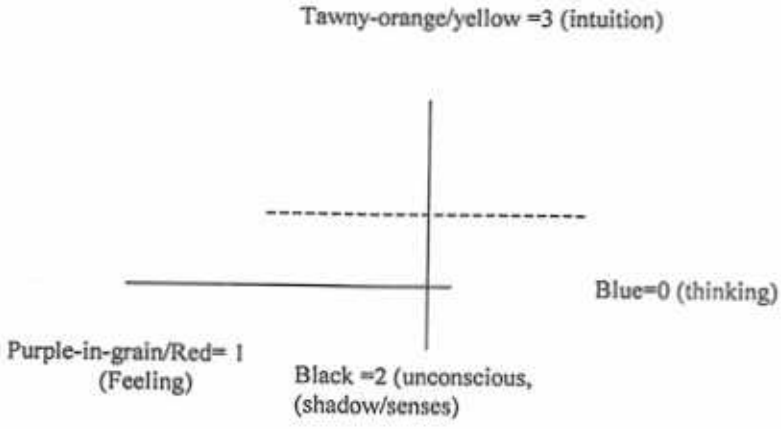


Figure 4.5

In the above figure, the upper part of the vertical axis is longer to suggest the superior position of intuition in Bottom, symbolized by the use of the word "yellow," directly rooted in the unconscious, hinted at by "black."

Intuitive superiority, as in the case of Bottom, entails the inferior position of the senses, which become "black." The auxiliary function in him is "feeling," shown by the longer end of the horizontal line with the shorter one on the right side with the nil use of "blue," symbolic of the thinking function. The dotted line in the middle is drawn to show a balanced situation. Among the Fairies, Oberon speaks of the "all fiery red," "milk white flower," and orders Puck to darken the atmosphere as "black as Acheron" (II. i. 9, 70; III. ii. 375). These references show that Oberon is associated with "white" (consciousness), "blackness" (unconscious), and "red" (feeling). Oberon's identification with heights and flight, as discussed earlier, helps us to relate him to the heavens/blue/thinking. His identification with flight further connects him with "air," a symbol of thinking. His appreciation of solar rays as "yellow gold" is suggestive of intuition (III. ii. 393). In the same context, Oberon describes "green streams," and green/earth symbolizes the senses (III. ii. 393). In view of the above analysis, the symbolic properties of Oberon[11] would appear as

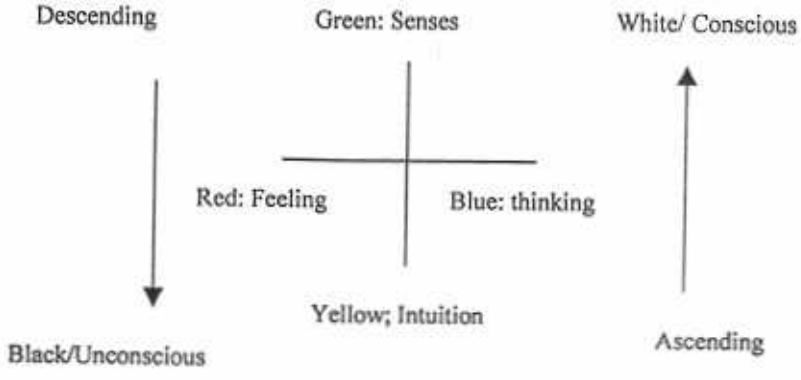


Figure 4.6

The above figure shows that Oberon has the potential to symbolize not only two of the major modes (conscious/unconscious or introversion/extraversion) but also the four functions of the psyche.[12] The two vertical arrows, pointing up and down, symbolize the flow of psychic energy, which is suggested by "white" (light/consciousness) and "black" (darkness/unconscious). The cross-figure has the four functions symbolized by their respective colours placed at the opposite ends. The schema shows that Oberon has the potential to symbolize the basics of our psychic system as expounded by Jung.

Placed in a "syzygial" relationship to Oberon, Titania, along with her little attendants, is linked to the earth/mother, which is green or brown—soil, herbal and arboreal (*Symbols of Transformation, CW* 5, p.159; p. 336; p. 391). From alchemical perspective, both the earth and green symbolize the senses. In Jungian psychology, the function of sensation loses its meaning without the faculty of the intuition, symbolized by the yellow colour, as in the case of Bottom's. The union of Titania and Bottom provides us a model to imagine them as the opposite pairs of intuition/sensation. As such, the four-sided relationship can been seen through the figure below:

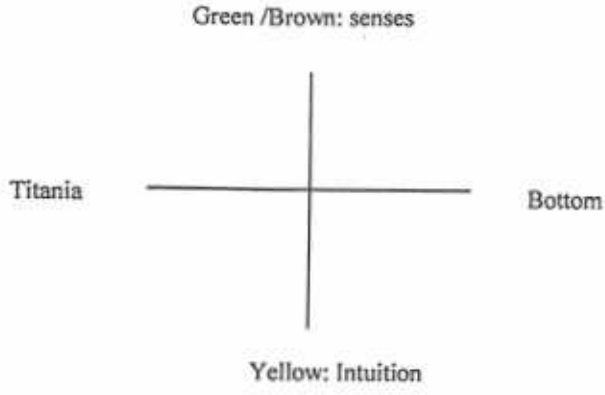


Figure 4.7

The colours, symbolically associated with the senses, are placed at the upper end to suggest that the senses gather data from the outside world—what is visible and measurable. The colour symbolizing the faculty of intuition (yellow) is placed at the lower end (bottom) to connote its origin from the depths of the unconscious. Bottom and Titania, at the ends of the horizontal axis, give us a visual representation of what the senses do at the outer level, and is compensated/complemented by intuition from the inner depths of the psyche.

Another shade of symbolism[13] arises if we group together Oberon, Titania, Puck, and the little fairies on a different level of meaning. Oberon's aero-dynamism makes it easy for us to connect him with the sky and air; hence thinking. However, there is another shade of symbolism to his character. He remembers his experience of "a mermaid on a dolphin's back" while sitting on a promontory on the shore, and the situation shows his attachment to the earth, which symbolizes the senses (II. i. 148-153). Like Oberon's attachment to a "promontory," Titania remembers her affinity with "Neptune's yellow sands," the colour associated with intuition (II. i. 126). Oberon's relation to whiteness/light has been suggested above. This shade of symbolism is complemented by Puck's energy drawing in the opposite direction. He says to Oberon:

> My fairy lord, this must be done with haste,
> For night's swift dragons cut the clouds full fast,
> And yonder shines Aurora's harbinger (III. ii. 378).
> .....
> By the triple Hecate's team,
> From the presence of the sun,
> Following darkness like a dream (V. ii. 14-16).

In the above lines, Puck seems to hide from the approach of diurnal light (consciousness). He is more of a nocturnal figure, which is reminiscent of darkness. He also fears that the "black-browed" night is waning (III. ii. 367). Responding from

the opposite end, Oberon declares, "I with the morning's love hath oft made sport" (III. ii. 389). We can illustrate the above points through the following figure:

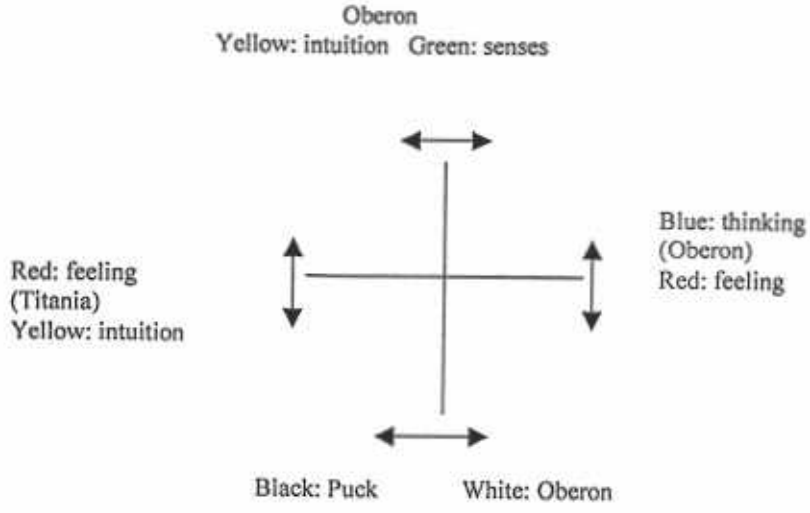


Figure 4.8

The above figure illustrates the union of complementary opposites in the Fairies as primordial images. The double-edged arrow placed at the bottom shows the polar energy in the psyche, Oberon drawing outside, toward light, Puck inside toward, darkness/unconscious. The same type of arrows placed above the cross figure and on its either side suggest the polar properties of Oberon and Titania symbolizing the four functions by the colours.[14]

The archetypal images are potentials to be felt and experienced through active imagination, or one may say, through spiritual participation.[15] Their function in *Dream* corresponds to what Jung says about creative fantasy:

> It [fantasy] is, pre-eminently, the creative activity from which the answers to all unanswerable questions come; it is the mother of all possibilities, where, like all psychological opposites, the inner and outer worlds are joined together in living union. Fantasy it was and ever is which fashions the bridge between the irreconcilable claims of subject and object, introversion and extroversion. In fantasy alone both mechanisms are united (*Psychological Types*, *CW* 6, p. 52).

The correspondence of the Fairies with the four fundamental elements triggers my imagination to see their roles through the four stages[16] of alchemical symbolism—Nigredo, Albedo, Cinitritas, and Rubedo.[17] The four stages also correspond with four colours—Nigredo (black); Albedo (white); Cinitiritas (yellow); and Rubedo (red). From alchemical point of view, Puck's "darkness" corresponds to the first stage, called Nigredo, the blackening process.[18] In the play, the blackening process has its intrinsic connection with Puck's dark imagery already discussed Chapter I (pp. 95-97). The second stage is Albedo, the whitening process. This stage begins when the blackening process is over, suggested by Oberon's diurnal imagery. He says to Puck:

> But we are spirits of another sort,
> I with the morning's love hath oft made sport;
> And, like a forester, the ghosts may tread,
> Even till the eastern gate, all fiery red,
> Opening on Neptune with fair blessed beams,
> Turns into yellow gold his salt green streams (III. ii. 388-399).

On the physical level, "night" comes to an end when the solar rays begin to fall on the ocean, and change its green colour into yellow. The third stage in alchemical symbolism is that of Cinitiritas, the process of yellowing. The change in colour is symbolic of psychological transformation both from intra-psychic and inter-psychic points of view. Rubedo, the fourth stage, involves the reddening process, suggested by the image of "fiery red" in the passage. With reddening, an alchemist accomplishes the task of transforming a "base material" into the imaginary gold, interestingly found in the last line of the passage. Turning this imaginary belief into Jungian terminology, the process of uniting opposites for individuation is complete, for the time being at least.[19] In alchemy, the union was accomplished through different symbolic processes, from what Jung describes as "anthropomorphic" and "theriomorphic" structures (*Psychology of the Transference, CW*16, p. 3).

In a way, Shakespeare prefigures the Romanticist idea of uniting opposites through imagination, which symbolizes the alchemical process of transformation. Here I quote Barfield to highlight the point under discussion. He says:

> The alchemical procedure as symbolic of the process of psychic integration is neatly summed up by the phrase which echoes Coleridge's definition: solve et coagula, dissolve and coagulate'. (16) Through the ongoing process of the separation and synthesis of opposites the imagination idealizes and unifies the opposites into the ultimate symbol of the self, the Stone, which surfaces in Romantic poetry in numerous guises, including the phoenix, gold, diamond orb, square stone and various four-fold symbols of unity. The alchemical procedure was therefore in Jung's words 'a work of reconciliation between apparently incompatible opposites', (17) a statement which complements Coleridge's definition of the poetic imagination. Here the role of the alchemist as mediator of the transformation of matter is transposed into that of the poet, who: diffuses a tone, and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination (Roberts website).

Besides, the theriomorphic symbolism in the union of Bottom-turned-ass and the Fairy Queen, the passage from *Dream* (III. ii. 388-399) gives us a miniature drama of alchemical opposites through the natural elements, that of water and fire. The main images in the passage (III. ii. 388-399) are the solar rays and the ocean, and the colour of Neptune (ocean) changes from "green" to "yellow" after receiving the solar energy. Both water and fire are classic symbols of the feminine and the masculine personified as Oberon and Titania with all their potentials mentioned above. The word, "blessed," read with "beams" makes it easy for us to focus on the spiritual dimension of the coniunctio between "water" and "fire" as a synthesizing process of opposites at all levels of meaning. Temple-Thurston and Laughlin have worked on this theme to propose the same line of thinking. They say:

> Marriage is the mystical and sacred blending of two different and seemingly opposite elements. The principles contained in this book teach us about the underlying unity of spirit inherent in all of life. Traditionally we think of marriage as an outward joining of two people, a man and a woman. In fact during the marriage ceremony, the energies of the two partners are blended into one energy. Although each of the individuals retains uniqueness as well, this creates at one level of the two individual people, a new unified energy. This paradox of unity versus uniqueness is the great mystery of our spiritual nature. The fusing of opposites is the alchemy of transformation. The term *marriage* is also used with regard to the principles of this book to convey the full depth of possibilities available for the unifying of our own

> inner masculine and feminine aspects. On the path to awakening, this is what we must do. It is not just an integration, but an alchemic fusing together of all the opposites that we hold in our minds. Focusing on creating unity and equality between the masculine, feminine and all the other opposites within us is an essential part of the transformational work (pp.73-74, emphasis mine).

The symbolic union of "Fire" and "Water" becomes graphically representable if viewed as masculine and feminine, giving birth to the "embryo" of the self. In *Dream* the same psychic energies appear as Oberon and Titania, whose symbolic union represents new possibilities of change and transmutation in the "mortals."[20] Jung seems to look at the biblical pairs from the same perspective, which, in a way, epitomizes all the shades of meaning mentioned above. He says:

> The mythico-religious figures of Adam and Eve are seen as alchemical symbols expressing the relationship of opposites. Adam is seen as the arcane, transformative substance, the prima materia. The importance of the transformational process is illustrated by the multitude of symbols of the bath as rebirth, all symbolic material dealing with the bath, baptism, submersion, and drowning are included in this representation of the unconscious process of rebirth of the self. It is felt that the reason the figure of Adam is associated with this primordial material is that he was made out of clay, viewed by alchemists as the prima materia; this substance was regarded as a piece of the original massa confusa [chaotic mass], primordial but capable of organization and transformation. As the ordering of the universe is symbolized as a unity of the four elements, so Adam is found to represent the compositio elementorum throughout religious literature; he is seen as composed of the four corners of the earth, and the four colors and elements are part of him. Psychologically, Adam's quaternary nature corresponds to the four functions of consciousness, two of them perceptive/irrational, and two discriminative/rational. He represents the total and unified psyche (*Mysterium Coniuctionis*, *CW* 14, p. 382).

In Oberon's speech (III. ii. 388-399), the solar "beams" are depicted as touching the "ocean," as if "bathing," as postulated in Jung. It is the process of "bathing" that changes the colour of "Neptune" from "green" to "yellow." There are verbal clues to suggest that the image "Neptune" relates to Titania, as she uses it in a way showing her affinity with it. Talking of her female friend, she says, "by night...And sat with me on Neptune's yellow sands" (II. i. 124-126). This use shows her connection with dark regions, and aquatic spaces. There are also other variants of her association with aquatic sources. Her environment contains "fountain;" "brook;" "sea;" "sea;" [used twice in the same passage] "river;" "mud;" and "floods" (II. i. 81-103). All these

images combine to make an imaginable "ocean." The way she describes these images show as if she is their "goddess," or "governess," to use her term for the moon" (II. i. 103). Because it is the temporary break in conjugal relations between Oberon and her that make "rivers" overflow "continents," and the moon "pale in her anger and wash all the air" (II. i. 92; 103-104). The chaotic picture becomes very graphic if looked at as the "winds sucking up contagious fogs to fall in the land" or "floods washing all the air" (II. i. 90-91). This global commotion suggests as if the contention is between the Air/Earth and Sea/Wind. The interesting thing to note here is that the air is a symbolic variant of the masculine energy. Titania's focus is on depicting the disturbance and anarchy caused by the unproductive interaction between the two forces. The schema we can derive from the disruption can be looked at as shown in the figure below:

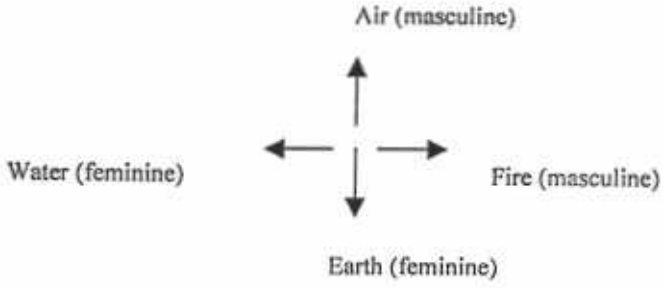


Figure 4.9

The arrows on the four sides point to four directions but with a break in the centre, symbolizing separation and disruption. The coniunctio must occur to secure the balance through transformation. The coniuctio occurs in Oberon's passage (III. ii. 388-399) in the following way. The solar "beams," (air, arrow, dryness, heat/ animus) touch the waters, and from our frame of reference (from the earth), they point to a downward movement, i.e., toward darkness, earth, moist, cold (anima).[21] From this point of view, the "beams" hide their opposite in them. From the opposite end,

Neptune (water, moist, dark, earth) has the "yellow" colour in the background, associated with sulphur, symbolizing fire, heat and dryness, and hot air rises up from our frame of reference. Now the analysis would appear as shown below.

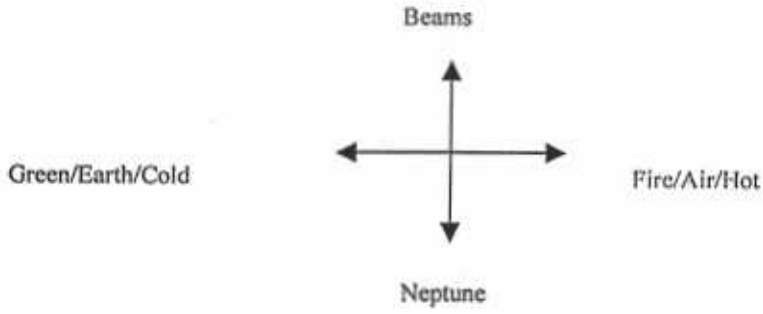


Figure 4.10

In the above figure, there are two double-edged arrows crossing at the centre from vertical and horizontal positions. The image of "beams" placed at the upper end of the vertical position has the inherent tendency to travel downward, which is shown by the separate arrow pointing downward, toward Neptune, waters. From our frame of reference, Neptune (ocean) has the tendency to rise up as vapours/clouds, suggested by the arrow pointing upward. Their symbolic variants, placed on either side of the horizontal axis, suggest heat and are balanced by cold or vice versa.[22] Debora Anapol describes this line of thinking in alchemical terms. She says:

> From the point of view of Jungian Psychology, Mars and Mercury are the Animus and Anima. Animus is or the Fiery Masculine Principle of the Sun, and Anima is Mercury or the Watery Feminine Principle of the Moon. Just as Mercury is outwardly Mercury but inwardly Mars, and Mars is outwardly Mars but inwardly Mercury, so is the Animus the Soul of a Woman and the Anima the Soul of a Man. And just as the Anima is unconscious in man and the Animus unconscious in woman, so is Mercury concealed in Mars. Mars and Mercury are, in Oriental Philosophy, the celebrated Yin and Yang. In the symbol of Yin and Yang it will be observed that Yang contains Yin and Yin contains Yang. The Child of the interplay of Yin and Yang, and also the source of their balanced activity, is the Mystical Tao. This Tao, which is the Salt in metals, is also the Stone of the Philosophers that is obtained by extracting the Salt from the metals, and from this Salt do we extract the Mercury to

> reunite them in the Hermetic Vessel. In psychological terms, such is the attainment of the balance between the two extremes of consciousness, or the two aspects of the Psyche, which, in other terms, is the cultivation of harmony between the two cerebral hemispheres of the brain which are the sol and Mercury of our neurological system (Dabora Anapol website).

Like the Fairies in *Dream*, the animal imagery has its roots in the unconscious. Here we turn to the "syzygial"/androgynous elements[23] as displayed in *Dream*. In this regard, the primordial images having dual properties give us symbolic shades for analysis from intra-psychic point of view.[24] We begin with the symbol of a "mermaid on a dolphin's back" (II. i. 150). The mermaid is a mythological animal with the upper body of a woman and the lower one of a fish.[25] As such, the image evokes a picture of uniting the opposites—the human and the animal, which in turn symbolize the conscious/unconscious, male/female, and the diurnal/nocturnal of our psyche.[26] Oberon also calls mermaid a "sea-maid" (II. i. 153). Another image of the same nature is the "Centaurs" (V. I. 44), which are said to be half-man and half horse.[27] After relating the centaurs to horses in German traditions, Jung says, "the centaurs are, among other things, wing-gods (*Symbols of Transformation,* p. 279). The image of "mermaid," being single is symbolic of the anima, and "centaurs," being plural, symbolize the animus.[28] From intra-psychic perspective, the "mermaid" relates to the feminine persona in its symbolic implication; hence the anima, i.e., the "centaurs" to the masculine/animus.[29] The position can better be illustrated through the following figure:

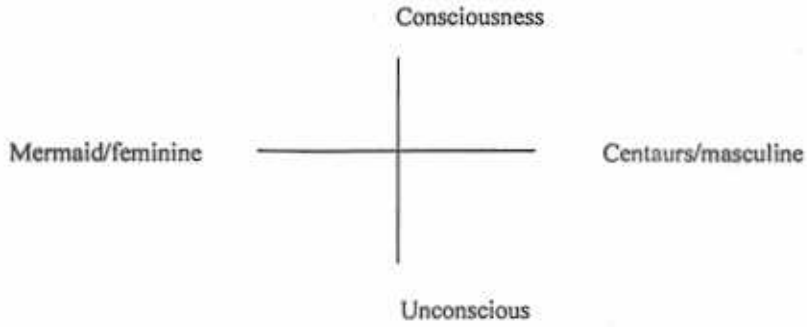


Figure 4.11

The quaternity cross shows that consciousness is to the unconscious as mermaid is to the centaurs. In other words, the anima in man has a feminine character and the animus in woman a masculine one.[30] Extending the idea further, the centaurs belong to the land, which is usually measured by boundaries (horizontal); the mermaid to the ocean, which is measured by depths (vertical). The anima in man has infinite moods like the ocean, and the animus in woman is locked in opinions like the land.[31] As the ocean and the land are complementary opposites in our natural environment, so the anima and the animus are in the psychic one. One loses its value, meaning, and productivity without the other. In their mythical version, the centaurs are associated with chaos and anarchy, symbolizing the disruption of female adolescence. In the play, the image of "Athens turning into a hell" by Hermia is a clear manifestation of the Centauric aspect of the animus (I. i. 207). Helena declares to follow Demetrius, and "make a heaven of hell" (II. i. 243. Contrary to this disruption, the "mermaid," being single but seducing, connotes the "magical" aspect of the anima in a young human male.[32] The imagery Helena employs reveals the point under discussion. She says:

> The wildest hath not such a heart as you,
> Run when you will, the story shall be chang'd;
> Apollo flies, and Daphne holds the chase;
> The dove pursues the griffin; the mild hind
> Makes speed to catch the tiger: boot speed,
> When cowardice pursues and valour flies (II. i. 229-234).

In the above speech, Helena "woos" Demetrius, who is running away from Helena in a desperate manner. From a Jungian perspective, the passage portrays the animus of the girl in motion. The superlative degree of "wild" used in the first line is symbolic of the Centaur in Helena herself. In its mythological version, Apollo chases Daphne.[33] However, Helena reverses the story, and the reversal ironically reveals the Apollo in her unconscious, which makes her run after Demetrius. Apollo is the god of light

in Greek mythology,[34] and light is associated with the feminine unconscious/animus from a symbolic point of view. Another set in the passage is the dove and the griffin. The dove is a simple and harmless bird, symbolizing beauty, purity, and innocence. But the griffin is a fabulous bird with the head and wings of an eagle, and the body of a lion.[35] Both eagle and lion are aggressive animals; hence masculine in suggestion. Moreover, the eagle evokes flight, which is yet another masculine attribute. The reversion of the story on Helena's part ironically reveals the "griffin" in her. The image of the "hind pursuing the tiger" points to the "tiger/lion" in Helena. All these images depend on our sight for their effect except the abstract idea in the last line, which juxtaposes "cowardice" with "valour." Valour is related to boldness, bravery, courage, initiative, action, strength, and adventure—masculine attributes. And cowardice is associated with weakness, receptivity, humbleness, and fearfulness—feminine in their effect.[36] In Jungian terms, the animus in Helena activates the masculine potentials hidden in her unconscious. We may look at the analysis through the following figure:

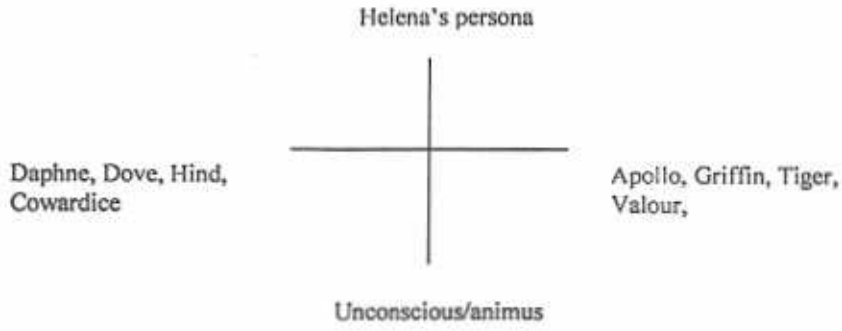


Figure 4.12

The upper end of the vertical axis represents the persona of Helena as a female, in compensatory relation to the unconscious dominated by the animus archetype. The

images placed at the ends of the horizontal axis evoke the suggestion in a visual way; those on the right are the symbolic variants of the animus in its different aspects.[37] The ones on the left side evoke the feminine persona in varying degrees of effect.[38]

The mermaid-aspect of the anima springs up in Lysander when he is allured by Helena's white colour. Under the seducing aspect of the anima, Lysander says to Helena:

> Not Hermia, but Helena, I love;
> Who will not change a raven for a dove?
> The will of man is by his reason sway'd,
> And reason says you are the worthier maid.
> Things growing are not ripe until their season;
> So I, being young, till now ripe not to reason;
> And touching now the point of human skill,
> Reason becomes the marshal to my will,
> And leads me to your eyes; where I o'verlook
> Love's stories written in love's richest book (II. ii.113-122).

The above passage explicitly suggests that Lysander is dead sure that there is no other girl but Helena. He tries to justify his love for her as the product of will and reason, conscious deliberation. What he explains in the garb of reason and inscrutable determination is the seducing aspect of the anima in him.[39] Thus, in the given passage his unconscious is prompting him hard to idealize Helena, not will and reason, as he thinks. Similarly, from archetypal perspective, it is the "mermaid" in the masculine unconscious that seduces him. The issue can be further illustrated through the following figure:

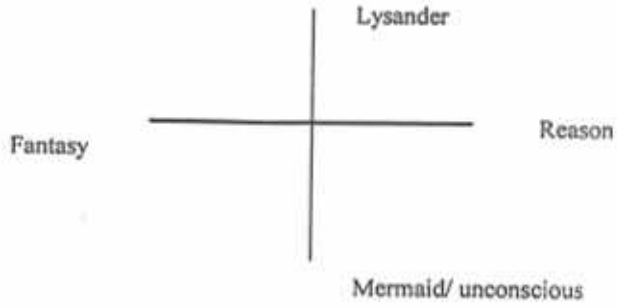


Figure 4.13

In the above figure, Lysander, representing the masculine persona, is at the top end of the vertical line with the "mermaid" at the opposite one. The continuum shows that it is not Helena but the mermaid-aspect of the anima which is active in him at the given moment. The horizontal line has "reason" at the right end and "fantasy" at the left one to suggest that it is the fantasy-weaving side of the anima that appears to him as reason, a property of the animus.

The animal symbolism leads us to Hermia's "actual" dream in the play. In the dream, Hermia sees a serpent crawling on her breast (II. ii. 145-156). The theme of the dream opens up a vast and complex area of symbolism.[40] In its immediate context, the theme is connected to Helena's identification with animals at the waking level. Under frustration and despair, she complains to herself, and say, "no, no, I am as ugly as a bear/For beasts that meet me run away for fear" (II. ii. 94-95). Demetrius is ready to leave Helena at 'the mercy of wild beasts" (II. i. 228). During his anger Demetrius announces to throw Lysander's "carcass to his hounds" (III. ii. 63). He employs the image of "asses" for Bottom and his fellow-actors (V. i. 152). On Bottom's death as Pyramus, Theseus calls him an "ass" (V. i. 306). In the angry mood, Hermia calls Demetrius "dog"; "worm"; "adder" and "serpent" (III. ii. 64, 71-74). Hermia also talks of "Venus' dove" (I. i. 171). The image of "bear" appears in Theseus' critique on imagination (V. i. 22). Theseus also boasts of his "Spartan hounds," and likens them to "Thessalian bulls" (IV. i. 119-122).

Thematically, Puck and Oberon refer to a host of animals. Oberon says, "Be it on lion, bear, or, wolf, or bull/On meddling monkey, or on busy ape" (II. i. 180-181). Oberon also says, "Be it ounce, or cat, or bear/Pard, or boar with bristled hair" (II. i. 29-30).[41] From the point of view of Jungian psychological, the image of "Leviathan" (whale), appearing in another speech of Oberon's, is a world in its own right

(Ii.i.174).[42] The image of "snake" also appears in another speech of Oberon's (II. i. 255). Puck has the potential to appear in the form of different animals. He says:

> Sometime a horse I'll be, sometime a hound,
> A hog, a headless bear, sometime a fire;
> And neigh, and bark, and grunt, and roar, and burn,
> Like horse, hound, hog, bear, fire, at every turn (III. i. 103-106).

The images of "a fat and bean-fed horse," "filly foul," and "crab" also appear in Puck's speech (II. i. 45-48). Puck refers to "dragon;" "mare;" "lark;" "hungry lion;" "wolf;" "screech-owl" (III. ii. 379; III. ii. 463; IV. i. 94; V. ii. 1-2, 6). He also refers to "serpent's tongue" (V. ii. 64). The little fairies sing of "spotted snakes;" "thorny hedgehogs;" "newts;" "blind-worms;" "Philomel;" "weaving spiders;" "long-legg'd spinners;" "beetles black;" "worm" and "snail" (II. i. 9-23). Issuing orders to the little fairies, Titania says, "some to kill cankers" and "some war with "rere-mice... some keep back/the clamorous owl" (II. i. 3-7). The images of "ox" and crows" occur in Titania's speech on the cosmic disaster (II. i. 93, 97). Bottom uses the images of "ousel-cock;" "throstle;" "wren;" "finch;" "sparrow;" "lark;" "cuckoo" (III. i. 118-125). He claims to "roar as gently as any sucking dove," and "roar as it were any nightingale" (I. ii. 75-76), and is also ready to "play the lion" (I. i. 64). The play-let has the lion as a character in it, and Snug the joiner plays the lion (V. i. 217-220).

Taken together, the "images" cited above evoke a forest teeming with animals on the shore of an ocean with a whale striding fast in it. The abundance of the animal imagery arouses our Jungian sense for further analysis. A look at the animal imagery shows that the animals vary in size, behaviour patterns, habitats, and degrees of relationship to humans. As such they are categorized below:

> **Aquatic**: Dolphin, Whale.
> **Amphibian**: Snake, Serpent,
> **Terrestrial**: Beetles, Spiders, Lion, Wolf, Leopard, Ape, Monkey, Bear, Mice, Hound, Dog, Cat, Horse, Ass, Bull, Mare, Ox, Hedgehog.

Avian: Dove, Nightingale, Lark, Finch, Cuckoo, Wren, Sparrow, Throstle, Ousel-cock, Crow, Owl, Raven.

Of the aquatic animals, the grandest is the whale[43] and the most human-friendly, Dolphin; they bring to mind water and depths, symbolizing the unconscious/feminine aspect of the psyche. The earth-rooted-ness of the land-animals point to the nourishing features of the planet, metaphorically called the earth-mother. The amphibians are suggestive of the bridging/mediating facets of the unconscious. The birds, having the dynamics of flight/movement, suggesting separation/differentiation, relates to the animus energy.

The animals can also be categorized as omnivores (ape, bear, monkey, mouse, dog), carnivores (lion, wolf, leopard), insectivores (sparrow, finch, thrush, lark, black-bird), and herbivores (bull, mare, horse). The last three categories point to one-sidedness, making the animals more vulnerable to dangers in time of food crisis, compared with the omnivores, which are suggestive of more adaptability to their environment. This assumption is as biologically tenable as psychologically plausible in the light of Jungian principles.

On another level, the animals are classified according to their behavioural patterns, say degrees of aggression in their relation to humans. The images of "lion," "wolf," "snake," "serpent," evoke aggression, danger, violence, hostility, and animosity at first sight. In contrast, the domestic animals, bull, horse, mare, cat, and dog are submissive, and hint at a type of psychological "castration," necessary for coming to terms with the "daemons" within.[44] The expression of aggression is a level of psychic energy flowing outward in a chaotic way to the extent that sometimes it endangers the very life of the aggressor. Aggression contrasts with submission, a form of introversion, necessitating certain sacrificial factors on our part, may be as painful as the idea of castration for a male member of our society.[45]

Furthermore, the animal imagery gives us clues about symbiotic relationship, symbolizing the compensatory functions of the psyche as elaborated by Jung. The symbiotic relationship is not without its negative/aggressive factors, which are the unavoidable parts of the whole complex mechanism of the ecosystem designed by Nature for evolving through the past geological time. [46]

The suppression of an archetypal demand activates opposite reactions from the unconscious and shows up in dreams, fantasies, myths, and fairy tales in a symbolic way.[47] The suppressed contents constellate to make a complex charged with high libido or psychic energy, and the charged energy reverts to a very primitive form, which, in a way, is suggested by Puck's claim to appear as animals or fire.[48] The primitive form points to the suppressed/affected area of our psychic functioning.[49] If the inward flow is blocked, introversion may appear as primitive, and the level of primitivism and archaism is determined by the degree of suppression at the conscious level. I quote Forrest here for further explanation. He says:

> So we become two selves; the socially acceptable self and our unacceptable twin, who has been relegated to live in the dark basement of our being. It consists of all those qualities we want to disclaim. This dark one skulks behind, very much like our own physical shadow. It trails along, awaiting the opportunity to show itself. Like an abandoned, neglected child it starves for recognition. It sometimes is small and barely visible, if seen at all. At such times it causes little or no trouble. But then at other times, it leaps out in front, bigger than life, and devours everything in its path (Forrest website).

The above discussion guides us to the syzygizing process in the central structure of *Dream*, i.e., the union of Bottom and Titania. The transformation of Bottom into an "ass" gives us a glaring example of reverting to primitivism and archaism. The ass, a mammal, belongs to a later stage of animal development in evolutionary history, preceded by lizards and reptiles. Mammals are relatively less aggressive than reptiles, and the idea suggests that the suppression at the conscious level is not as aggressive and violent as to appear reptilian in character. After his

transformation, Bottom does not loose his human features of speech and manners. This point further indicates that the dream-reaction is more compensatory/complementary than rancorous and revengeful.[50] However, the "snake" crawling on Hermia's dream seems to be most primitive; hence of reptilian nature.

The fourfold structure of symbolism found in the animals of *Dream* parallels that of the four classes of the Fairies, which, in turn, has its affinity with the mythological base of the play. In mythology, Theseus' animal is the Minotaur, half-bull, half-man, paralleling Bottom (half-ass, half-man) from the opposite end.[51] Theseus kills the Minotaur in the Labyrinth, symbolizing the break with the animal instincts/the unconscious. Thus, in a way, he becomes a "pure" man. This level of "purity," an idealized version, goes against our basic nature, as if having "day" without "night" in the background. Despite its idealized structure, this "purity" remains half. Shakespeare's imagination captures the "half-ness" of the situation and creates a new model for us by coupling him with Hippolyta, coming from a "race" of "pure" woman, symbolized by its break from "men". In other words, it is a union of the masculine persona on Theseus' part with the anima in his unconscious. Through her marriage, Hippolyta does not remain a "pure" woman, but "weds" the "bull" in her. Through this pair, *Dream* "dreams" for us a couple of mature age re-visioning their past in such a way as to settle their heterosexual disparity after a long period of irreconcilable differences briefly but artlessly cited in the beginning as "war" between the two.

The transformation of Egeus (king/Theseus' father in mythology) into an adolescent girl's father is another "dream" for analysis. This change in the father/king to a position of an ordinary complaining courtier is the play's ironic undertone to hint

at the old "Persona"—system of social management—as unworkable and ineffectual for coping with the new challenges. Theseus' encounter with Egeus, as Hermia's father at the court instead of his as it is in the mythology, is like encountering one's shadow in a dream. The theme of father/daughter bonding[52] helps us look into another change in the mythological base of Hermia, who sounds the feminine form of Hermes, the brother of Apollo in Greek mythology (his variant is Mercury in Roman traditions). Hermes is associated with boundaries and transgression of boundaries.[53] This position makes him a "trickster" figure, which is the Puckish energy in the psyche moving in us to make "transgressions."[54] In our play, Shakespeare assigns this role to Puck, and transforms Hermes into Hermia, a girl at the "liminal" phase of development. In other words, the artist performs a "genetic surgery" to change Hermes into Hermia. [55] Hermes is also associated with alchemy as its "father."[56] The "transgressing" energy of Hermes seems to be at work in Hermia that moves her to "hoodwink" Theseus into the woods with her partner. From the opposite end, Shakespeare does not capture a myth but transforms a Roman general/historical figure into an adolescent boy, Lysander.[57] The transformation of a general into an adolescent boy suggests a great change in the persona, from a tough, commanding and formidable figure into the flexible, pliable and immature one. Interestingly, the process of change in Demetrius is in sharp contrast to that of Hermia's. Demeter is a Greek goddess associated with the earth.[58] The abduction of her daughter Persephone into the underworld is said to have started the four seasons, and is read as a journey of feminine development from psychological perspective. But Shakespeare turns her into an adamantine type of boy by changing "–er" into Latin "ius." With this seemingly insignificant verbal change, a boy's persona grows out of Demeter. Coupled with Demetrius is Helena, with the addition of "a" the word rhymes with

Hermia. The name Helen is associated with the Trojan War, symbolizing a femme fetal aspect of the anima. In Hermia's case the creative energy seems to flow inward, while in Demetrius', outward, as seen through the figure drawn below:

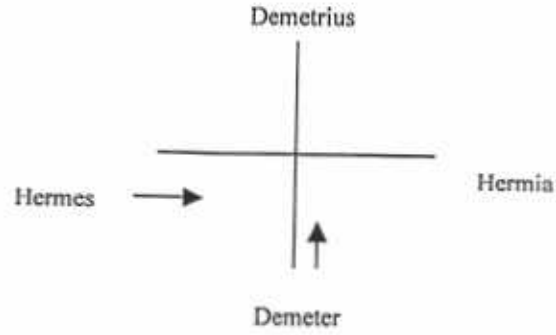


Figure 4.15

Demetrius, the adolescent persona of a boy, grows out of Demeter, a goddess, placed at bottom of the vertical axis. This process is complemented by following the opposite direction for creating Hermia out of a male figure, as shown by the horizontal line with the arrow pointing left. Put in Jungian terms, Demetrius has the anima in his psychic background, and Hermia, the animus. This assumption further implies that the animus aspect is dominant in Hermia (for example, her assertiveness), and the anima in Demetrius (for example, his possessiveness/use of power). Two opposite processes are at work in pairing up the young couples. Lysander comes from the historical dimension to be paired up with Hermia, created out of a mythological/masculine/fatherly figure, Hermes. Demetrius, on the other hand, is created out of a mythological/feminine/motherly figure, Demeter. These motifs point to two opposite ways of psychic transformation. Hermia's case symbolically points to the process of feminizing the masculine (Hermes); while Demetrius' to that of

masculinizing the feminine. Interestingly, the marriage of Theseus and Hippolyta dramatizes the same issue, which may be looked at in a variety of symbolic ways as illustrated below.

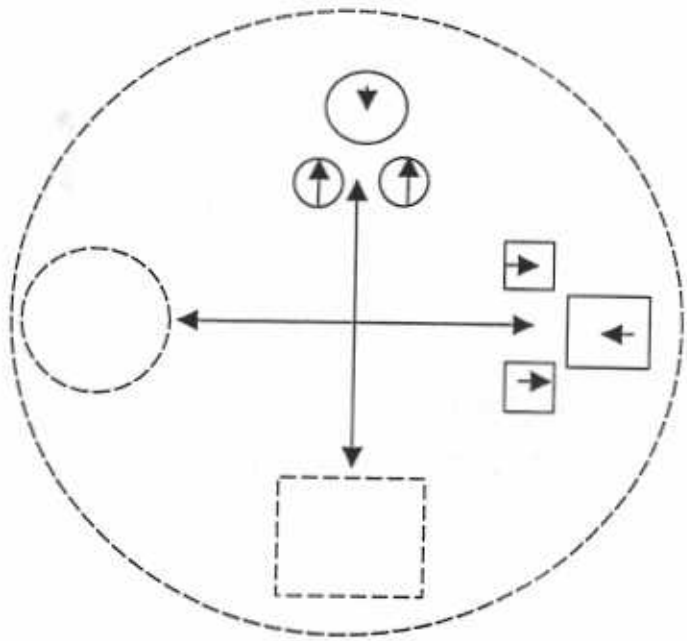
Our biological processes owe their functioning to numerous chemicals produced by the earth as a result of interacting with the solar energy, associated with Zeus, the father of gods, and Demeter, the earth goddess, his wife. Zeus and Demeter, the sun and the earth, the masculine and the feminine, are equally responsible for creating what we see around us. Similarly, our psychology (archetypes, soul, spirit, conscious, unconscious, thinking, feeling, sensation, intuition, shadow, ego, love, reason) are dependent upon our biology (body, blood, cells, genes, DNA). In this sense Demetrius' case is more biological than psychological. Hermia's "creation," that of a female from a male, is more psychological; the case of Adam's "rib," being curved/bowlike in its structure, is more symbolic of the feminine side of the psyche.

The movement of *Dream* from Athens (conscious/masculine/extraverting) through the woods (unconscious/masculine/introverting) to Athens and the Fairy mode at the end evoke a linear/masculine and cyclical/pattern, which coincides with themes we have already discussed. In addition to that, our play begins with a reference to time (I. i. 1-5) which we also experience in a flowing linear/cyclic way. Time also relates to the axial/orbital rotation of the earth. The idea promptly reminds us of the title of our play, *A Midsummer Night's Dream*, which suggests the shortest night but the longest day, potentially hiding the longest night and the shortest day. The above idea is explicitly symbolic of the interactive process between the conscious/masculine (day) and the unconscious/feminine (night).[59] The same recurs in Jungian psychology. Here I quote Peck, who says:

> We have long been fascinated by the masculine/feminine dichotomy, in legend and in life. For example, a very popular area of inquiry these days is the relationship of the

A Midsummer Night's Dream= Anima/Feminine Persona

A Midsummer Night's Dream



The Midwinter Day's Reality

The Midwinter's Day's Reality= Animus/Masculine Persona

Figure 4.16

> right brain and the left brain to different kinds of thinking. As that would apply to the "myth of the birth of the hero", the sun god stands for masculinity, for light and reason and rational scientific knowledge, namely, analytic left-brain kind of thinking. And the moon goddess stands for femininity, for darkness, and feeling and intuition—namely, the right-brain kind of thinking. Having mated, these two have produced a child that has both the sun-god and the moon goddess in him—or her. So this is a myth about what we call androgyny.... The integration of our masculinity and our femininity is achieved very painfully. It is the struggle that the child goes through in the myth in the course of his or her growing up. But if go through this struggle of integration and learn how to approach the same problem with both our right brain and our left brain simultaneously, with both our masculinity and our femininity, then we too can be heroes. We too will be able to solve problems that the world has not yet been able to solve, a world that is desperately in need of heroes and solutions (pp.111-112).

Interestingly, Walter Dias evaluates Shakespeare in the same light. He says:

> Shakespeare's tragedies as well as his comedies leave men purged of harmful masculinity-femininity surplussages of emotions and impulses and as normal human beings now, left with the healthful residual balance (p.246).

Figure 4.16 helps us imagine the "syzygial" synthesis that occurs to the characters in *Dream*.[60] Before explaining the contents of the figure, it would be relevant to quote Eliade on the subject. He says:

> Insofar as he [modern man] opposes himself to history, modern man rediscovers the archetypal positions.... By the simple fact that, at the heart of his being, he rediscovers the cosmic rhythms—the alternations of day and night, for *instance, or of winter and summer* -- he comes to a more complete knowledge of his own destiny and significance (*Images and Symbols,* p. 21).

As presupposed in the Prologue to this work, there are four words in the title, "A," "Summer," "Night," "Dream." The indefinite article "A" qualifies "dream" as if "fanning something with moonbeams," but inherently hiding "the reality" in it. Beside its associations of fertility, Titania identifies herself with the summer, "the summer still doth tend upon my state," hence closely suggestive of the feminine persona (III. i. 146). The image of "night" because of its associations with depths and darkness is a fit symbol for the mysterious ways the feminine persona/anima takes for making connections and establishing relationships. Seen from the above angle, the whole expression "A Midsummer Night's Dream" evokes feminine associations. The feminine persona is shown by the lined circles placed on the upper end of the vertical

axis. The larger circle relates to the development of Hippolyta by re-emerging from the unconscious, the psychic movement is downward for her, suggested by the arrow placed the circle.[61] The smaller circles suggest the two adolescent personas (Hermia and Helena), being half of Hippolyta's age (13-19: 35-40), and, for them, the psychic movement is emergence from the unconscious, shown by the direction of the arrows inside the circle.[62] At the lower end of the vertical line the dotted square suggests the animus, and its attributes (definiteness/tangibility/structure/form=reality). This psychological position of woman is balanced by the lined square (masculine persona) and dotted circle (anima) at the ends of the horizontal one. Like Hippolyta, Theseus' age is supposed to be twice of that of the adolescent boys'; hence the larger square for him. The large dotted circle encompassing all the processes involved is archetypal field of energy, which takes the form of the Fairies in *Dream*.[63] The quaternity cross[64] in the middle symbolizes the compensatory aspects of marriage as a process of wholeness by integrating into the consciousness the opposites within. In this way, marriage becomes a quaternary relationship of two human personalities captured in *Dream* as "Two of both kinds make up four (III. ii. 437-438).[65]

Now it would be an interesting discovery to read all the details of *Dream* in Shakespeare's own light. I would like to quote from one of his sonnets to illustrate my point. He says:

> [earth and water] The other two, slight air and purging fire,
> Are both with thee, wherever I abide;
> The first my thought, the other my desire,
> These present-absent with swift motion slide.
> For when these quicker elements are gone
> In tender embassy of love to thee,
> My life, being made of four, with two alone
> Sinks down to death, oppress'd with melancholy (Sonnet 45,
> emphasis mine).

In the above passage, the images of "earth/water and air/fire" are rooted in the symbolic ground. Put in Jungian terms, the first set (earth/water) is explicitly

associated with the anima/feminine, i.e., the unconscious, and the next set (air/fire) evokes the animus/masculine, i.e., the conscious. The two modes are further linked to the four functions (life...made of four); thinking/feeling and sensation/intuition. The overdevelopment of one mode or function may disturb our psychic balance in which case the opposite mode or function regresses into primitive level, and makes us behave lopsidedly in a context where its performance is unavoidable. For example, the extraverting process involves activity, assertion, or competition, which enhances our value in today's world. However, one-sided extraversion makes us strangers to the introverting process, and the introverting energy constellates in the unconscious to appear as ghosts and monsters in our dreams and fantasy literature.

The ideas discussed in this chapter reminds us of the ecosystem, which is based upon a cyclic chain of relations to maintain its balance. The psychic environment is also a complex whole, and any lopsidedness on our part may degrade it to the extent that its "regulators" not only stop misfunctioning but also make our lives unbearable. The model of quaternity suggests as if we are standing on a cross/square with the questions as to which way to follow. The four functions help us decide which way to go if we are conscious of the outer environment and inner energies. We have to be not only assertive to make our presence felt but also receptive to realize that of others'. Extending the idea further, our senses may not blind us to the possibilities/alternatives/options of a given situation, which spring from the unconscious as intuitive hunches.

The concept of quaternity enables us to look at things/events/relations from four different angles on different levels of meaning. The potential of the anima sensitizes us to the nuances of familial and social relationships, while that of the animus energizes us for action and adventure. This "syzygial" pattern plays a vital

role in processing individuation, i.e., psychological synthesis of opposites. Because individuation involves intra-psychic balance between the conscious self (foreground) and its unconscious opposite in the psychic background.

The present day world is preoccupied with the development of the extraverting process based upon thinking and sensation, at the expense of devaluing the functions from the opposite continuum, i.e., intuition and feeling. Our schools, colleges, and universities are bent upon producing "thinking-sensation machines" who do extraordinary things like heroes in an epic but fail to feel "relationships" and intuit possibilities. Our policy-makers should know the gravity of the situation and evolve strategies to develop the ignored functions so that our youths may grow holistically. Our preoccupation with the literal/scientific approach makes us insensitive to symbolic/spiritual ways of exploring and integrating events, which are necessary for peaceful co-existence of intra-psychic and inter-psychic opposites. Shakespeare's text explained through Jung provides us with a dynamic model to experience "syzygial" patterns in and around us.

Notes

[1]In Jungian psychology, numbers are of archetypal significance. The following passage from von Franz helps us see this point. She says:

> When we take into account the individual characteristics of natural numbers, we can actually demonstrate that they produce the same ordering effects in the physical and psychic realms; they therefore appear to constitute the most basic constants of nature expressing unitary psycho-physical reality (von Franz, *Number and Time*, p. 303).

Theseus' first speech mentions the number, 4, and his last speech 12 (V. i. 354), a multiple of 3 and 4. This sequence is symbolic of moving away into a larger level of wholeness, which contains both 3 and 4.

[2] The passage from *Dream* provides us with a symbolic ground to divide *Dream* into two major modes; one that relates to the diurnal/conscious/masculine of the psyche and the other to its nocturnal/unconscious/feminine one. Jung uses the same analogy to highlight his conception of psychic functioning. In his own words:

> The dream is specifically the utterance of the unconscious. Just as the mind has a diurnal side which we call consciousness, so also it has a nocturnal side: the unconscious psychic activity which we apprehend as dreamlike fantasy (*The Practice of Psychotherapy*, CW 16, p. 317).

C. G. Jung, "The Practical Use of Dream Analysis," *The Practice of Psychotherapy, CW* 16 (Princeton: Princeton University Press, 1966).

Ryce-Menuhin says:

> And not only did he [Jung]hold both masculine and feminine principles in equal respect (there is no question of one being 'superior' to the other; both are complementary and mutually interdependent), but he argued that both were at work in every human individual, regardless of his or her biologically assigned sexual identity… . It is a view which is justified by recent experiments which prove that both male and female behaviour patterns are 'planned for' in individual members of a number of species and that either pattern of behaviour may be elicited by manipulating male and female hormone concentrations at critical periods of development. It also coincides with the ancient Chinese Taoist concepts of 'yin' and 'yang', those fundamental feminine and masculine principles which are held to permeate all reality and to be present and active in both men and women (p. 208).

Joel Ryce-Menuhin, *Jung and the Monotheisms: Judaism, Christianity, and Islam* (New York: Routledge, 1994).

[3] The idea corresponds to what Henderson says, "As Jung has demonstrated, the nucleus of the psyche (the Self) normally expresses itself in some kind of fourfold structure (Henderson, *Man and His Symbols*, p. 231). Emmy Noether's "Absolute Intelligence" revolves around the core of integrating the fourfold structures of every event. See Emmy Noether, *Absolute-Intelligence.Retrieved on 5-1-2008.* http://www.popularphilosophy.com/emmy-noether/ (2005). Furthermore, quaternity is a fundamental symbol of wholeness in Jungian psychology. Emma Jung believes that quaternity involves four personalities, two on the conscious level (masculine/feminine persona) and two on the unconscious one (p. 1). Emma Jung, *Animus and Anima* (Zurich: Spring Publications, 1957).

Jung describes his conception of the number four in different words. The following quotes bring to light the importance he attaches to the interpretation of the number. H says:

> The significance of the number four, represented in one dream by a pyramidal shape, is discussed in its many manifestations in other dreams and in the history of myth and religious thought. Other alchemical symbols associated with the number four are the circle and the Philosopher's Stone. The latter symbol of the perfect living being is found to be an allegory of the Deity repeated by a number of early theorists. The Christian representation of God and the Trinity is compared to other systems in which the Deity is represented by the unity of four elements; the missing fourth element in religious doctrine is seen as the Devil. Although this fourth element is suppressed in the Christian religion, in an expression of certain moral and mental attitudes of the practitioners, the unconscious supplies the fourth element (*Psychology and Religion: West and East, CW* 11, pp. 34-35).

C. G. Jung, *Psychology and Religion: West and East, CW* 11 (Princeton: Princeton University Press, 1952).

In the same context, he says:

> The symbolic value of the privileged alchemical number four is examined as representative of the four functions of consciousness. The fourth function is described as the most unconscious of all; it is usually symbolized as a great animal such as Leviathan, or a whale, a wolf, or a dragon. In Maier's text in particular, the fourth function is identified with Africa, the dark and mysterious continent. In the story of a mystical journey whose goal is the understanding of the world, the fourth place visited -- Africa -- is the site of revelation to the traveler. A fabulous animal combining the four alchemical colors appears; through interpretation of this quaternity symbol and of the animal soul of the Ortus, Maier finds new meaning and self-knowledge. Associations of the Ortus symbol with other figures of the self are mentioned *(The Practice of Psychotherapy, CW* 16, p. 203).

Also see Angeles Arrien, *The Four-Fold Way* (New York: Pearson, 1993).

[4] In numerology symbolism, two represents conflict, separation, dyad, duality, and chaos (Cirlot, p. 232). See J.E. Cirlot, *A Dictionary of Symbols.* Trans. Jack Sage (London: Routledge and Kegan Paul, 1983). On the same subject Jung says:

> One is the number from which all others have sprung and is perfect, neither male nor female, odd nor even. Two or the "other" as it is called in some languages divided the qualities into good and bad, male and female, heaven and hell. Both one and two are necessary because as a single element one would be shapeless and two nonexistent. On the second day of creation evil was made, making two a sinister number (*Mysterium Coniunctionis, CW* 14, p. 210).

[5] The numbers (3 and 4) suggest opposites as odd/even. Mattoon says that Jung tends to read three as masculine/incomplete number, stressing on four/feminine as the number of wholeness. See Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York, The Free Press, 1981), pp. 201-202.

[6] Jung says:

> In discussing the Paracelsan concept of the homo maximus, it is concluded that Paracelsus discovered the quaternity symbol in man by introspective intuition rather than by rational conscious thought. The

union of four seasons, the four gates of heaven and the four elements are viewed as a quaternity expressing totality. This is viewed as an archetypal arrangement of the four aspects of consciousness: thinking, feeling, sensation and intuition. A comparison is drawn between Ruland's and Dorn's perception of this quaternity and that of Paracelsus. The difficulties and dangers that the alchemists experienced in their attempt to discover the prima materia are explained by analogy to the difficulties encountered whenever an attempt is made to come to terms with the unconscious, the dark or shadow side of man (*Alchemical Studies*, *CW* 13, p. 167). See *Alchemical Studies*, *CW* 13 (Princeton: Princeton University Press, 1954). From a Jungian perspective, the masculine/feminine personas on the conscious level and the anima/animus on the unconscious one make a quaternity (Emma Jung, p. 1). The number 4 is associated with four directions, four forces, four elements, and four forms of matter. See M. Alan Kazlev, "The Quaternity," *The Nature of Reality, accessed on10-3-2008 from* http://www.kheper.net/realities/index.htm> (last modified 16May,2004). Also see Russell A. Peck "Number as Cosmic Language," *Essays in the Numerical Criticism of Medieval Literature*, (ed.), Caroline D. Eckhardt (Cranston: Associate UP, 1980), pp. 15-64.

[7] A source reads:

> The Greeks did not believe that the gods created the universe; it was the other way around. The universe created the gods. Before there were gods heaven and earth had been formed. They were the first parents. The Titans were their children, and the gods were their grandchildren. The Titans, often called the Elder Gods, were supreme in the universe for untold ages. They were of enormous size and of incredible strength. The most important was Cronus (Saturn) who ruled over the Titans until his son Zeus dethroned him and seized the power for himself. Saturn fled to Italy and brought in the Golden Age, a time of perfect peace and happiness which lasted as long as he reigned. Zeus punished his conquered enemies terribly. Atlas suffered a cruel fate by Zeus who condemned him to bear on his back forever the cruel strength of the rushing world and the vault of the sky. Bearing this burden he stands forever before the place that is wrapped in clouds and darkness where light and Day draw near and greet one another (*Mythology website*).

[8] For example, Whitmont says:

> The Yang is ...the creative or generating element, the initiating energy; it symbolizes the experience of energy in its driving, moving aspects of strength, impulsation, aggressiveness and arousal. It presents the characteristics of heat, stimulation, light (sun, ray); it is divisive and phallic as sword, spear or penetrating power, and even shattering, it is in motion from the center outward; it is represented as heaven and spirit; it is manifested in discipline and separation, hence individualization. It arouses, fights, creates and desires; it is positive and enthusiastic but also restrictive and ascetic (another separative tendency). The Yin...is represented as receptive, yielding, withdrawing, cool, wet, dark, enclosing, containing (cave and hollow), form-giving and gestating, centripetal, in-going, it is not spirit but nature, the world of formation, the dark womb of nature that gives birth to drives, to urgings and instincts and sexuality; it is seen in the symbolism of earth and moon, darkness and space, it is negative, undifferentiated and collective (*The Symbolic Quest*, p. 171).

[9]For example, Regardie says:

> Here are described the nature of the alchemists' basic material and the divisions made upon it. The four substances of the verse refer to the four elements of Earth, Air, Water and Fire. "One to Two" represents the automatic division of the homogenous magical Agent into its polarities of male and female, the two poles of positive and negative, active and passive, etc., the two opposites while pervade and characterize the whole of nature. These are the two extremes between which, in its unenlightened state, the ego constantly swings like a pendulum. It is this extreme which has to be overcome psychologically (Israel Regardie website).

[10] See Robert J. Hoss, *Dream Language: Self-understanding through Imagery and Color* (Ashland, OR: Inner-source, 2005). Also see Robert J. Hoss, "The Appearance of Color in Dreams," *Dream Time* 16, 4 (1999): pp. 10-22. Hoss says:

> The key to successfully applied colour psychology is the recognition of tonal families of colour and how they relate to personality types. All the millions of shades, tones and tints can be classified into just four tonal families and great minds throughout history have also repeatedly classified humanity into four types, from Galen in early Rome (predominant bodily fluids defining a person as Choleric, Melancholic, Sanguine or Phlegmatic) to Jung in the twentieth century (determining function being predominantly Thought, Feeling, Intuition or Sensation) (*Dream Language: Self-understanding through Imagery and Color*, p. 27, emphasis mine).

[11]Ryce-Menuhin says:

> The yang principle is characterized as energetic, dynamic and assertive; its attributes are heat and light (symbolized by the sun and its rays); its realms are heaven and the spirit; in its phallic, penetrating aspect it arouses, fructifies and creates; in its aggressive form it combats and destroys; its orientation is essentially centrifugal, out-going, extraverted; it is positive and impulsive, but also disciplined and ascetic (p. 208).

[12]In *Dream*, Puck says, "Puck: Yet but three? Come one more/Two of both kinds make up four (III. ii. 437-438, emphasis mine).

[13]It would be relevant to mention here that symbols do not have fixed meanings. Jung says:

> A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known. But the sign has always a fixed meaning, because it is a conventional abbreviation for, or a commonly accepted indication of, something known. The symbol therefore has a large number of analogous variants.... (p. 122).

See C.G. Jung, *Symbols of Transformation*, CW 5 (New York: Pantheon Books, 1956), pp. 121-141.

[14]Jung believes that the four colours (red, yellow, blue and green) symbolize the search for wholeness. He relates colour associations to the unconscious (black), consciousness (white or light) and his four primary "functions;" intuition (yellow), sensation (brown or green), thinking (blue), and feeling (red). See Robert J. Hoss, "The Appearance of Colour in Dreams," *Dream Time* 16, 4 (999): pp. 10-22. Also see Robert J. Hoss, *Dream Language: Self-understanding through Imagery and Color* (Ashland, OR: Inner-source, 2005).

[15] The term, "active imagination," is used in Jungian studies to propose the same type of meditative/therapeutic practice. See Mattoon, *Jungian Psychology in Perspective*,

p. 238. It would not be irrelevant to mention here that we cannot see and measure an archetype in itself but feel its effect through a symbol or system of symbols shared by all humans irrespective of cultural variations, the point leading Jung to the discovery of the collective unconscious. For example, Jung says:

> ... when images are produced which no longer rest on personal memories, we have to do with the manifestations of a deeper layer of the unconscious where the primordial images common to humanity lie sleeping. I have called these images or motifs "archetypes," also "dominant" of the unconscious (*Two Essays, CW* 7, pp. 65-66).

[16]Jung divides the four stages of alchemical symbolism into Nigredo, Albedo, Citrinitas, and Albedo (*Psychology and Alchemy, CW* 12, pp. 30-31). He calls the process "quartering of philosophy" (*Psychology and Alchemy*, p. 229). For details see, Jung, *Psychology and Alchemy*, CW, Vol. 12, trans. R. F. C. Hull (Princeton: Princeton UP, 1968); C. G. Jung, *The Psychology of Transference, CW* 16, trans. R. F. C. Hull (Princeton: Princeton University Press, 1969); C. G. Jung, *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites* in *Alchemy, CW* 14, trans. R. F. C. Hull (Princeton, NJ: Princeton UP, 1956); Marie-Louise von Franz, *Alchemical Active Imagination* (Dallas; Spring Publications., 1979); Edward F. Edinger, "Psychotherapy and Alchemy II: Calcinatio," *Quadrant*, 11, 2 (Summer 1978): pp. 5-37; Edinger, "Psychotherapy and Alchemy III: Solutio," *Quadrant* 11, 2 (Winter 1978): pp. 63-85; Edinger, "Psychotherapy and Alchemy IV: Coagulatio," *Quadrant* 12,1 (Summer 1979): pp. 25-46; Richard Alan Miller and Iona Miller, *The Modern Alchemist : A Guide to Personal Transformation* (Grand Rapids, MI : Phanes Press, 1994); Alexander Robs, *Alchemy and Mysticism: The Hermetic Museum* (London: Taschen, 1997); David Cherubim, *ALCHEMY: THE BLACK ART*, accessed on 14-2-2008 from http://www.metareligion.com/alchemy/htm (1990).
Grossinger says:

> What Carl Jung recognized was that the stages of the alchemists also corresponded to a process of psychological individuation. The psychic stages were as precise and rigorous as the chemical ones by which they became imagined. Furthermore, they generated a physical and even quantitative terminology for an undiagnosed tension of opposites in the human psyche arising from male and female archetypes, a struggle they sought to resolve by the creative unity of the chemicals in the Stone." Alchemy sought to unite Spirit (male), and Matter (female) through a Royal Union (coniunctio) to create their synthesis in the homunculus, hermaphrodite, or lapis. This is an alchemical metaphor or version of the generic process of spiritual rebirth (in Iona Miller website).

Iona Miller, "Alchemical Imagination: Making Psyche Matter," *INTRODUCTION TO ALCHEMY IN JUNGIAN PSYCHOLOGY, accessed on 10-2-2008 from* http://www.geocities.com/iona_m/ (1986).

[17]See Jung, *Psychology and Alchemy, CW* 12, p. 229.

[18]The word "blackening" connotes negative associations from our habitual ego's perspective. Artists undergo the same level of experience before they create a synthesizing piece. Here I quote Wordsworth to serve my purpose. He says:

> Dust as we are, the immortal spirit grows
> Like harmony in music; there is a dark
> Inscrutable workmanship that reconciles
> Discordant elements, makes them cling together
> In one society (*The Prelude* 1, lines 340-344, emphasis mine).

[19]It is not possible for humans to develop the two attitudes and four functions in a balanced way. In is an on-going process designed by Nature for us. Jung's major concern is that we, as humans, should continue the struggle for balance and coordination so that our life becomes, purposeful and meaningful in all its diversity. He explores this major concern with the seminal thesis of uniting the inner opposites. He analyzes thousands of images and symbols to reach the same conclusion. The following quotes further guide us to his core concept. He says:

> The alchemical illustration of the king and queen, lying dead in the sea that has become a sarcophagus, is interpreted as an archetypal image of a stage in the individuation process.... The coniunctio is seen as the union of lucid consciousness and nocturnal light, the unconscious, of the active, masculine side of woman—animus—and the passive, feminine side of man -- anima. Animus and anima represent semi-collective and impersonal quantities, and their conflict must be considered in this light. Man's unconscious, conscious and superego are often at cross purposes. It is concluded that the union of the conscious and the unconscious results in a combination of the two, the self which is both ego and non-ego, subjective and objective, individual and collective (*The Practice of Psychotherapy, CW* 16, pp. 257-260).

In the same context, the images of the "king and queen" take on animal colours:

> The process of uniting the contents of the unconscious with the conscious mind is presented through the analysis of imagery in alchemic texts. In these texts both Sol (conscious) and Luna (unconscious) are represented theriormorphically as dog and bitch, respectively, indicating the awareness that both the conscious and the unconscious have negative, fearsome aspects. Several texts are examined, showing a linking of three forces: flying bird, house, and stone; Hermaphrodite, doves, and rabid dog; Winged Youth, Diana and thief. Numerous functions of the dog as symbol in alchemic texts are explained, with particular attention given to the rabid dog as a symbol of the unconscious that turns into a winged eagle, a symbol of the transformation process involved in the healing of the psyche (*Mysterium Coniuctionis, CW* 14, p. 146).

According to Jung, these images does not come from the limited area of what is usually ascribed to the personal unconscious, but from the archetypal background, a kind of energy field in the psyche for maintaining balance if things go to extremes in one way or the other. Therefore, he says:

> The transformation of the libido through symbols has occurred since the beginnings of humanity. Symbols were (and are) never devised consciously but always unconsciously. It is more than probable that most of the historical symbols derive directly from dreams or are at least influenced by them....The two opposite forces, nature and spirit, are considered to exist together in the psyche and to be responsible for its self-regulation (*The Structure and Dynamics of the Psyche CW 8*, p. 45).

In Jung and Jungian studies the terms "masculine" and "feminine" do not refer to the biological differences of man and woman, but are used to suggest psychic energies irrespective of gender differences. The term "*syzygy*" signifies the concept of androgyny in man and woman. Its importance can be gauged from the fact that Jung's postulate appears on many book titles: see, for example, Elemire Zolla, *The Androgyne: Reconciliation of Male and Female* (London: Cross Road Publishing Company, 1959); Pamela Butler, *Self-Assertion for Women: A Guide to Become Androgynous* (NY: Canfield Press, 1976): June Singer, *Androgyny: The Opposites Within* (New York:

Nicolus-Hays, 2000); Tracy Hardgrave, *Androgyny in Modern Literature* (London: Macmillan, 2004).

[20] Sharp further says something similar:

> The transcendent function, through a dialectical synthesis, brings together opposites in a reconciling attempt to regulate the psyche, or the self. When opposites are brought together it is called the coniunctio, or conjunction. This is Jung's term for Hegel's third step of the dialectic motion. Borrowed from the ancient alchemists, it refers "to a chemical combination; in psychology it points to the union of opposites and the birth of new possibilities" (1991, *Personality Types*, p. 38).

Jung's own words may further guide the reader to the interest Jung takes in citing the potentials of alchemical symbolism. He says:

> Extracts of 59 dreams and visions, out of a continuous series of more than 400 dreams obtained from the analysis of a young man are presented. These excerpts were chosen for interpretation because they provide clear evidence of mandala symbolism. Images of the circle frequently recur and are interpreted as the symbol for the center of the personality; the mirror image is seen as a simile for the intellect. Several of the symbols lend themselves to division into a quaternity which suggests a relation to alchemical symbols. For this reason, alchemic writings are cited to show the connections between the meaning behind the dream symbols and the meaning of such alchemical terms as lapis philosophorum, king, sol, niger and others. The progress of the striving of the unconscious to reach consciousness is charted by means of the dream symbols, with special attention given to the symbols of conflict that this emerging of the unconscious evokes. In the dream references to a glass containing gelatinous material and to the uterus, an acceptance of the anima as part of the dreamer's own psyche is seen. The approach to reality takes the form of images related to specific time and place. The conclusion is drawn that the symbols, eagle and ship, depict the consciousness transcending self (*Psychology and Alchemy, CW* 12, p. 103, emphasis mine).

C. G. Jung, *Psychology and Alchemy, CW* 12 (Princeton: Princeton University Press, 1967).

In the same context, he says:

> The alchemical attributes of Sol are presented, analyzed, and related to the psychological concept of the ego. Sol is perceived as a virtuous or generative and transforming power found both within man and in the universe. Since it was considered to be a single element, it was to be the source of universal power of growth, healing, magic, and prestige from which the gold could be generated. However, it too had its shadow, capable of destroying. Symbolically then, the Sol image is seen as an expression of the physiological and psychological drama of return to prima materia, a death necessary for returning to the incorrupt pre-worldly paradise. The coniunctio of Sol and Mercurius is discussed, and an analogy is drawn to the Christ/Mary relationship. The differences between the Christian dogmatic schema and that of the alchemical schemes are illustrated with quaternal diagrams. The contrast between the upward the alchemical drama, from darkness of earth to spiritual light, and the downward movement of the Christian drama, the scent of the Kingdom of heaven to earth, is presented. It is concluded that alchemical projections sketch a picture of certain fundamental psychological facts,

> one being the primary pair of opposites: consciousness and unconsciousness, symbolized by Sol and Luna. Sol is interpreted as a projection of the ego, since the latter is the indispensable condition for all consciousness. A distinction is drawn between the concept of the self as the supra-personal atman, the totality of conscious and unconscious, and the ego, the personal atman, the central reference point of the unconscious (*Mysterium Coniunctionis, CW* 14, p. 92).

C. G. Jung, *Mysterium Coniunctionis*, *CW* 14 (Princeton: Princeton University Press, 1956). Also see Bly Woodman and Marion Woodman, *The Maiden King: The Reunion of Masculine and Feminine* (New York: Henry Holt, 1998).

[21] The major opposites in the Jungian model are the conscious and the unconscious sides of the psyche. Therefore, he uses the same alchemical symbolism to elaborate his notion of the conscious and the unconscious, which are also explained by him as the masculine and the feminine sides of the psychic field of functioning. Similarly, he employs a cluster of symbolic variants to analyze his postulates. In the following passage, he use the Sol /Luna (sun and moon, light and darkness, hot and cold) imagery for the same purpose. He says:

> The contrast between the upward movement of the alchemical drama, from darkness of earth to spiritual light, and the downward movement of the Christian drama, the scent of the Kingdom of heaven to earth, is presented. It is concluded that alchemical projections sketch a picture of certain fundamental psychological facts, one being the primary pair of opposites: consciousness and unconsciousness, symbolized by Sol and Luna (*Mysterium Coniunctionis, CW* 14, p. 92).

And he further says:

> From the texts of Dorn, Khunrath, Ruland, Macrobius, Simon Magus and the Allegoriae super librum Turbae among others, the alchemical characteristics of Luna are presented and analyzed. As the counterpart of Sol, Luna is cold, moist, dark, feminine, corporeal, and passive and a partner in coniunctio. Luna is personified as sister, bride, mother, and spouse. Symbolized as the vessel of the sun and funnel of the earth, she is responsible for the conception of the universal seed of the sun in the belly and womb of nature. The symbol of the moon as a tree or plant is discussed and related to the tree symbols of Arabic alchemy, the Cabala, Christianity, and Hinduism. The connection of Luna (moon) to intellect and to the contra-sexual archetypes in the unconscious is presented along with an analysis of the Gnosis of Simon Magus as an example of the description of a masculo/femina pneuma (*Mysterium Coniunctionis, CW* 14, p. 129).

[22] This is not an imaginary gymnastics but occurs in our environment. The "Pacific" oceans are not always peaceful and at rest but turn into "hurricanes," "tornados," and "typhoons," as if manifesting their active/masculine powers. In contrast, the solar "beams" travel without disturbing our acoustics, connoting peace and silence, as passive as any "submissive" woman. However, the sun in itself is the source of thundering particles fusing together. Similarly, a little seed (representing earth) always grows upward, toward the sun, with the tendency of its "fruits" to fall into the earth again. In the darkness of the earth, the "seed" receives heat again from the environment, and breaks it open up to the surface. That means there is a synthesizing energy at work in the core of Nature for maintaining its balance through a complex web of opposite "pairs" at different levels of meaning. Jung and Jungians draw the symbolic energy from the same environment. For example, Jacobi says:

> For the sun and the moon and all planets, as well as all the stars and the whole chaos, are in man....For what is outside is also inside; and what is not outside man is not inside. The outer and the inner are one thing, one constellation, one influence, one concordance, one duration...one fruit (*Archetypes*, p. 21, emphasis mine).

Jolande Jacobi, *Complex, Archetype, and Symbol in the Psychology of C. G. Jung*, trans. Ralph Manheim (Princeton: Princeton University Press, 1959).

Regardie's explanation is also interesting. She says:

> As a general concept we may more or less identify this Water of the Wise with the magician's Astral Light and this again with the Collective Unconscious of modern psychology. It is defined by Jung in his commentary to The Secret of the Golden Flower as a psychic substrate common to all men alike. "It transcends all differences of culture and consciousness and does not consist merely of contents capable of becoming conscious but of latent dispositions towards identical reactions." And elsewhere he writes that "the Collective Unconscious, moreover, seems...something like an unceasing stream or perhaps an ocean of images, figures which drift into consciousness in our dreams or in abnormal states of mind". Here are described the nature of the alchemists' basic material and the divisions made upon it. The four substances of the verse refer to the four elements of Earth, Air, Water and Fire. "One to two" represents the automatic division of the homogenous magical Agent into its polarities of male and female, the two poles of positive and negative, active and passive, etc., the two opposites which pervade and characterize the whole of nature (Israel Regardie website).
> Israel S Regardie, *The Philosopher's Stone*, accessed on 8-3-2008 from<http://www.hermetics.org/pdf/alchemy/The_Philosophers> (nd).

[23]By "androgynous," I mean psychological duality inherent in our psychic system as interpreted by Jung and his followers. I have used the term "androgynous" to intensify the visual aspects of "*syzygy*"; as the word "androgyny" help us visualize the syzygial properties (masculine/feminine energies) of the psyche. In her book, *Androgyny: The Opposites*, June Singer explains the implications of psychological androgyny, and she says:

> The androgyny approaches the problem by seeing that true change begins primarily within the psychic structure of the individual... those of the androgyny are mainly intra-psychic. The androgyny consciously accepts the interplay of the masculine and feminine aspects of the individual psyche. One is the complement of the other, in the same sense that the active, probing sperm is the complement of the waiting, yielding ovum. In conception, the two principles are combined; in the individual, the active and receptive natures coexist throughout the span of life (p. 15).

June Singer also places the concept in a wider context. She says:

> The Nature of the Androgyne entails a *union of opposites within* that requires a great degree of self-awareness, self-acceptance and self-actuality (beyond fear of Self and others) to be fully expressed in one's individual life. To live the Androgyne Nature is to experience the breadth of human being-ness. It is through the process of becoming self aware that the individual is enabled to embrace and integrate the (apparently) opposite poles of the psyche, thus awakening the Nature of the androgyne within her/his consciousness. In this manner, the masculine-feminine, anima-animus, intellect-intuition, analytic-Gestalt, left hemisphere-right

> hemisphere [of the brain], Yang-Yin, Time-Space, Light-Dark, Creative-Receptive, God-Goddess, Heaven-Earth... become One within the person and, paraphrasing the Holy Bible's New Testament, he/she becomes renewed in the Spirit of the mind (hence, the soul/psyche and, in varying degrees, the body (p. 13, emphasis original).

Lee Warren warns us not to take the term in its literal sense. She says:

> Finally, most people being devoid of spiritual understanding perceive male and female in a literal sense. This prevents them from seeing the spiritual reality of androgyny. It is the spiritual component of androgyny that we all must achieve in order to have eternal life. Everyone knows that it takes the male and female principle in order to birth life (website).

Ryce-Menuhin further says something similar. He says:

> Not only did he [Jung] hold both masculine and feminine principles in equal respect (there is no question of one being 'superior' to the other; both are complementary and mutually interdependent), but he argued that both were at work in every human individual, regardless of his or her biologically assigned sexual identity. In this latter respect he was close to Sigmund Freud who wrote: 'All human beings, because of their bisexual constitution and crossed inheritance, unite male and female characteristics.' It is a view which is justified by recent experiments which prove that both male and female behaviour patterns are 'planned for' in individual members of a number of species and that either pattern of behaviour may be elicited by manipulating male and female hormone concentrations at critical periods of development. It also coincides with the ancient Chinese Taoist concepts of 'yin' and 'yang', those fundamental feminine and masculine principles which are held to permeate all reality and to be present and active in both men and women (p. 208).

Jung does not seem to be prone to favour an "biological" type of androgynous bonding, but focuses on integrating some positive traits from the archetypal background in such a way as not to put upside down the conscious personality. In this regard he says:

> These are the two extremes between which, in its unenlightened state, the ego constantly swings like a pendulum. It is this extreme which has to be overcome psychologically. But since masculine and feminine elements are united in our human nature, a man can live in the feminine part of himself, I and a woman in her masculine part. None the less the feminine element in man is only something in the background, as is the masculine element in woman. If one lives out the opposite sex in oneself one is living in one's own background, and one's real individuality suffers. A man should live as a man and a woman as a woman ("Woman in Europe," *CW* 10, *Civilization in Transition,* p. 243).

C. G. Jung, *Civilization in Transition*, *CW* 10 (Princeton: Princeton University Press, 1959).

[24] Armstrong echoes Jung when he says:

> The dynamics of the religion-creating and deity-creating function of the psyche described for Jung a wholly intra-psychic dialectic. In this dialectic, the ego, as a creation of the unconscious, is addressed by the archetypal numinosity of its origins in a process that completes both poles of the dialectic, consciousness and the unconscious, in a single organic process. All allegedly extra-psychic agencies are excluded from this inner dialectic in principle. As such, Jung's understanding of the psyche in its creation of the experience of the divine is one of strict self-containment. It

> is true that Jung granted to the archetypal world a possibly infinite fecundity that seeks realization in consciousness (1954e, par. 390, pp. 258-259). As such, this fecundity transcends, and so relativizes, each one of its manifestations in consciousness. Yet, each manifestation and its source are contained within the all-encompassing psyche. In this manner does Jung's thought on psychic containment exclude in principle the possibility of supernatural agencies transcendent to the psyche addressing the psyche from a position beyond it (in Armstrong, p. 3).

Edward A. Armstrong, *Inspiration* (London: Lindsay Drummond, 1946). Also see Verena Kast, *The Nature of Loving: Patterns of Human Relationships* (Wilmette, Ill.: Chiron Publications, 1986). Acknowledging the significance of fantasies, Kast interprets myths of divine couples to show how they are embodied in literature, in dreams, and in the daily life of the individual.

[25]In ancient times, Mermaids were believed to seduce sailors into the sea. Folklorist Shahrukh Husain, in her book, The Goddess, says, "The sea goddess survives in a debased form as water-sprites, sirens or mermaids. Probably the first mermaids were images of the fishtailed Aphrodite—they are famously able to seduce men away from the land, and draw them down to their underwater kingdom. A reminder of their lost divinity lies in the tales of a mermaid....receiving the souls of drowned men" (p. 51). Shahrukh Husain, *The Goddess* (Alexandria: Time-Life Books 1997).

[26]The image of "mermaid," half-woman and half-fish or bird, presents a complementary opposite to that of "Centaurs," half-man and half-horse. Neville' s analysis of "Centaurs" is equally applicable to that of the "mermaid" from a Jungian perspective. She says:

> Much has been written about the centaurs from early times, more than enough to form a good picture of how they were regarded by their contemporaries in antiquity. Apart from their well-known role as educators and healers, my own interest in centaurs was first captured by the deep symbolism inherent in their biological makeup--part man, part horse, a combination of man and beast--a dichotomy that was not ignored by the ancients, any more than by contemporary writers like Robert Graves, Carl Jung, and Thomas Mann. This two-in-on holistic dualism makes the centaur almost a walking (or galloping) prototype of the alchemical marriage, the ancient initiation process known to all cultures, the purpose of which was to conceptualize and make concrete the link between spirit and matter, the yolk and the white, the yin and the yang. But despite the power and presence of the centaur in early writings--or perhaps because of the almost mythological stature of some of this species--most scholars today have tended to regard the centaur as a fantasy being, like fairies or dragons, and many continue to do so, even today despite the weight of physical and scholarly evidence.

[27]In a note, Jung traces the origin to a Greek source, and says:

> Ixion first murdered his father-in-law but was afterwards absolved from guilt by Zeus and blessed with his favour. Ixion, with gross ingratitude, then tried to seduce Hera., but Zeus tricked him by getting the cloud-goddess Nephele to assume Hera's shape. From this union the centaurs are said to have sprung. Ixion boasted of his deed, but as a punishment for his crimes Zeus cast him into the underworld, where he was bound on a wheel that turned forever in the wind (*Symbols of Transformation*, p. 303).

[28]Jung believes that the anima appears in fantasies and dreams as a single person and the animus as a group of masculine figures. See Jung, *Two Essays on Analytical Psychology, CW* 7 (Princeton: Princeton University Press, 1966), p. 209.

[29]Sanford examines the sexual duality of human nature as "invisible partners" in every man or woman. He discusses the positive and negative effects of anima or animus projections and behavior, using a number of examples from mythology, literature, and life. He concludes with an analysis of a religious understanding of marriage and sexuality. See John A. Sanford, *The Invisible Partners: How the Male and Female in Each of Us Affects Our Relationships* (New York and Ramsey, NJ: Paulist Press, 1980).

[30]The idea is not easily graspable as we are used to a culturally conditioned world, defining things accordingly. We have culturally structured pictures of man and woman in our minds. But Jungian psychology revolves around the core concept of the conscious and the unconscious aspects of the psyche. The conscious aspect symbolizes what is rational, logical, causal, and analytical. In contrast to it, the unconscious aspect evokes the irrational, fantastical, meta-historical, and integrative. The qualities/properties of the conscious aspect are explained as masculine, and that of the unconscious as feminine. In view of the same postulate, it is said that the unconscious of a man is dominated by the feminine archetype called anima (soul) and that of a woman by a masculine one called animus (spirit). Therefore, a synthesis of the two is necessary for the process of psychological wholeness. Sometimes, Jung describes it in a stronger tone. For example, he says, "The anima, being of feminine gender, is exclusively a figure that compensates the masculine consciousness. In woman the compensating figure is of a masculine character, and can therefore appropriately be termed the animus" (*Two Essays, CW* 7, p. 205).

Mattoon explains the problem but in different words. She says:

> There seems to be little argument that androgyny is an important aspect of psychological development; indeed, it is the logical conclusion of Jung's hypothesis that consciousness (predominantly feminine in women, predominantly masculine in men) must integrate much of the unconscious (predominantly masculine in women, predominantly feminine in women) in order for individuation to proceed (*Jungian Psychology in Perspective,* p. 101).

Keeping in view the same hypothesis, Hillman focuses on the term "soul," and is of the view:

> Images of the soul show first of all more feminine connotations. Psyche, in the Greek language, besides being soul, denoted a night-moth of butterfly and a particularly beautiful girl in the legend of Eros and Psyche. Our discussion in the previous chapter of the anima as a personified feminine idea continues this line of thinking. There we saw many of her attributes and effects, particularly the relationship of psyche with dream, fantasy, and image. This relationship has also been mythologically as the soul's connection with the night-world, the realm of the dead, and the moon. We still catch our soul's most essential nature in death experiences, in dreams of night, and in the images of "lunacy" (*Re-Visioning Psychology,* p. 68).

[31] For example, Jung emphatically says:

> We must therefore expect the unconscious of woman to show aspects essentially different from those found in man. If I were to attempt to put in a nutshell the difference between man and woman in this respect, i.e., what it is that characterizes the animus as opposed to the anima. I would

only say this: as the anima produces moods, so the animus produces opinions... (*Two Essays*, *CW* 7, p. 206).

[32] The Centaurs and the Mermaid are archetypal images, as such can be experienced through their effects. For example, Jung says:

> The collective unconscious is not to be thought of as a self-subsistent entity; it is no more than a potentiality handed down to us from primordial times in the specific form of mnemonic images or inherited in the anatomical structure of the brain. There are no inborn ideas, but there are inborn possibilities of ideas that set bounds to even the boldest fantasy and keep our fantasy activity within certain categories: a priori ideas, as it were, the existence of which cannot be ascertained except from their effects. They appear only in the shaped material of art as the regulatory principles that shape it; that is to say, only by inferences drawn from the finished work can we reconstruct the age-old original of the primordial image (*Spirit*, pp. 80-81).

C. G. Jung, *The Spirit in Man, Art, and Literature,* trans. R. F. C. Hull (Princeton: Princeton University Press, 1966).

[33] For the details of the story see Mary E. Barnard, *The Myth of Apollo and Daphne from Ovid to Quevedo: Love, Agon, and the Grotesque* (Durham, NC: Duke University Press1987.

[34] Light symbolizes consciousness which, Neumann thinks, is associated with the masculine, having its roots in the Greco-Roman and Judo-Christian culture (*The Great Mother* 57). He calls it the "Apollonian-solar-patriarchal spirit" (p. 55).

[35] Neumann says that griffins and griffin-like creatures belong to the earlier phase of human development through evolution. In this regard, he says:

> In the early phase of consciousness, the numinosity of the archetype consequently exceeds man's power of representation, so much so that at first no form can be given to it. And when later the primordial archetype takes form in the imagination of man, its representations are often monstrous and inhuman. This is the phase of the creatures composed of different animals or animal and man—the griffins, sphinxes, harpies, for example— and also of such monstrosities as phallic and bearded mothers. It is only when consciousness learns to look at phenomena from a certain distance, to react more subtly, to differentiate and distinguish, that the mixtures of symbols prevailing in the primordial archetype separates into the groups of symbols characteristic of a single archetype or of a group of related archetypes; in short, that they became recognizable (*The Great Mother*, pp. 12-13)

[36] Kennedy says:

> Energy has patterns of movement and we can call one pattern male, the other female. The male pattern of movement is assertive; it initiates action. Look at the male genitalia as an example. It is outside the body, action oriented. It takes pleasure in moving against the walls of an enclosure. In humans it expresses itself as a need to understand, to analyze, to find the limits. The mind seeks to master the physical world. Male energy expresses itself through the mind, wanting to give, to protect, and to provide comfort in the physical reality. All human beings have a male aspect to themselves, sometimes called the inner male. Likewise, each individual has an inner female. This energy pattern is receptive and responsive—an open space with defined boundaries. But the open space is dark and mysterious. The feminine is comfortable with the unknown.

> From this mystery springs creativity and intuition. It is the womb—nourishing and nurturing. Female energy expresses through the heart, through the senses - using its creativity to give birth to an outer space that is inviting, nourishing and sensual (Kennedy website).

[37] From symbolic point of view, the images converge on light, implying different degrees of consciousness. See Neumann (*The Great Mother*, p. 216).

[38] Daphne represents virginity, girlhood. The deer points to the motherly instincts. Neumann says that dove is a fertility symbol, i.e., suggesting motherhood (*The Great Mother*, p. 141).

[39] Interestingly, in Jungian studies, the figure of Helen represents the seducing aspect of the anima (Mattoon, *Jungian Psychology in Perspective*, p. 96).

[40] See Joseph Henderson and Maud Oakes, *The Wisdom of the Serpent: The Myth of Death, Rebirth and Resurrection* (New York: George Braziller, 1963).

[41] Von Franz employs the symbol of "cat" to explain the feminine. For details see Marie-Louise von Franz, *The Cat: A Tale of Feminine Redemption* (Toronto: Inner city Books, 1999).

[42] There is a "whale-dragon motif" cited by Jung in his *Symbols of Transformation*, p. 248. Neumann also cites the same motif to highlight its symbolic value. He says:

> As we have seen, the Feminine is the belly-vessel as woman and also as earth. She is the vessel of doom, guiding the nocturnal course of the stars through the underworld; she is the belly of the "whale-dragon," which, as in the story of Jonah, swallows the sun hero every night in the west (*The Great Mother*, p. 162).

Neumann interprets the motif both from the masculine and feminine perspectives. As he writes in a note:

> Psyche's existence in the dark paradise of Eros is an interesting variant of the hero's engulfment by the whale-dragon-monster... As in the night-sea voyage the male solar hero kindles the light in the belly of the monster and then cuts himself out of the darkness, Psyche, too in her liberation from the prison of darkness, is equipped with light and light (*Amor and Psyche*, pp. 74-75).

In the fairytales of Kow people inhabiting Chitral, northern part of the N-WFP, Pakistan, there is a motif of the "Blind Monster," usually found in depths with a swelling ailment to be opened up by the hero-figure, in turn, to be helped by the monster.

[43] There is a "whale-dragon motif" cited by Jung in his *Symbols of Transformation*, p. 248. Neumann also cites the same motif to highlight its symbolic value. He says:

> As we have seen, the Feminine is the belly-vessel as woman and also as earth. She is the vessel of doom, guiding the nocturnal course of the stars through the underworld; she is the belly of the "whale-dragon," which, as in the story of Jonah, swallows the sun hero every night in the west (*The Great Mother*, p. 162).

Neumann interprets the motif both from the masculine and feminine perspectives. As he writes in a note:

> Psyche's existence in the dark paradise of Eros is an interesting variant of the hero's engulfment by the whale-dragon-monster... As in the night-sea voyage the male solar hero kindles the light in the belly of the monster and then cuts himself out of the darkness, Psyche, too in her liberation from the prison of darkness, is equipped with light and light (*Amor and Psyche*, pp. 74-75).

[44] For example, Peck says:

> The integration of our masculinity and our femininity is achieved very painfully. It is the struggle that the child goes through in the myth in the course of his or her growing up. But if go through this struggle of integration and learn how to approach the same problem with both our right brain and our left brain simultaneously, with both our masculinity and our femininity, then we too can be heroes. We too will be able to solve problems that the world has not yet been able to solve, a world that is desperately in need of heroes and solutions (pp. 111-112).

[45] Singer describes the situation in plain terms. She says:

> It is quite apparent that for males or females to mature they have to develop the attributes of the opposite sex. For example, men are beginning to see the advantage of the feminine intuitiveness and want to develop this attribute. Women also see the advantage of male logic and strive to develop this. Thus, we all have become androgynous psychologically (*The Opposites Within* 73). On a different plane, symbolically related to the idea is the concept of psychic virginity. See Joanne Stroud and Gail Thomas, (eds.), *Images of the Untouched: Virginity in Psyche, Myth and Community* (Dallas: Spring Publications, 1982).

[46] Excluding the repetitions, the images of the animals are categorized in the following way in harmony with the theory of human evolution.

> **Reptiles with insects**: Snake, Serpent. Insects: Beetles, Snails, Spiders, Canker-worm.
>
> **Birds**: Dove, Lark, Finch, Wren, Sparrow, Throstle, Ousel-cock, Crow, Owl, Raven, Cuckoo, Nightingale
>
> **Mammals**: Lion, Wolf, Leopard, Ape, Monkey, Bear, Mice, Hound, Dog, Cat, Horse, Ass, Bull, Mare, Ox, Hedgehog.

The evolutionary history of animals shows that insects and reptiles belong to the early phase of biological development, and it would be relevant to mention that the lowest stratum of the human brain is reptilian in character. Birds have evolved from the reptiles, pointing to the second stage of biological transformation. Mammals and primates prepared the prepared the ground for the appearance of self-conscious bipods called humans. Thus we share some of our biological basics with all the three species, and our present psychological make-up is rooted in animals. Animal symbolism is an offshoot of this biological root.

Interestingly, studies are emerging to harmonize Jungian ideas with biological evolution. In this regard, a writer draws our attention to archetypal pattern of the feminine in the animals. In his own words:

> Now that we have roughly sketched the structure of the psyche (Chapters Three to Five), we shall put everything in motion and speak of psychodynamics in Chapter Six. The archetype of the Great Mother represents a ubiquitous pattern -- not only in human psyches, but in those of primates, indeed of all mammals and even of birds. The Great Mother is rich in patterns nested within and overlapping with others. Only a psychology of complexities is capable of describing such things, including the myriad patterns of relationship by which we, women and men, engage with "the feminine (Haule website, emphasis mine).

And Capra says something similar:

> What is unique about human nature is a combination of characteristics foreshadowed in lower forms of evolution but integrated and developed to

> a high level of sophistication only in the human species. The innermost parts of the brain, known as the brain stem, are concerned with the instinctive behaviour patterns already exhibited by reptiles. It is responsible for biological drives and many kinds of compulsive behaviour. Surrounding this part is the limbic system (from the Latin limbus ... border) which is well developed in all mammals and, in the human brain, is evolved with emotional experience and expression. The two inner parts of the brain, also known as the sub-cortex, are strongly interconnected and express themselves nonverbally through a rich spectrum of body language. The outermost part, finally, is the neo-cortex which facilitates higher-order abstract functions, such as thought and language. The neo-cortex originated in the earliest evolutionary phase of mammals and expanded in the human species at an explosive rate, unprecedented in the history of evolution, until it became stabilized about fifty thousand years ago.

Fritjof Capra, Chapter 8 of the *Turning Point,* accessed on 5-3-2008 from http://www.mountainman.com.au/capra_4.html (nd).

[47] For example, Gray says:

> Archetypal imagery ...finds its external referents in the common themes of myth, dream and folklore over and above, the same themes and images with minor variations appear in each individual, culture and race (p.88).

Richard Mc Gray, *Archetypal Explorations* (London: Routledge, 1996).

Dreams are always irrational and illogical in the sense that they do not have the spatio-temporal order we experience in our waking life. The very nature of dreams is enough to suggest that they are opposed to reason and intellect. Jung is ready to acknowledge the irrational aspects as the regulatory function of the psyche. He says:

> The plenitude of life is governed by law and yet not governed by law, rational and yet irrational. Hence reason and the will that is grounded in reason are valid only up to a point. The further we go in the direction selected by reason, the surer we may be that we are excluding the irrational possibilities of life which have just as much right to be lived (*Two Essays, CW 7,* p. 49).

[48] Richard Gray, *in Archetypal Explorations*, following Jung, describes how archetypes are involved in the development of the different layers of human unconsciousness and consciousness. 'The most primitive levels of the collective unconscious are almost indistinguishable from instinct, but these are uniquely human responses that not only link humankind to the animal world but also distinguish it from it. The archetypes define at the most primitive level what it means to be human. On the next higher level, "the unconscious is characterized by patterns that are typical of specific racial or national groups...we move more towards the conscious psyche, the next layers become more specific to national and linguistic groups and tend to be mediated less through the biological mechanisms that order the collective unconscious as by linguistic and cultural processes" (13). See Richard M Gray, *Archetypal Explorations: An Integrative Approach to Human Behavior* (London: New York: Routledge, 1996).

[49] Human culture and nature are opposites in many respects, as nature generally evokes what is wild and untamed (animal-like) from human point of view. Jung guides us to the same assumption when he says:

> The growth of culture consists, as we know, in a progressive subjugation of the animal in man. It is a process of domestication which cannot be accomplished without rebellion on the part of the animal nature that thirsts for freedom (p. 19).

[50] For example, Fordham says:

> Archetype, like everything unconscious, is two faced; it can produce opposite effects, be evil or good, destructive or constructive. The aspects it presents depends largely on the conscious attitude, and its effects on the individual's capacity for understanding and moral evaluation (p. 119).

[51] A critic reads the play as a comic version of Theseus Myth. See Douglas Freake, "*A Midsummer Night's Dream* as a Comic Version of the Theseus Myth," *A Midsummer Night's Dream*, (ed.), Dorothea Kehler (London: Routledge, 1998), pp. 259-274).

[52] See Andrew Samuels, (ed.), *The Father: Contemporary Jungian Perspective* (London: Free Association Books, 1985).

[53]The word "liminal" is from a Latin root "Limen," for "threshold"(Sanders, Thalbourne, and Delan 95). Turner Victor was an anthropologist who specialized in the study of rituals, especially those marking life passages. See Turner Victor, *From Ritual to Theatre: The human seriousness of play* (New York: Performing Arts Journal Publications, 1982); Chinen A. B., *Beyond the Hero: Classic tales for Men in search of Soul.* Los (Angeles: Jeremy P. Tarcher, 1993); L. Hide, *Trickster Makes this World: Mischief, Myth, and Art* New York (Farrar, Straus and Giroux, 1998; R. F. Sanders, M.A. Thalbourne and P.S Delon, "Trans-liminality and the Telepathic Transmission of Emotional States: An Exploratory study," *Journal of the American Society for Psychical Research* (Jan 1994): pp. 1-24.

[54] According to Maggie, a mythologist, the word "Hermes" comes from "herm," a signpost for marking boundaries. She further says that Hermes is a trickster-god, messenger of gods, guide of the soul to the underworld. She says about Hermes:

> The notion that the god of boundaries is also the breaker of boundaries is not so unexpected. All of the gods has this dual function in mythology and so Hera is both the child-carrier and the child killer and Hermes sets and breaks the boundaries. The boundary is very important in establishing the world. It separates life into sacred and profane, civilized and wild. It establishes an ordered pattern to life. Being able to break through the boundaries is what creates movement and new ideas. The myths of Hermes are filled with his breaking boundaries, transgressing borders and creating new ideas (Maggie website).

[55] Jung says that Hermes is a symbol of alchemists, and says:

> The elusive, deceptive, ever-changing content that possesses ...like a demon now flits about from patient to doctor and, as the third party in alliance, continues its game. Sometimes [he is] impish and teasing, sometimes really diabolical. The alchemists aptly personified it as the ... god of revelation, Hermes or Mercurius; and though they lament over the way he hoodwinks them (*Psychology of Transference, CW* 16, p. 24).

[56] For example, McGraw says:

> Hermes is perhaps alchemy's most important ancient figure, and a patriarch of the art. Hermes Trismegistus was the god of mathematics, writing and scholars and the reason why alchemy is now often known as the "Hermetic Art". Many believe he also designed the Hanging Gardens of Babylon, built several pyramids and even taught the great mathematician Pythagoras (website).

According to Parada:

> Hermes is the messenger of Zeus and the herald of the gods. To him is ascribed the introduction of the sending of embassies to sue for peace. Hermes, the robber and cattle driver, the prince of tricksters, the thief at the gates, the bringer of dreams, the patron of travelers, is also the

> governor of the tongue, and the guide of intelligent speech. Hermes is called Argiphontes, for having killed the All-seeing Argus 1 who guarded Io, and Psychopompus for being the guide of souls to the Underworld (Parada website).

Hermes is Mercury in Roman Mythology, and Jung has the following to say about him:

> A summary of the multiple aspects of Mercurius is provided; a comparison is made between the figure of Christ and that of Mercurius; and the psychological significance of this alchemical figure is explored at length. Mercurius is presented as a symbol of all conceivable opposites, as a process of transformation, as a dual God/devil image, and as a representation of the self, the individuation process and the collective unconscious. Both Christ and Mercurius are viewed as archetypes: the former of consciousness; the latter, of the unconscious; both are preconscious, autonomous images from which knowledge of psychic conditions can be derived (Alchemical Studies, CW 13, 237, emphasis mine). C. G. Jung, *Alchemical Studies*, *CW* 13 (Princeton: Princeton University Press, 1954).

Also see Stanton J. Linden, *The Alchemy Reader From Hermes Trismegistus to Isaac Newton* (New York: Cambridge University Press, 2003). Antoine Faivre, *The Eternal Hermes From Greek God to Alchemical Magus* (Grand Rapids, MI: Phanes Press, 1995).

[57] Lysander was a Roman general. For details see John Dryden, "Lysander," *Plutarch's Lives*, rev. Arthur Hugh Clough, accessed on 21-3-2008 from <http://www.whitewolf.newcastle.edu/words/authors/plutarch'slives/index.html.> (nd).

[58] For example, Davidson says:

> Demeter is the earth goddess who seeds the earth with fruit, flowers and grain to feed the hungry earth-children. According to myth, Kore, the maiden daughter of Demeter, was picking flowers in a field near Eleusis. All of a sudden, the ground opened up and she was seized by Pluto, lord of the underworld, who forced her against her will down to the land of the dead. Demeter went into a state of mourning, refusing to bear her fruit to the land. Humanity stood in danger of extinction. Moved by the prayers of mortals, Zeus sent Hermes into the underworld to beg for Kore's release. Because Kore had eaten seven pomegranate seeds, Pluto agreed to release her providing she spend three months of every year in the underworld. The remaining nine could be spent upon earth. (During her absence, the cold of Winter would reign). Kore would remain the dark lord's queen and her name would no longer be Kore, the maiden, but Persephone, - "she who is to be feared". Symbolically, when a mother is forced to sacrifice her child so that the child can fulfil its own destiny, she mourns her loss and suffers sadness (Davidson website).

[59] Jungians focus on the psyche as a dialectical process. For example, see, Jon Mills, "Dialectical Psychoanalysis: Toward Process Psychology," *Psychoanalysis and Contemporary Thought* 23 (3: 2000): pp. 20-54.

[60] Circles and circular shapes are associated with the feminine, especially because of their encompassing/enfolding nature. However, the square, having straight lines, is closer to the masculine in its suggestion. For example, Peggy says:

> For years I have travelled widely in search of ancient truths from which I can formulate a global unity of forms and symbols. Because of what I have seen, I now use sacred geometry as an underlying architecture to my work. The square historically symbolizes the masculine while the circle

symbolizes the feminine. Juxtaposing the two makes interesting relationships (Peggy website, emphasis mine).

[61] The terms once disregarded as "myth," "illogical," and "unscientific" have begun to reappear on book titles to advance proposals for women to grow psychologically along a different line from men. Luke's theme is that modern woman must maintain her roots in her basic feminine nature ("earth"), and relate to the spirit in a positive way. She believes that symbols play a significant role in bringing about transformation. See Helen M. Luke *Woman, Earth, and Spirit: The Feminine in Symbol and Myth* (New York: Crossroad Publishing Co., 1986).

[62] A Jungian writer, Downing, uses her personal experiences (dreams, fantasies, and events) to study the Greek myths, and proposes how to imagine the goddesses for personal growth and enhancement. Her reading of Persephone (the goddess of the spring/immaturity) aptly applies to the situation of the female adolescents in *Dream*. Christine Downing, *The Goddess: Mythological Images of the Feminine* (New York: Crossroad Publishing Co., 1981): pp. 23-35.

[63] Jung and Jungian writers explain archetypes in terms of energy. For example, Giesbrekht says:

> The human psychic landscape is populated with non-physical beings such as fairies and fauns, celestial beings like angels, saints and redeemers, "imaginary friends" and innumerable psychological projections. An understanding of life energy can be very helpful in determining how valid this phenomenon is and to distinguish between its healthy and unhealthy manifestations.... One way to sort through this morass is to view all these phenomena—mythical and archetypal figures, angels, psychological projections and personality fragments—as patterns of energy. This is not too much of a stretch, since quantum physics and Taoism share the insight that all reality is energetically based anyway. Indeed, it is generally accepted that the quantum building blocks are largely metaphorical, and that atoms don't actually consist of tiny bits of matter orbiting other bits of matter like so many planets and moons. It is more accurate to view physical reality as a web of intersecting waves of probability, so in a way an atom is no more real than an angel. They are both archetypes. In between atoms and angels is where we find ourselves. The difference being that we are each personal and unique, whereas archetypes are generic and universal, although their expressions can be personalized through us. We participate in them and they influence us, but it is we who have the capacity for free will and to derive meaning from experience. It is this capacity that should guide us in determining how real any aspect of our experience is, rather than some appeal to external authorities. "What does this mean?" is more helpful than "is this real"? Does it serve our highest good, guide us towards growth and greater connection, or does it serve to protect us from these cosmic responsibilities? As Elwood P. Dowd says of his imaginary friend: "Science has overcome time and space. But Harvey, he's overcome time and space and all the objections." (Giesbrekht website, emphasis mine).

C. G. Jung, "On Psychic Energy," *On the Nature of the Psyche, CW* 8 (Princeton: Princeton University Press, 1960), pp. 3-66.

[64] Quaternity, like circles/mandalas, symbolizes wholeness in Jungian readings. For example, von Franz says:

> The integers seemed to correspond to progressive stages of development within the psyche. In brief, one corresponds to a stage of non-

> differentiation; two—polarity or opposition; three—movement toward resolution, as expressed, e.g., in the Christian trinity; four—stability, wholeness, as in a quaternity, or a Mandala, which is most commonly four-sided (*Number and Time*, p. 13).

Marie-Louse von Franz, *Number and Time* (Evanston: Northwestern University Press, 1974).

[65] Jung and Jungians believe that humans are androgynous from psychological point of view. The conscious self of a man is compensated by the anima in his unconscious, and the conscious self of a woman by the animus in hers. Bolen believes that gods and goddesses represent different qualities, whose contra-sexuality appears in both men and women. Recognizing that there are innate patterns or archetypes in everyman and every woman, she interprets the mythical motifs from a Jungian perspective. For details, Shinoda Bolen, *Gods in Everyman: A New Psychology of Men's Lives and Loves* (San Francisco: Harper & Row, 1990). Also see John A. Sanford, *The Invisible Partners: How the Male and Female in Each of Us Affects Our Relationships* (New York: Paulist Press, 1980); Gareth Hill, *Masculine and Feminine: the Natural flow of opposites in the Psyche* (Boston: Shambhala, 1992).

Epilogue

Musical Confusion:
Seeing Through *Dream*

> So again we return to those three dimensions, the individual, social, and spiritual or mystical. These must always be in balance within the life of the individual scientist, artist or religious person. Reason and logic are powerful forces but we should never forget Pascal's, "The heart has its reasons which reason does not know"....That is, the whole of nature can never be reduced to a rigid logic, but must always allow for the irrational and unpredictable (Peat website).

Shakespeare's *A Midsummer Night's Dream* is indeed a dynamic model of "syzygial" patterns. Reading it from a Jungian point of view, the play is a variant of the way the unconscious compensates for the lack on the conscious level, if we read the characters and events as manifestations of archetypes and archetypal energy. That is to say, the characters and events are symbolically charged with coded language through which the unconscious communicates with the conscious. The coded language shows up in our individual and collective behaviors. Constant fights between a couple or family members, protests and unrest in a society or wars and battles between/among countries are some of the symptoms and signs of the coded language which point to how something is certainly wrong between the two parties. Regular interaction between the conscious and the unconscious, or the two conflicting parties, is the key to the problems we face in the world today. Marriage, for example, is not just a union of two individuals, but is also emotional, physical, and logistic accommodation of the other. It is a symbol of celebrating diversity and mutual coexistence based on respect for life. In this sense marriage is a means to the end of a very satisfying, gratifying, rewarding and productive union for both the parties. But marriages go awry too, especially when they are formed under the influence of projections and anima and animus possession. These projections are usually based upon the socialized/idealized notion of beauty (body, colour, and contours), economic status of partner, or/and home-maker. Seeing one's dream girl or prince charming in

every female or male may lead to an emotional charge between two individuals, but it could only be a symptom of over-developed anima or animus. Apparent attraction between the opposites does not necessarily mean one is actually in love with the person, and as such, ready for accommodating the other in his/her life. The bond formed under apparent attraction cannot be a productively sustainable relationship, which can fructify with the passage of time. Such a relationship potentially harbors exploitation, domestic violence, perversion—the so-called love runs into its opposite—a "syzygial" phenomenon, a little too common in human society. And ironically, the energy that could potentially make homes breaks hearts, leading to on/off the record "tragedies." As such, the energy and resources that the couple can spend on the welfare, prosperity, and education of their children and home-making is consumed by litigation and therapy sessions to rescue what was potentially destined to sink in the first place.

A similar psychological dynamics is also involved in relationships formed between two ethnicities, races, societies, and countries. The proverbial birds of the same feather flock together due to finding commonalities between or/and among the parties involved in the alliance/treaty. The idealized notion of two or more than two countries' principles, ideologies, political systems, causes—their persona—bring them together. Such alliances are formed under persona-projections to fight against the other in the name of a common cause. No matter how justified the cause might seem to the alliance, they work together or fight against the other to promote their collective persona. In their conscious pursuit of promoting their cause, they "demonize" a country, its political system, or/and people. In their conscious attempt to impose and inflict on others what they believe is desirable, such alliances unconsciously turn their back on bigger problems facing their own people. Like the

couple formed under anima and animus possession wastes its resources what should be spent on children, the persona-ridden alliance of the countries lavishly spends on patting its national ego at the cost of overlooking the homeless, healthcare, environment, free education, poverty, fatal diseases within their own country. They divert their resources towards building weapons and waging wars against the other while their own citizens are faced with life-threatening problems from within—a victory against the enemy comes at the cost of a loss from within. One can quote examples from the Third World countries which would rather build nuclear arsenals while a significantly large percentage of their population do not have access to as basic a human need as drinking water or sufficient electricity!

Relations, bonds, and alliances once formed also require constant updating and revisions for integration of the contents of the unconscious into the conscious. The personas, both individual and societal, are communication tools for a productive interaction among humans; they help us move effectively, efficiently, and productively in a given time and space. They are a temporary role; not what we actually are; a means, not the end itself. Hidden behind every persona is the shadow—the undesirable; or the thing we do not want—which is its counterpart at the opposite end. Pushing the persona too far runs into its shadow, which if not integrated into the conscious messes up things both for individual and society. Democracy, for example, is a better political system available to the world today. It is even better to be part of a democratic society, but championing it to a point where we end up imposing it on others against their will defeats the essence and purpose of democracy—the desirable runs into the undesirable.

Blind pursuit of the bright persona may make us a desirable person but at the expense of equally dark and unacknowledged shadow. This "syzygial" pattern is

central to human existence. All of us have our "idols," "icons," and "villains," "demons," and anti-Christs." There is nothing wrong with pursuing our icons and idols; in fact, they help us be part of issues and ideas that are current and as such be productive part of our society. What is wrong is their pursuit at the cost of completely negating and overlooking our villains and villainous characteristics. The two—the desirable and the undesirable—are integral forces which complete the process I call "syzygizing." Accepting one and rejecting the other makes us and our society lopsided; we marginalize what essentially is a vital part of our being.

Exclusivity of the undesirable leads to a society like that of Athens where hearts are wooed with swords and marriages planned according to cold and inhuman laws. Unconsciously chasing or hunting down the "demons" may inflate our persona; accepting them as part of our existence and society may save us from exhausting our energy and potential from eliminating the "demons." The desirable and the undesirable have always been there, and shall continue to be like that.

On the same note, a ruler, like Theseus, will not only upset the efficient and effective fabric of his personal life if he behaves like a ruler with his girlfriend or wife; his lack of compassion due to persona-ridden attitude translates into his interaction with others and in his dispensation of justice. In his public role, he may have to subdue his adversaries, opponents, or even his subjects with his sword if they threaten public peace in his duchy. That is the demand of his role as a ruler or Duke. But Theseus is also a lover who woos Hippolyta. His conscious attempt to win her heart with his sword points to his public sphere mixing up with his personal—something that makes his personality lopsided. In his public sphere, Theseus wants to resolve a problem that is more of a personal nature between Egeus and his daughter

and his daughter's boyfriend. His lack of compassion and understanding of his role as a lover blinds him to the love between Hermia and Lysander, too.

One-sidedly developed personas desensitize us to what others know, think, feel, or believe. This situation leads to gap or, at times, absolute lack of communication, which leads to misunderstanding and conflicts. The archetypal core in the unconscious binds us together as humans; the "sound proof boundaries" in the form of rigid personas are the barriers we create in the name of law, land, race, gender, creed, or/and ethnicity. The unconscious rebounds when the conscious side of the psyche sticks to a formula in a fanatic fashion. In the name of patriotism, religion, ideology we further ourselves from who and what we actually are—humans. Instead of coming together to celebrate our visible differences as manifestations of the diverse faces of humanity, we grow apart and look for "reasons" and "justifications" to wage "wars" against our fellow humans under the pretext of what actually is being driven by our temporary personas. Instead of winning hearts, we try to conquer them. The result is extreme behaviors and irrational rationality that defies common sense and human values. Our personas drive us to formulate discriminatory policies, which erode the very spirit of democracy and humanity.

Our personal standards and societal laws and values also very easily fall preys to projections, which distort our perceptions, and lead to vindictiveness, professional jealousy, and even armed conflicts. The inflexible laws and rigid standards stem from our lopsided behaviours and imbalanced attitudes. We fail to understand that humans are a blend of both good and bad, desirable and undesirable, weaknesses and strengths. We are prompt to judge others for their wrongs and mistakes, but fail to see that the same essentially define our character. Divided against our own self, we continue to split and pocket humans into "bad," "evil," "good," "pious," "holy,"

"unholy," "believers," and "infidels." Rarely ever do we realize that we are a harmonious blend of both. We fail to understand that no human can ever be perfect. This "musical confusion" does not make any sense to us as we tend to think in a linear/irreversible way—everything has to be in a certain way, in fact, my/our way. Any slight deviation from that amounts to incurring the wrath of those who determine the norms.

Things involving "my/our interests" are always made convincing in each and every respect, but the same principle does not apply to those of the others'. The amorous adventures and escapades of a man are brushed aside or easily laughed off in persona-ridden societies, but a woman ends up being stoned to death for doing the same. This pattern is also there on the international level—a country that preaches non-proliferation to the world is the first one to start the "fission" process. These lopsided attitudes lead to different social evils, unproductive political agendas, and economic exploitation. People who are placed in the "dark zones" become reactionary to the extent of blowing themselves up. This dangerous phenomenon has its roots in the unconscious, which always bounces back if the conscious turns one-sided in the pursuit of its objectives.

Global peace may seem a dream, and shall continue to be one unless an all-inclusive and holistic persona is developed. Life is meaningful and purposeful if we have a comprehensive view of life and deem it a whole whose parts may be at variance. This inclusiveness can play a significant role in promoting multi-perspectivism and multi-culturalism arising from different corners to combat the exclusive philosophies of life. Accepting the undesirable and desirable both as two opposite but indispensable ends of the same being leads to celebration of diversity, mutual trust, and peaceful coexistence based on respect. The so-called Global Village

can be a more peaceful place if and when our collective energy and resources are used in fighting famine, poverty, environmental catastrophes, and thus reserve the dream of interstellar journeys for the coming generations to realize.

As humans, our first and foremost duty is to ourselves, and the greatest challenge is to learn to live together as humans. In this regard, we have to prioritize our goals and objectives, not as Eastern and Western, but as extensions of the same continuum called the human self, which is "primitive" and "progressive" at one and the same time. Oberon, Puck, Theseus, Lysander, Hermia are mere names—they symbolize oddities, behavioural abnormalities that all of us have. No one is immune to abnormality. The "ghosts," "daemons," "witches," and "monsters" in which our forefathers believed are still there in the form of behavioural disturbances, emotional instability, juvenile delinquency, childhood traumas, derangement, extremism, bullying, inferiority/superiority complexes, obsessions, manias, phobias, fixations, addictions, anxieties.

The need of the hour is to know that the new horizons of consciousness (Theseuses/Oberons/the masculine energy) has made us domineering in every field; we pride in landing on the Mars at the cost of neglecting our fellow humans on this planet who cry for food, shelter, and clothing. We search for signs of life on other planets while the one on this stands a visible threat of extinction due to the accumulation of nuclear weapons and excessive damage to the mother earth in the form of environmental degradation. Our satellites revolve around the earth like Puck, while many places on the earth in the twenty-first century have no schools to educate those who are to replace us. Our achievements that we boast of as technological "victories" spring back at us in different forms of degeneration. We may condemn a hunter ruthlessly killing animals in the primitive way, but we fail to see how we still

kill animals on a much larger scale though oil spills in oceans and deforestation on the land. We have certainly created brighter "zones" but perhaps at the cost of the ozone. The inverted picture of "seasons" "animal diseases" and "agricultural counter-productivity" in Titania's speech, in a way, prefigures the dangers we encounter today. Shakespeare's play sensitizes us to these problems in a vexingly entertaining way.

On a personal note, my work on "syzygial" patterns in *A Midsummer Night's Dream* made me sensitive to many issues of which I was not conscious before. My reading of the play provided me with an opportunity to see the "shadows" in me, and to realize that I was also unconsciously and blindly pursuing my persona. The completion of this project pats my ego but at the cost of my time with my family. "Hidden in every gain is a loss that stays covered up in the moment of elation!" as my advisor said to me. This is the "syzygial" pattern to which humans are pinned; becoming conscious of this example and making conscious choices bring our way moments of elation rather than of regrets. I will continue to read *A Midsummer Night's Dream* to help me integrate into my conscious the contents that will make my professional and personal spheres more productive.

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