

EnTrance

**Journal of Experiential Trance
Literature, Theory & Criticism**

An Open Community Multi-Discipline Peer-Reviewed Journal of
Hypnosis, Neurolinguistic Programming,
Guided Meditation, and other Focused Trance Forms



**Volume Eight, Issue One
January 2015
Society of Experiential Drama
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Editorial Policy

The EnTrance Journal of Experiential Trance Literature, Theory & Criticism is an international journal dedicated to the publication of critical discussion, process explanations, scripts, case studies, reviews and more related to Hypnosis, Neurolinguistic Programming, Guided Meditation, and other forms of Focused Trance and welcomes contributions in all areas of the study, practice, interest, and performance related to focused trancework of this type. Review articles of books related to trance and informal book announcements are also welcome. Critical pieces on products or convention events are welcome. Stand-alone scripts or even occasional works of fiction are encouraged for submission. Submissions are peer-reviewed. Contributions may be submitted from all countries and are accepted all year round. The language of publication is English. There are no restrictions on regular submission; however, manuscripts simultaneously submitted to other publications cannot be accepted without express notice and permissions for simultaneous publication. Submissions by regular mail and electronic mail are both accepted.

Pieces may be related to experiential trance, hypnosis, hyperempiria, guided imagery, EFT, TFT, meditation, HK, neurolinguistic programming, focused trance, or other areas related to changework or trancework. Appropriate contexts may range from therapeutic, entertainment, recreational, intimate relationship, educational, or other applications including discussion of application or original process or script shares. In addition to practical application, essays may also discuss fictional themes or works in review. Selected fictional works are also considered on a limited basis.

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VARIETIES OF HYPNOSIS IN CINEMA

James Whitlark

Movies distinguish significantly between their depiction of hypnotists (almost always negative) and of hypnotic techniques (often very positive). Consider, for instance, two Harry Potter films, *The Chamber of Secrets* (2002) and *The Prisoner of Azkaban* (2004). Whereas the former has the stereotype of Voldemort as a Svengali, forcing the entranced Jenny Weasley to follow his evil commands, the latter shows students learning to overcome their fears by changing the representation of them into something ridiculous—a stock N.L.P. technique, drawn ultimately from Milton Erickson's hypnotherapy. To the extent that cinema may induce a slightly altered, more-visionary consciousness, the audience members, particularly those who see *The Prisoner of Azkaban* over and over, are being taught this N.L.P. technique, which the movie advocates as effective against "bogarts" (i.e., boogeymen—childish terrors, rooted in disturbing memories). These two films, of course, follow J. K. Rowling's books with relative faithfulness, and literature generally makes the same contrast between hypnotists and hypnosis that films do. In its combination of visual, verbal, and auditory tonal sensations, cinema, however, has even greater therapeutic potential than does literature. Consequently, its attitudes toward and use of hypnotic techniques have wider impact.

This is not to say that movies can take the place of actual hypnotherapy, which offers opportunities for personal pacing and leading to resolve the specific problems of a single client. Despite inherent limitations, however, cinema is still so powerful that since its inception, hypnotherapists have often employed it as a metaphor, directing subjects to imagine themselves watching a movie. This implies that cinema itself has hypnotherapeutic potential.

Therapy, though, involves access to the unconscious and society is still undecided about the values and dangers of such access. Positions range between two extremes: the unconscious as source of evil, irrational (particularly sexual) impulses; or the unconscious as source of paranormal, healing wisdom. As characters, hypnotists frequently personify the former, expressing the fear that many adults have that their own unconscious will invade and conquer their ego—a fear of lost control, anthropomorphized in such figures as Satan or Svengali, poised to reduce them to slaves of sin.

Since, however, cinema itself embodies experimentation with imagination, it cannot entirely repudiate the unconscious; thus, Woody Allen's *The Curse of the Jade Scorpion* (2001) portrays its hypnotist as a criminal, but praises the hypnosis that helps the character played by Allen to recognize a powerful love, previously repressed. Elsewhere, as filmmaker Allen has evidenced awareness that cinema itself can be therapeutic. In *Hannah and Her Sisters* (1986), for instance, his suicidal persona, Mickey, holds a gun to his head. It fires but misses. In shock, he wanders into the Marx-brothers comedy *Duck Soup* (1933), which cures his depression with the rapidity of a hypnotic change of state.

Allen's association of cinema and psychological amelioration, which was perhaps fairly fresh in 1986 has since then become a commonplace, as in the November 8, 1993 episode of the television series *Northern Exposure*. A shaman, wishing to expand his practice to Anglo—Americans, seeks to find “the White healing stories,” new

narratives he might tell to treat diseased souls. Noticing how empathy inspired by a movie relieves a psychosomatic disorder in his apprentice, he decides cinema is the new “magic” and “medicine.”

Film-therapy has actually become a common adjunct to other psychiatric treatments. An April 12, 2000 article in *The Detroit News* noted: “Workshops on movie therapy at counseling conferences routinely attract standing-room-only crowds, and films are being incorporated more into clinical training, for instruction in diagnosis and treatment.” On February 1, 2000, the Romance Classics station began a program entitled, “Cinematherapy,” inspired by Nancy Peske’s and Beverly West’s book by that name, merely one of many volumes on the subject (including several by Peske and West).

Cinema represents hypnosis in a variety of manners, forming a continuum with the therapeutic and the demonic occupying the two poles. Between these extremes, several categories can be delineated (albeit with the recognition of overlaps): (1) hypnotherapy *per se* (usually with a New Age ambience); (2) breaking state (anti-establishment attempts to release the unconscious to shake up society); (3) nostalgia (hypnosis as being once appropriate, but now a threat to moral self-control); (4) denunciation of hypnotists for abusing or otherwise being unworthy of their powers; (5) exploitative hypnosis (where the moviemakers themselves deliberately prey on the suggestibility of the audience). In other words, the span ranges between cinema as healing and as malpractice.

1 HYPNOTHERAPY

Typical of category 1 is *Kundun* (1997), which thematizes hypnosis as an adjunct to spiritual development—a process associated with *Kundun*’s view of how movies affect their audiences. When the Dalai Lama and his entourage watch a film about a monarchy (*Henry IV*), Melissa Mathison’s 16 October 1992 script describes the audience

as “mesmerized by this incredible vision.” She was, thus, considering the action analogous to hypnosis, but not quite explicitly. Since no actor speaks these words, she does not rouse the widespread prejudice against hypnosis. Because like *Henry IV*, *Kundun* is also about the worries of a sovereign, the moment is self-reflexive, a way to suggest to its own viewers that they respond to film as the Tibetan court does.

A comparable device is her motif of “mesmeric eyes—a term she uses twice to describe one character’s beneficial impact over another one. In one scene: “We find the statue of Seventh Dalai Lama, sitting on his golden cushion, and we look, deep into the eyes of the Thirteenth Dalai Lama. Fantastic. Deeper. Deeper.” This certainly sounds like a description (albeit rather old-fashioned) of hypnotic induction.

Equally significant is the context of these images. The statue stands by the Dalai Lama who has just fallen asleep. The scene is bewilderingly surreal: “We might have been in a dream, as the camera finally moves back to find the peaceful, protected face of the young Dalai Lama. Asleep.” Similarly, the camera cuts from the “mesmeric eyes” of the high lama of Sera to the infant Dalai Lama who is falling asleep. The image of hypnotic eyes has appealed to directors because it is also self-reflexive: the eyes of cameras contemplating equally entrancing eyes—a highly controlled feedback loop (Dylan Morgan’s definition of hypnosis itself).

The script places these “mesmeric eyes” in the context of Tibetan Buddhist meditation and trance inducing rituals. In a scriptural recitation, for instance, a stage direction reads “Taktra Rinpoche begins weaving motion with his hands, delicate, beautiful, hypnotic.” Much in the film alludes to the Buddhist doctrine that life is not radically different from the hallucinations that can be summoned during trance. One of the film’s chief images of reality as a mental construction is the sand mandala, built elaborately into a vivid psychic realm—and then thrown away to show that any mental construct (including the ego itself) may dissolve into the void. Whereas most

adult Americans guard the ego against unconscious encroachments, this Buddhist tradition welcomes it as therapeutic.

The musical accompaniment to this scene has the prominence of first place on the soundtrack album. Another Buddhist sympathizer, its composer, Philip Glass is famous for a repetitive, minimalist style that suits meditation. It well fits the film's style, its countless processions (even of geese and deer), its lingering over mesmerizing shots of sparkling water, and the general slowness of action. Glass's soundtrack teams with exotic themes, employing Tantric horns and gongs, designed by the Tibetans for their strangeness even to Tibetan ears. The same combination of repetition and exoticism marks the visuals. Unlike its competitor, *Seven Years in Tibet* (1997), which approached the East by way of a long Occidental introduction and presented Tibet via European eyes, *Kundun* immersed its audience in Asian culture and dream sequences, an inherently disorienting device.

Abstracting viewers from their everyday lives, much of the dialogue consists of Buddhist philosophy and ritual. There is even a debate on the question, "How does one progress from the realization of one Noble Truth to another?" ("Noble Truth" being a technical term for certain basic principles of Buddhism). Instead of focusing on the concrete horrors of Chinese conquest, the film dwells much more on the Dalai Lama's academic training, as if the general wisdom about suffering in general and its cessation were more important than specific instances of pain. Even when expressing his horror, the Dalai Lama tends to cast it in a form as abstract and repetitive as a sutra, e.g.: "One man. A man has died. One man is too many." The concrete reality of the deceased disappears in the idea of universal compassion.

Achieving an entrancing abstractness through visuals might be difficult, except for the Tibetan landscape. The camera pans lovingly across vast vistas of mountain and snow. Particularly during the journeys near the beginning and end of the film, the background is as blank and empty as in Zen sumi-e. Just as dreams tend to be less visually detailed than everyday life and as sensory deprivation

sometimes induces an oneric state, so the void in the movie serves as a cinematic version of the “Milton model,” moving away from detailed, ordinary consciousness toward a panoramic consciousness—linked in the film with “mystery.” According to the script, “Tenzin Gyatso rides a grey mule across the empty, mysterious landscape of Tibet.” This “mysterious” emptiness spreads during the flight from the Chinese: “Several drawers are revealed. The drawers are revealed. The boy opens one. Empty. Another. Empty.” The gardens are also termed “empty.” The prison is “empty.” In a scene where “The party travels through the emptiness,” the Dalai Lama is shown repudiating all Chinese ultimatums, thereby freeing himself from the tangle of time-serving agreements he has entered and returning to the simple, abstract principle of Tibetan self-determination. The visual unity of beginning and end contrasts with the heterogeneity of his trip to China, where, among the massed millions, he might have lost his way except for a dream or vision of ghosts from his past, reminding him not to become lost in the maze of populous details.

In *Kundun*’s beginning, the vacuous, snowy vistas of the Himalayas change into iterative symbols of a Tibetan sand painting, while the young, future Dalai Lama listens to his mother tell him a story to put him to sleep. We listen also to a continuation of the story the next day and to his being put to sleep the next night as well. Indeed, falling asleep, spirit possession, trance and meditation are motifs. To induce trance, Erickson would sometimes hypnotize himself once he had achieved rapport, as *Kundun* iterates these images of entranced characters, probably for the same effect.

As to rapport, cinema achieves this through an only slightly modified form of pacing. On more than one occasion, the Dalai Lama sits watching movies, like the audience. In many other scenes, he is enthroned observing plays, rituals, and the action unfolding around him or dreams the visions the audience also sees. Admittedly, a movie cannot imitate an audience’s breathing and other body movements, but, if the spectators begin to be in rapport with the film, its rhythms of soundtrack and visual editing can enhance their shared sensibility. In

Kundun, cuts are coordinated with Glass's score, like a music video, thereby maximizing this.

If the minimalist music and rhythm of coordinated cuts, the visual and verbal allusions to hypnosis, the scenes of falling asleep or into trance, the abstract and bewildering verbal and visual imagery, as well as the evocation of Tantric, magical thinking all work together to transform the audience's state, then what suggestion does the movie implant. Certainly, there is no simple buried command to buy popcorn, convert to Buddhism, or liberate Tibet. Indeed, the film goes out of its way to say through the mouth of the Dalai Lama himself that, although he suffers vivid nightmares about the atrocities they are committing, the Chinese are not monsters. The director, Martin Scorsese agreed with this spiritual detachment, hoping that the movie might gradually ameliorate the political situation as people's attitudes evolved, but that avoidance of preaching was necessary for a work of art.[↑]

Instead of simple indoctrination, the audience learns spiritual lessons along with the Dalai Lama. The first of these is the Buddhist concept of impermanence (very like Erickson's therapeutic suggestion of change). The young Dalai Lama is told, "Things change, *Kundun*"; thus, he says, "And, things change.... I believe this—things will change.... Impermanence." He repudiates communism and affirms his commitment to reform with the words: "But we want change for Tibet... We need change, we know that." The mood for this theme is set at the beginning by the constantly shifting light on the lake: "The color of the lake changes—from brilliant turquoise, to a deep, murky, unfathomable darkness. ... The water's color changes again, to a deep purple, then blue again, then red, then indigo." Her choice of colors has the red (prefiguring the communist invasion) at the penultimate position, as if to predict liberation. The drama itself is, of course, a record of radical metamorphosis: a boy transformed from obscure commoner to prince, and, on a sadder note, a country suffering invasion.[↑]

The Dalai Lama's other major lesson is each person's place in all

this transience. As a chorus of children declares, “May I be the doctor and the medicine, / And may I be the nurse, /For all sick beings in the world, until everyone is healed.” Thus, the Dalai Lama tells a communist officer, “Buddha is our physician, General, he will heal us. Compassion and enlightenment will set us free. You can not liberate me I can only liberate myself.” As political comment, this is grotesquely naïve, but as psychological one, it has merit. It is one of the first lessons he learns as a child, in a scene where the camera with him looks at the room through a red veil, emblematic of the (political and other) distortions that divide us from reality but also of the entrancing effect of this confusion. The words about Buddha as universal physician are repeated again and again; they stand both for the process of his learning and the assumption that learning can make one into a healer of oneself and of the whole world. Like the South-American scenes of native, healing ritual in *Chocolat* (2001) or the miracle in *Leap of Faith* (1992), *Kundun* uses religious imagery to implant the suggestion that healing can and will come.

2 STATE BREAKING

This second category (State Breaking) does not display enough faith in cinema-therapy to attempt detailed treatment, but substitutes interruption, then undirected trance. The expectation is that a thereby-liberated unconscious will eventually have constructive effects, if only after a period of painful chaos. Luis Buñuel, for instance, argues, “A film is like an involuntary imitation of a dream.... On the screen, as within the human being the nocturnal voyage into the unconscious begins” (quoted in Kyrou: 109-111). The key words in this are “involuntary” and “begins.” Unlike *Kundun*, where characters are depicted as voluntarily engaged in altered consciousness during methodical development, Buñuel expects to coerce his audiences into what is only the start of a random process. Thus, for instance, in Luis Buñuel’s *The Exterminating Angel* (1962), the characters are aristocrats trapped by trance, serving as models for viewers to be

caught in the film's disjointed, extreme repetitions. Buñuel seeks to break the spell of bourgeois life, replacing it temporarily with an even-more monotonous and unpleasant drama to serve as aversion therapy, so the audience will be unwilling to return to their old routines and so will venture into the unknown. Consistent with his decision to trick his viewers rather than make them informed participants, Buñuel told his son Juan Luis not to explain during the film's debut at Cannes his vision of bourgeois life as trancelike iteration. Instead, the son was to pretend that Luis Buñuel only added repetitions to keep the movie from being "too short" (Edwards 171). By rendering them confusing, however, his repetitions acquire hypnotic potential for the audience. Typical of cinematic state breaking, Buñuel's basic plot tells of unconscious impulses bringing a shockingly weird outcome. Thus, whatever he intended, instead of teaching trust in the unconscious, it shows subliminal affects as treacherous.

Films in this category can hardly enjoy mainstream popularity, yet can attain to cult status, as with *Rocky Horror Picture Show* (1975), an obvious example of a movie where extreme rapport between spectators and characters transforms the state of the former. Seemingly identifying with the characters, viewers come dressed in costumes, dance, and sing: "As the lights dim, the audience affirms its basic loyalties by chanting, 'Sex! Drugs! Rock 'n' roll! Rocky Horror Picture Show!' This litany gives way to a rhythmic cry of 'Lips! Lips! Lips!' . . ." (Kilgore 150). This ritual gradually evolved when the movie became a regular at midnight (dreamtime) showings. *Rocky Horror* overflows with stereotypes repeated, not just unthinkingly but preposterously, wrenching one from the foundations of the past. At the very beginning, disembodied lips sing a tribute to the clichés of science-fiction films, many parodied throughout the movie. Its most conspicuous ritual is the "Time Warp," a dance occurring more than once. Naturally, the audience participates each time. The lyrics proclaim, "You're into the time slip and nothing again can be the same." Yet they continue "Let's do the time warp again," as if there is something that can come "again," something that can "be the same"—the time warp itself, a disorienting transformation of traditional

images (particularly religious ones, e.g., Holy Communion) into hedonistic chaos. Even this could in some cases be a useful breaking of state; nevertheless, what it suggests is cautionary: releasing repressions leads first to polymorphous perversity, then to the main characters' collapse. The ending, though, perhaps implies an assumption common in the early 1970s, that a better, freer order may arise from it.

3 NOSTALGIA

Whereas category 2 constituted a very limited, ambivalent therapy, category 3 presents trance as belonging to the world of legend and fairy tale, a pleasant but outgrown relic of childhood, for which an adult may have at most nostalgia. John Boorman's *Excalibur* (1981), associates the Pendragon "Dragon" with Freud's id and Jung's collective unconscious, seeing it as a dangerous but necessary step in the development of identity. Boorman comments, "The dragon is the prehistoric creature, the reptile, in all of us, the id rising out of the depths of the swamp, with all the terror which that supposes. For Jung, in effect, the unconscious has to be confronted, since it represents the past of both the individual and the race. But traveling through the unconscious is a terrifying enterprise and may end with the destruction of the ego. The Middle Ages, according to Jung, was a period, which like the unconscious, we ought to study in order to gain a better understanding of ourselves" (Ciment 188). We are to look back and gain some historical insight, but not stay there amid its nostalgic images of the unconscious.

When an image has two contrasting parts, signifying the normal versus the Other, the latter often images the unconscious; thus, in civilization/nature, modern/medieval, mammalian/serpentine, actual/fantastic, the second term may connote the psychological depths. Boorman's "dragon" combines all of them. And the blade Excalibur probes all of them. According to Merlin, this "Sword of Power" was

“forged when the world was young; and bird, beast, and flower were one with man; and death was but a dream.” This is the state of the pre-logical unconscious and of the movie’s world. Excalibur thrust angrily through the earth (i.e., the “Dragon”) emerges miles away to pierce Merlin himself. To use the Dragon’s power, he becomes one with its (super)natural cycles—as the movie’s excessive repetitions of dreamlike images gradually daze the audience. But that dreamtime is depicted as passing: the movie evokes a period when an orderly civilization is replacing the superstitions of tribalism

In *Excalibur*, Merlin is a priest of the “Dragon”: according to Boorman, a collective unconscious tying human beings to one another and to nature. Merlin tells Arthur that the Dragon is all around them when they are in a wilderness with a large serpent and a thunderstorm. To confront Morgana with “the face of the Dragon,” Merlin takes her away from man-made Camelot into a cavern (the underworld being another stock image of the unconscious). No dragon’s face appears within the crystal walls, only a vision of love-making in a forest: a synecdoche of nature. Boorman makes this godlike spirit of nature a union of opposites or *coincidentia oppositorum*, to use Jung’s favorite phrase for the unconscious. In dialogue between Merlin and Morgana, the following is said of a cavern called “the coils of the Dragon”: “Here all things are possible, and all things meet their opposites....the future and the past desire and regret”—.

Images of nature are repetitive and mysterious, such as the opening with almost identically armored knights in the mist or Merlin’s iterated incantation in Old Irish: “anal nathrak, uthvas bethud, do che-ol di-enve.” As he recites this “charm of making” (invoking the breath of the serpent or dragon), Uther almost immediately falls into sleep or trance and dreams of “the Dragon” (the film’s term for a fertility magic extending throughout nature). “Held up by [his] lust,” Uther rides upon the fog-covered sea.

↑ Just as in dreams, the erotic and violent often intertwine. While Uther gallops on the waves to Ygrain, the real Duke rides across the

drawbridge toward battle. At Merlin's command "Change! Transform!" Uther becomes indistinguishable from the Duke. Closeups accentuate the rise and fall of the identical riders. In the soundtrack, rhythmical, dissonant chords underscore the sound of hooves. Uther brushes past the Duke's twin hounds, who growl menacingly, but do not attack. Overpowered with desire, Uther does not wait to take off all his armor, but seizes Ygrain, as soon as his loins are unclothed. The audience continues to see the men as identical of face and both at least partly in armor. Overpowered with battle fury, the real Duke charges his foes. Merlin's familiars—two, identical ravens—startle the Duke's stallion. Just when Uther sexually penetrates the wife, the fallen and impaled husband dies. His last groans synchronize with the heavy breathing of intercourse. And in trance Morgana foresees these key events in a vision. That Merlin as hypnotist begins all this with Uther's trance and that Morgana (the evil witch) is involved in trance, associates trance itself with the adulterous expression of sexual passion.

For the film's audience, the above example attains a hypnotic quality not merely from repetition but even more through pervasive eroticism—since the sensual almost automatically evokes libido if consciousness does not manage to repress it immediately. Uther and audience are to be held together in a sensuous mood, but, for Uther at least, the result is disastrous. He loses son, kingdom, and life. That son grows up to be educated by Merlin in another powerful scene. Amidst darkness, eerie sounds, centipedes and serpents, a lightning bolt narrowly misses the boy. Taking advantage of the lad's confusion, Merlin hypnotizes him. During that trance, the sorcerer instructs Arthur in the lore of the "Dragon," including the magical interconnection of king and country. This exaggerated version of rapport comes directly from Jessie Weston's *From Ritual to Romance*: "The condition of the King is sympathetically reflected on the land, the loss of virility in the one brings about a suspension of the reproductive processes of Nature in the other" (Weston 23). Arthur (and through him the audience) is being told to identify with the microcosm of

Nature within: the unconscious. Recognizing, though, if these unleashed psychological forces are not controlled by self knowledge, Merlin warns Arthur not to be like Uther who never learned “to look into men’s hearts, least of all his own.” Arthur and the audience, therefore, are being told to look within, but (in the film) this seems to be the gift of wizards, not of mere mortals. Consequently, humans are deserting a world of witchcraft for the movie’s version of Christianity, where moral rules are beginning to be substituted for penetrating the psychological depths. For a while, however, there is something transitional between the two: the Holy Grail. As Boorman knew, it began as an emblem of fertility magic (in one version even being a synonym for sexual intercourse), but became identified with Christ’s cup from the Last Supper. It long fascinated Boorman: “I was struck, at that period of my life [eighteen-years old], by the power of the Arthurian resonances, which I rediscovered in Eliot’s *The Waste Land* and numerous other works. It was as though, with almost everything I read, I’d find myself confronted with the Grail cycle” (Ciment 185). Caught between pagan and Christian morés , Arthur’s groin is seared by lightning to punish him for incest with his witch of a sister. In rapport with him, the land becomes barren; then a vision of the Holy Grail heals him, but he falls in battle, pierced as His father had pierced the Duke of Cornwall at the moment Arthur was conceived. Merlin and the Grail both are consigned to a land of dream that passes away.

4 DENUNCIATION OF HYPNOTISTS

Little need be said about this category; it is obvious and easy to recognize. The hypnotist may be evil as in *Hypnosis* (1999) or merely ridiculous as in *Stir of Echoes* (1999). Perhaps a slightly more thoughtful version is *Mesmer* (1994). It recognizes that, temporarily, the title character cured a case of psychosomatic blindness, caused by sexual trauma, but this positive note is overwhelmed by his unprofessional, adulterous passion for his patient and his other mistakes that ensure the return of her blindness. The movie explains

away the other therapeutic successes of the historical Mesmer as no more than an erotic fad and dwells on his failures.

5 EXPLOITIVE HYPNOSIS

One of the most obvious examples of malpractice is *The Exorcist* (1973). William Friedkin intercut a monstrous face into one scene and in others employed backmasked blasphemies. In *Sexploitation*, Wilson Bryan Key charged that the whole film was interlaced with intercuts, but Mark Kermode's frame-by-frame examination shows that Friedkin was truthful in saying that he only used one intercut (Kermode 45). Intercuts and backmasking, however, are but two of his hypnotic techniques.

As Milton Erickson's hypnotic inductions usually involved disorienting the patient, so *The Exorcist* is a mélange of disturbing material from medical, occult, and religious sources, including such unexplained images as dogs fighting near the statue of Pazuzu, or, in Father Karras's dream, a dog running and an amulet falling. In the prologue, for instance, as Father Merrin walks unsteadily through the streets, the hand-held camera photographing him also shakes, so that the audience's view paces his state. Likewise, the audience hears an odd buzzing that Merrin presumably hears as well, but is not necessarily an objective part of the world. This blurring of the distinction between objective and subjective may have undercut a 1980s' audience's tendency to reject the possession as impossible. Since possession itself is probably a form of trance, the movie conceivably could have effected some good subjects (which appears to be what happened).

Appearing at about the same time as the movie, T. K. Oesterreich's factual study *Possession, Demoniacal and Other* agreed with *The Exorcist* that, in civilized countries, possession was (at that time) quite rare, while exorcism was almost entirely limited to the Catholic

Church. Oesterreich devoted over three pages to modern Catholic exorcism, about a page to spiritualist, and a tiny paragraph to “right wing” Protestant (Oesterreich 199-202). Today, however, one of the most common features of Protestant televangelist programs is the story of some New Age cultist possessed by a demon and subsequently saved by Protestant Fundamentalist exorcism (or, as it is now more often called, “deliverance ministry”).¹

The majority of Oesterreich’s book is about the sources of pre-modern epidemics: “[A] very frequent cause of possession is the sight and company of possessed persons. This at once furnishes explanation of epidemics.... Exorcising priests were particularly exposed to this ‘infection,’ and scarcely one of them escaped it completely” (Oesterreich 92). Closely observing someone in trance tends to transmit the trance. The current epidemic resembles a snow-balling effect beginning with *The Exorcist*, book and film, with the latter sending more patients to psychiatric care than the former (Bozzuto 141).

6 WHAT MAY COME NEXT?

Given the increasing awareness of cinema as potentially healing, there is now a growing likelihood that audiences will expect and receive this—though some horror films still follow the exploitative path that *The Exorcist* charted. Perhaps the standard Hollywood formula—a struggle between good and evil, culminating in the victory of the former—was already therapeutic. *The Wizard of Oz*, for instance, has Dorothy’s traumatic experiences in the prologue elaborated and worked through during the dream sequence, so that she wakes with her problems (somewhat unconvincingly) solved. As long as hypnotherapy *per se* has the connotation of the New Age, however, there will be resistance to it. Psychological ideas, however, have a way of beginning in academic journals, spreading through self-help books, entering popular culture, and finally influencing even the most conservative milieus. Not with the Tibetan chanting of *Kundun*, but more probably

amid such clichés as “family values,” cinema may refine and develop its potential as a supplement to clinical therapy.

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UNDERSTANDING THE NOCEBO EFFECT

Dave Berman

The Scientist Magazine recently published an article called “Worried Sick” that looks at research into the neuroscience of the nocebo effect. The word “nocebo” comes from the Latin “I shall harm” and superficially appears to be the flip side of the coin to the more familiar placebo effect (from the Latin “I shall please”). Both refer to ways we are influenced by information or substances, one to our detriment and the other to our benefit.

I say they appear superficially related because recent research suggests these two phenomena have very different biochemical mechanisms. According to the article, nocebo first appeared in scientific literature in 1961. Since then it has only been studied a tiny fraction as much as placebo because it is controversial among bioethicists and ethics committees don’t easily approve research in this area.

Nonetheless, The Scientist quotes Ted Kaptchuk, director of Harvard’s Program in Placebo Studies at Beth Israel Deaconess

Medical Center in Boston: “Nocebo is at least as important as the placebo effect and may be more widespread...In places like primary care, people are swimming in placebo and nocebo effects.”

That means what doctors and nurses are telling people about their conditions, treatments and medications are having both positive and negative effects. I noted this in my earlier article “What The Thinker Thinks, The Prover Proves.”

The Scientist points out “fear and distress before an operation has been associated with slow postoperative recovery and delayed wound healing.” Now we’re getting to the beginning of how this relates to hypnosis, which of course has been shown to speed post-op recovery and wound healing, reduce the need for medications and even anesthesia during surgery, and in the most basic of ways help people relax and calm fears or distress. (Click the News and Research tab for more evidence.)

In addition to Kaptchuk, another important figure in this field is Fabrizio Benedetti, an Italian neurophysiologist. In 1997, Benedetti became the first to demonstrate the biochemistry of the nocebo effect, as well as showing how to block it. This is where it becomes most interesting because if it can be blocked one way, perhaps it can be blocked in other ways. And let’s not be surprised that again it is hypnosis that has that ability.

Despite the disproportionate amount of effort put into placebo research, since Benedetti's 1997 discovery there's been an uptick in the funding and time devoted to investigating the mechanisms behind nocebo, with impressive results. "Without a doubt, there's been a level of research and a sophistication of research that has made a quantum jump in the last decade or so," says [chair of family medicine and director of the Institute for the Medical Humanities at the University of Texas Medical Branch in Galveston, Howard] Brody.

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In 2007, for example, Benedetti discovered that the hypothalamic-pituitary-adrenal axis in the brain, an important part of the body's "stress system," is activated during a nocebo response, as detected by an increase in the secretion of the hormones ACTH, from the pituitary gland, and cortisol, from the adrenal gland, both markers of anxiety.⁸

Then, in 2008, Kaptchuk and colleagues at Harvard performed the first brain-imaging study of the nocebo effect. After conditioning healthy volunteers to expect pain on their right forearm, they watched as the hippocampus lit up when people experienced pain from a sham acupuncture device.

Through Benedetti's and Kaptchuk's work, it is now clear that a person's expectation of pain can induce anticipatory anxiety, triggering the activation of cholecystokinin, the hormone that Benedetti blocked with proglumide. Cholecystokinin-mediated pathways in turn facilitate pain transmission, which occurs in specific areas of the brain. The finding does not coincide with what is known [sic] about the biochemistry of the placebo effect—which seems to be at least partly regulated by opioid release—suggesting the two phenomena have distinct mechanisms.

8: F. Benedetti et al., "The biochemical and neuroendocrine bases of the hyperalgesic nocebo effect," J Neurosci, 26:12014-22, 2006.

This expectation of pain plays a big role in childbirth. I recently completed Teresa Van-Zeller's training "Birthing As Nature Intended," and this fall will begin offering birthing education classes. The point of the program is teaching pregnant women how to relax and use self-hypnosis for drug-free, pain-free deliveries of their babies.

In other words, natural childbirth!

The biggest reason this isn't more common is the prevailing childbirth education and indoctrination women currently receive. They

are told to expect lots of pain. No wonder their experiences often match such predictions.

The tragedy of this lack of investigation, researchers assert, is that controlled trials about the nocebo effect are needed to further understand and prevent nocebo's insidious effects on medicine and research. "In clinical drug trials, the placebo effect—and now we know the nocebo effect—can be really, really large," says Manfred Schedlowski, a clinical researcher at the University Hospital Essen in Germany. "This hinders the development of new drugs."

Beyond acknowledging the scope of the nocebo effect, this quote is telling about how doctors are thinking about “nocebo’s insidious effects,” – in terms of drug development. Consider the possibility that the important ethical debates and research into nocebo’s mechanisms may ultimately have less practical value than thinking in terms of mitigation via new communication strategies, including techniques explored in the book “Hope Is Realistic,” by Michael Ellner and Kelley T. Woods, which I reviewed here last year.

“Most doctors don’t know what nocebo means,” agrees Y. M. Barilan, a practicing physician and associate professor of medical education at Tel Aviv University in Israel. That’s not to say that they don’t recognize the phenomenon. “They all know that the way you talk to a patient has enormous influence on side effects, mood, and state of mind,” Barilan notes—but without guidelines on how to deal with the problem or even to recognize it, the nocebo effect remains a specter of illness haunting our health-care system.

As medical hypnotists, all we have is the way we talk to our clients. We don’t get to prescribe drugs or run brain scans on sophisticated equipment. As research on nocebo becomes more widely reported, I hope doctors will allow a place for us in that discussion. I am particularly interested in exploring the link between nocebo and somatoform disorders, which are being reclassified as “somatic

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symptoms and related disorders” in the controversial new DSM-5.
More on this in a future article...

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HYPNOTHERAPY HELPS YOU FIND WHAT YOU LOOK FOR WITHIN

Kemila Zsange

Hypnotherapy Helps You Find What You Look for Within

Our daily life is like surface of a lake, a river, a sea (depending on your container). There are always activities, good or bad. Things happen, expected or unexpected. We often have challenges in our life. Then we spend a lot of time thinking about it, analyzing it, and trying to come up with solutions. We do things to “make it work”; meet people; strive for success; try things out to see which one works; draw conclusions based on our observations and social conditionings; call it chaos when we can’t figure out how...

Of course, some of the effort can be helpful temporarily, but often we get to a point where we realize that we are just spinning our wheels.

Kemila Zsange

This observation can be a wonderful opportunity to take some time to put the thinking aside, go to a deeper place within and simply **allow the answers to emerge.**

Einstein said, “We can’t solve a problem at the same level that created it.”

There might be a chance that all these surface happenings, activities, experiences that we call life are only the effect end of life stories. They are the dramas we put on, the shows of life. They don’t define truth, or cause, or who we really are. These life situations or activities are in our conscious awareness, like the waves of the ocean – there’s constant chatter happening. And unfortunately, many of us are completely identified with this limited aspect of ourselves.

We often lose sight of the fact that we can go within to a more spacious zone in our deeper mind where we can find true peace and safety. It’s not that we’re looking for an escape. Rather we want to perfect and use the skill of traveling inward to make contact with our resources, intuition, and intelligence.

We are seeking to discover new and better ways to respond to all the demands in our lives and solve challenges skillfully and in the highest, most effective manner possible.

By traveling to the depths of the ocean within yourself, you can experience a greater sense of relaxation, bounty, resourcefulness and beauty inside.

Who we really are is beyond all of these dramas, stories, shows. We are the whole river not just the surface. Deep down in the river it is much calmer, much more still. The ripples of surface don’t affect it at its depth.

Like many others, I’ve lived a life with a lot of searchings – The meaning of love, the wonders of what seem to work what don’t, the

puzzle of my own existance. I read. I travel. I converse. I long for the answers and finally I was pointed to go deep down within myself.

The answer is not out of this physical rippling surface of life. It is beyond. All the “haves” were born out of “have-nots”. “There was something formless and perfect, before the universe was born.”

How do we reach the formless and feel it and know it? Know that we are created but also we are the creators ourselves?

That's exactly what we are doing in Hypnotherapy, to connect to and maintain connection to your intuitive, creative mind through the power of hypnosis and self-hypnosis – One of the most valuable tools.

Hypnosis and self-hypnosis are ways through which you're able to see beyond this limited identification with your smallness. People's wounds can be healed, not by taking drugs to cover the symptoms, but to know better of the cause.

KEMILA ZSANGE

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CARL JUNG ON MARRIAGE

A PSYCHOLOGICAL PERSPECTIVE ON INTIMATE RELATIONSHIPS

Brian David Phillips

1.0 INTRODUCTION

The dynamics of the marriage relationship have concerned men and women since well before there were philosophers and psychologists to sit down and write their views on the subject — since well before there was writing at all. In this paper, we will introduce the basic points and positions of psychologist Carl Jung on the topic of marriage. We will introduce the major themes and issues and discuss the major works by Jung dealing most extensively with marriage.

Although much of his work deals with marriage, it is interesting that Jung never wrote a major work which focused exclusively on the marriage problem, although he did devote a great deal to discussing the issue in works concentrating on other related issues — such as scattered references throughout his collected works which deal with the male-female relationship and an article,

“Marriage as a Psychological Relationship.” Jung seems to have been most interested in marriage as an interpersonal/self-actualizing relationship or in its “*psychological*” potentials.

2.0 JUNG

For Jung, the problem of marriage is not simply a matter of tracing historical developments and literature. It is not an archaeology of the dynamics of power in relationship as it would be for others, like Michel Foucault. Rather, for Jung, the marriage problem is one of psychological relationships. We must consider that Jung was writing in the midst of a transformation of culture and society from one episteme to another — for example, this is particularly evident in his *“Woman in Europe”*.

In discussing Jung, we must first introduce some of the issues he encountered in his exploration of marriage and the relationship between men and women. Jung’s position on marriage and its dynamics difficult to trace because pieces of the puzzle are scattered throughout his body of work. There are incidental references in almost all of the volumes of the collected works. While Jung wrote very little explicitly on marriage (*“Marriage as a Psychological Relationship”* being the one exception), we can find incidental accounts of its dynamics in many of his works. One must transform oneself into another kind of archaeologist and burrow through the pages of Jung’s texts in order to uncover a coherent story of his ideas in relationship to marriage and the marital relationship. For someone who did not write much about marriage, Jung has written a great deal.*

*It is interesting to note that for someone who wrote a great deal on marriage, Jung did not write that much on his own marriage. In the main text of his autobiography, the word “marriage” is only used in reference to the mystic marriage of the Lamb (MDR 325) and his wife’s name, Emma Rauschenbach Jung, is only found in an editor’s footnote concerning the Holy Grail (241). The volume does, however,

3.0 GENERAL ISSUES

Before exploring his texts which deal with marriage in some detail, we will need to clarify Jung's position upon several points. These are the *love problem*, the *sexual question*, the *psychological union of opposites*, the *psychological relationship of opposites*, *powerlessness and/as power*, and the idea of *containment within the marriage relationship*.

3.1 THE LOVE PROBLEM

For Jung, a large part of what may be referred to as the love problem rests not in the individual's lack of opportunity to find love, but rather in his inability to love:

It is hard to believe that this teeming world is too poor to provide an object for human love — it offers boundless opportunities to everyone. It is rather the inability to love which robs a person of these opportunities. The world is empty only to him who does not know how to direct his libido towards things and other people, and to render them alive and beautiful. What compels us to create a substitute from within ourselves is not an external lack, but our own inability to include anything outside ourselves in our love. Certainly the difficulties and adversities of the struggle for existence may oppress us, yet even the worst conditions need not hinder love; on the contrary, they often spur us on to greater efforts. (CW5 173)

contain a few letters from Jung to Emma from his American and African trips although these are not particularly enlightening in regard to their relationship (398-404).

The love problem, when not properly addressed, brings severe consequences to any relationship. This is particularly true of a marriage where love has been neglected, having adverse effects upon the children. Jung says this more as a symptom of society's present-day ideals and conventions:

Unfortunately, it is almost a collective ideal for men and women to be as unconscious as possible in the ticklish affairs of love. But behind the mask of respectability and faithfulness the full fury of neglected love falls upon the children. You cannot blame the ordinary individual, as you cannot expect people to know the attitude they ought to adopt and how they are to solve their problems within the framework of present-day ideals and conventions. Mostly they know only the negative measures of negligence, procrastination, suppression, and repression. (Jung, CW17 125)

These are problems with the nature of love which seem to be within the framework of an episteme which doesn't have a mechanism to work out the challenges it has created for itself. For Jung the dynamics of love are rather encompassing:

In spite of all indignant protestations to the contrary, the fact remains that love (using the word in the wider sense which belongs to it by right and embraces than sexuality), its problems and its conflicts, is of fundamental importance in human life and, as careful inquiry consistently shows, is of far greater significance than the individual suspects. (Jung, CW7 18)

However, when Jung writes that the love problem is "part of mankind's heavy toll of suffering, and nobody should be ashamed of having to pay his tribute" (CW17 125), he is writing in universalities which may not apply to all systems and/or epistemes (for instance, the Greeks within their earlier marriage relationship system). That is,

Jung, like Freud, is not self-critical enough to realize he is living within only one episteme.

3.2 THE SEXUAL QUESTION

In language sounding much like that later to be used by the likes of Foucault, Jung observes the changes in relation to sexuality within his own time. He remarks upon the advent of a “*sexual question*” which is reaction against dominant Christian morality systems:

It is difficult to gauge the spirit of one’s own time; but, if we observe the trend of art, of style, and of public taste, and see what people read and write, what sort of societies they found, what “*questions*” are the order of the day, what the Philistines fight against, we shall find that in the long catalogue of our present social questions by no means the last is the so-called “*sexual question*. ” This is discussed by men and women who challenge the existing morality and who seek to throw off the burden of moral guilt which past centuries have heaped upon Eros. One cannot simply deny the existence of these endeavors nor condemn them as indefensible; they exist, and probably have adequate grounds for their existence. It is more interesting and more useful to examine carefully the underlying causes of these contemporary movements than to join in the lamentations of the professional mourners of morality who prophesy the moral downfall of humanity. (Jung, CW7 258)

It is just such an archaeology of sexuality which Foucault attempted later, albeit from a different perspective, in his discussion of power in its relationship to sexuality in The History of Sexuality. Jung goes further to define what his understanding of the “*sexual question*” is:

While we are all agreed that murder, stealing, and ruthlessness of any kind are obviously inadmissible, there is nevertheless what we call a "*sexual question*." We hear nothing of a murder question or a rage question; social reform is never invoked against those who wreak their bad tempers on their fellow men. Yet these things are all examples of instinctual behavior, and the necessity for their suppression seems to us self-evident. Only in regard to sex do we feel the need of a question mark. This points to a doubt — the doubt whether our existing moral concepts and the legal institutions founded on them are really adequate and suited to their purpose. No intelligent person will deny that in this field opinion is sharply divided. Indeed, there would be no problem at all if public opinion were united about it. It is obviously a reaction against a too rigorous morality. It is not simply an outbreak of primitive instinctuality; such outbreaks, as we know, have never yet bothered themselves with moral laws and moral problems. There are, rather, serious misgivings as to whether our existing moral views have dealt fairly with the nature of sex. From this doubt there naturally arises a legitimate interest in any attempt to understand the nature of sex more truly and deeply. (CW8 56)

It is interesting that if we take Jung's characterization of the sexual question with his comparison of it to the phenomena of murder, theft, and other crimes and their punishment and contrast these with Foucault's studies on Madness and Civilization, The Birth of the Clinic, Discipline and Punish, and The History of Sexuality, we see that they *are* related to one another. Jung's very discourse becomes part of the transformations within the episteme in which the medico-politico functions of society are appropriating sexuality. With our understanding of Foucault's work in mind, we may examine Jung's characterization of the problems inherent in society's regard toward sexuality:

Nowadays we have no real sexual morality, only a legalistic attitude to sexuality; just as the Middle Ages had no real morality of money-making but only prejudices and a legalistic point of view. We are not yet far enough advanced to distinguish between moral and immoral behavior in the realm of free sexual activity. This is clearly expressed in the customary treatment, or rather ill-treatment, of unmarried mothers. All the repulsive hypocrisy, the high tide of prostitution and of venereal diseases, we owe to the barbarous, wholesale legal condemnation of certain kinds of sexual behavior, and to our inability to develop a finer moral sense for the enormous psychological differences that exist in the domain of free sexual activity. (CW4 288)

In his very position of authority, Jung is appropriating for psychology a position which is becoming more prevalent in society. He is helping to effect a change in the position of power or authority over sexuality. The outcome of this transition is difficult to see as we are still within its occurrence. In this deconstruction of the prevalent morality of his day, Jung does not completely dismantle the apparatus. Rather, he appropriates its controls for his own transformational system which still maintains links to the past. Jung would have criticized those who would abandon all of the past's morality. He does write, "It is a favorite neurotic misunderstanding that the right attitude to the world is found by indulgence in sex" (CW4 196). His system still maintains a moral safety net of sorts.

The sex question was, for Jung, entangled with the conflict of instinctuality and morality. This conflict between infantile instinctuality and ethics can never be avoided. It is, according to Jung, the *sine qua non* of psychic energy (CW8 56). The intensity of the problem is increased in the nature of man's need to give instincts and the creative power of sexuality their rightful places in his life without allowing them to go too far:

The conflict between ethics and sex today is not just a collision between instinctuality and morality, but a struggle to give an instinct its rightful place in our lives, and to recognize in this instinct a power which seeks expression and evidently may not be trifled with, and therefore cannot be made to fit in with our well-meaning moral laws. Sexuality is not mere instinctuality; it is an indisputably creative power that is not only the basic cause of our individual lives, but a very serious factor in our psychic life as well. Today we know only too well the grave consequences that sexual disturbances can bring in their train. (Jung, CW8 57)

With the strength of the power of sexuality in mind, it becomes quite obvious that anyone “who overlooks the instincts will be ambuscaded by them” (Jung, CW9.1 350).

Interestingly, Jung extols a virtue found in sexual relations which is quite similar to what we had seen in Plutarch’s advice to married couples:

Normal sex life, as a shared experience with apparently similar aims, further strengthens the feeling of unity and identity. This state is described as one of complete harmony, and is extolled as a great happiness (“*one heart and one soul*”) — not without good reasons, since the return to that original condition of unconscious oneness is like a return to childhood. Hence the childish gestures of all lovers. Even more is it a return to the mother’s womb, into the teeming depths of an as yet unconscious creativity. It is, in truth, a genuine and incontestable experience of the Divine, whose transcendent force obliterates and consumes everything individual; a real communion with life and the impersonal power of fate. (Jung, CW17 192)

This same act of sexual relations with the purpose of strengthening the relationship is similar in the epistemes of antiquity and of modern society, however the psychological dynamics and explanations are dissimilar.

3.3 THE PSYCHOLOGICAL UNION OF OPPOSITES

An issue which is found throughout the whole of Jung's work and closely related to the marital relationship is that of the psychological union of opposites. While primarily discussed in his works on alchemy and its relationship to psychology, this union of opposites has direct manifestation in the marriage of man to woman:

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. (Jung, CW12 152)

The meeting of two personalities becomes like the mixing of two chemical substances: "if there is any combination at all, both are transformed" (Jung, CW16 71).

According to Jung, it is the young person of marriageable age who tends to have special difficulties in building psychological relationships because he is still imperfectly informed or practices in understanding motives, his own and those of others:

The young person of marriageable age does, of course, possess an ego-consciousness (girls more than men, as a rule), but since he has only recently emerged from the

mists of original consciousness, he is certain to have wide areas which still lie in the shadow and which preclude to that extent the formation of psychological relationship. This means, in practice, that the young man (or woman) can have only an incomplete understanding of himself and others, and is therefore imperfectly informed as to his, and their, motives. As a rule the motives he acts from are largely unconscious. Subjectively, of course, he thinks himself very conscious and knowing, for we constantly overestimate the existing content of consciousness, and it is a great and surprising discovery when we find that what he had supposed to be the final peak is nothing but the first step in a very long climb. (CW17 190)

Although woman is man's opposite, psychologically speaking, man is still in need of her. If she is not physically present, she is psychically present. He will engender her within himself. This phenomenon has both positive and negative effects, as well as serious and slight repercussions. It can, however, also create some serious psychical conflicts:

Generally the proximity as well as the absence of women has a specifically constellating effect on the unconscious of a man. When a woman is absent or unattainable the unconscious produces in him a certain femininity which expresses itself in a variety of ways and gives rise to numerous conflicts. The more one-sided his conscious, masculine, spiritual attitude the more inferior, banal, vulgar, and biological will be the compensating femininity of the unconscious. He will, perhaps, not be conscious at all of its dark manifestations, because they have been so overlaid with saccharine sentimentality that he not only believes the humbug himself but enjoys putting it over on other people. An avowedly biological or coarse-minded

attitude to women produces an excessively lofty valuation of femininity in the unconscious, where it is pleased to take the form of Sophia or of the Virgin. (Jung, CW14 178)

This sad phenomenon is related to the fact that a man cannot really understand that which is his opposite. He can only guess and approximate woman's true nature, oftentimes confusing it with his own shadow:

What can a man say about woman, his own opposite? I mean of course something sensible, that is outside the sexual program, free of resentment, illusion, and theory. Where is the man to be found capable of such superiority? Woman always stands just where the man's shadow falls, so that he is only too liable to confuse the two. Then, when he tries to repair this misunderstanding, he overvalues her and believes her the most desirable thing in the world. (Jung, CW11 159)

Just as the man can never understand the woman, the husband can never understand the wife. As Jung writes, "The elementary fact that a person always thinks another's psychology is identical with his own effectively prevents a correct understanding of feminine psychology" (Jung, CW11 161).

3.4 THE PSYCHOLOGICAL RELATIONSHIP OF OPPOSITES

For Jung, the discussion of the sexual problem and this psychological union of opposites is a prelude to and part of a far deeper question which is the psychological *relationship* between the sexes. This is an issue which has direct bearing on our present study of the marriage relationship. Jung devoted a great deal into sorting

out the relationship issue. In comparison with it, he felt the sexual question

pales into insignificance, and with it we enter the real domain of woman. Woman's psychology is founded on the principle of Eros, the great binder and loosener, whereas from ancient times the ruling principle ascribed to man is Logos. (CW10 123)

Although man's outer attitude is one of reflection and the woman's is feeling, their inner beings can be quite different. Within the man there resides Eros, and within the woman, Logos:

Whereas logic and objectivity are usually the predominant features of a man's outer attitude, or are at least regarded as ideals, in the case of a woman it is feeling. But in the soul it is the other way round: inwardly it is the man who feels, and the woman who reflects. Hence a man's greater liability to total despair, while a woman can always find comfort and hope; accordingly a man is more likely to put an end to himself than a woman. However much a victim of social circumstances a woman may be, as a prostitute for instance, a man is no less a victim of impulses from the unconscious, taking the form of alcoholism and other vices. (Jung, CW6 469)

Thus we see that within each, the man and the woman, there resides that which is its opposite. This is very possibly a man's or a woman's greatest weakness, while conversely being a possible source of strength.

The differences in male and female nature manifest themselves in relationship to the emotion of love and styles of loving. Women are becoming increasingly more aware that "love alone can give them full stature, just as men are beginning to divine that only

the spirit can give life its highest meaning. Both seek a psychic relationship, because love needs the spirit, and the spirit love, for its completion” (Jung, CW10 130). A woman’s style of loving is not sentimental while a man’s is. A woman’s love is a will that is at times so terrifyingly *unsentimental* that it can force her to self-sacrifice. According to Jung, any man who is loved in this fashion cannot escape his inferior side — he may only respond to the brutal reality of her love with his own reality (Jung, CW10 127). There is the danger that a woman who does not assert a personality of her own but is content in remaining a convenient container for the projections of woman from the man, positive and/or negative, she will have no individuality of her own. Jung observed that as long as a woman

is content to be a *femme a homme*, she has no feminine individuality. She is empty and merely glitters — a welcome vessel for masculine projections. Woman as a personality, however, is a very different thing: here illusion no longer works. So that when the question of personality arises, which is as a rule the painful fact of the second half of life, the childish form of the self disappears too. (CW9.1 199)

It becomes important for the man and the woman, husband and wife, to not only assert their own personalities, but to live out their lives following their own natures. It is possible for a man to live within the feminine part of himself and for the woman to live with the masculine part of herself, but this is an inferior level of personality expression. This is also reflected in a man and a woman’s loving:

It is a woman’s outstanding characteristic that she can do anything for the love of a man. But those women who can achieve something important for the love of a *thing* are most exceptional, because this does not really agree with their nature. Love for a thing is a man’s prerogative. But since masculine and feminine

elements are united in our human nature, a man can live in the feminine part of himself, 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. (Jung, CW10 118)

From this we *might* conclude that the husband should live as a man and the wife should live as a woman. We will see later that this may be still too simplistic an assessment of Jung's thought.

When two people of the opposite sex form a bond or personal relationship, as in marriage, there occurs an inter-personal communication at the conscious and unconscious levels. The anima of the man not only has a relationship with him, it is at the same time projecting and receiving projections with the woman and with her animus. Similar dynamics are created with the woman's animus and the man. Jung described this relationship as part of his discussion of the transference phenomenon (a process of projection). Jung called this pattern the "*Marriage Quaternity*" and developed a model of it based upon the medieval alchemist's relationship to his *soror mystica* (CW16, 221). In FIGURE ONE, we see Jung's original model. Here the direction of the arrows represent the pull from masculine to feminine and *vice versa*, and from the unconscious of one person to the conscious of the other (denoting a positive transference relationship). As Jung described it, the pattern of the relationship is simple enough, but there are complications within the following relationships which in certain cases may merge, leading to further confusion:

(a)	An uncomplicated personal relationship.
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(b)	A relationship of the man to his <i>anima</i> and the woman to her <i>animus</i> .
(c)	A relationship of <i>anima</i> to <i>animus</i> and <u>vice versa</u> .
(d)	A relationship of the woman's <i>animus</i> to the man (happening when the woman is identical with her <i>animus</i>), and of the man's <i>anima</i> to the woman (happening when the man is identical with his <i>anima</i>).

In his treatment of Jung's work, Anthony Stevens adapts the model of the *Marriage Quaternity* to reflect the transference phenomenon as Jung was describing it ([On Jung](#) 241-3). This model is included as FIGURE TWO. Following the example Stevens has provided us with, we might further modify the model to reflect the interpersonal relationship between husband and wife. The model for the *Marriage Quaternity* now represents the marriage relationship as shown in FIGURE THREE. The dynamics of the pattern remain the same as those represented by Jung, but we might see a little more clearly how Jung might have depicted the psychological relationships within a marriage. More explicitly the relationships in the pattern are as follows:

(a)	An uncomplicated marriage relationship.
(b)	A relationship of the husband to his <i>anima</i> and the wife to her <i>animus</i> .
(c)	A relationship of <i>anima</i> to <i>animus</i> and <u>vice versa</u> .
(d)	A relationship of the wife's <i>animus</i> to the husband (happening when the wife is identical with her <i>animus</i>), and of the husband's <i>anima</i> to the wife (happening when the husband is identical with his <i>anima</i>).

While a simple modification, this model does show some promise for use in this sort of study.

This distinction between what the conscious and unconscious sides of man and woman are and how they relate to one another becomes important to our understanding of what variables enter the relationship between husband and wife. For the “conscious side of woman corresponds to the emotional side of man, not to his ‘mind.’ Mind makes up the ‘soul,’ or better, the ‘animus’ of woman, and just as the anima of a man consists of inferior relatedness, full of affect, so the animus of woman consists of inferior judgments, or better, opinions” (Jung, CW13 41). These differences in psycho-emotional makeup pose dangers to the man and to the woman. Jung writes, “For a woman, the typical danger emanating from the unconscious comes from above, from the ‘spiritual’ sphere personified by the animus, whereas for a man it comes from the chthonic realm of the ‘world and woman,’ i.e., the anima projected on to the world” (CW9.1 317).

Due to the nature of her animus within, it is possible for the woman to fall prey to unconscious assumptions and opinions that can grow into a “*demonic passion*” that can disgust men, exasperating them, and does further harm to the woman by smothering her femininity, eventually developing into psychological disunion, neurosis (Jung, CW10 119). The opinionated and argumentative nature of the animus can be seen in the unresolvable dispute. These are often found in marriages where the partners tend to be unable or unwilling to yield or listen to the other side. Jung writes, “As the animus is partial to argument, he can best be seen at work in disputes where both parties know they are right. Men can argue in a very womanish way, too, when they are anima-possessed and have thus been transformed into the animus of their own anima” (CW9.2 15). One problem which would occur in any marriage where one spouse is animus-possessed is that the other spouse will soon follow suit, falling into the spell of the animus:

No man can converse with an animus for five minutes without becoming the victim of his own anima. Anyone who still had enough sense of humor to listen

objectively to the ensuing dialogue would be staggered by the vast number of commonplaces, misapplied truisms, cliches from newspapers and novels, shop-soiled platitudes of every description interspersed with vulgar abuse and brain-splitting lack of logic. It is a dialogue which, irrespective of its participants, is repeated millions and millions of times in all the languages of the world and always remains essentially the same. (Jung, CW9.2 15)

This is a phenomenon that I dare say we have all witnessed and most likely have been a party to incidents of this type. We certainly observed glimpses of this in Foucault's report of the Greek wives who berated their husbands for their outside amorous adventures (HS2 148).

While the animus and anima inherently represent dangers to a man or woman's psychological well-being and to their relationship's tranquillity, they may also represent positive factors as well. For example, the case of love at first sight[†] is an instance of aggressive animus and anima relationships. Jung clarifies his position, "when animus and anima meet, the animus draws his sword of power and the anima ejects her poison of illusion and seduction. The outcome need not always be negative, since the two are equally likely to fall in love" (CW9.2 15).

In intersexual relationships, the one party is projecting his inner image of the opposite sex, the archetype, upon the other. This projection and transference is especially true and important in those relationships which have significance for the man (or woman):

[†]Jung's own relationship with his wife seems to have been just such a case of "love at first sight." He first saw her standing on the stairs in a hotel in Zurich — when she was fourteen and he was twenty-one — he turned to his companion and said, "That girl will be my wife." Although she turned his first proposal down, she did later marry him (Wilson, C.G. Jung 41).

Every mother and every beloved is forced to become the carrier and embodiment of this omnipresent and ageless image [of Woman], which corresponds to the deepest reality in a man. It belongs to him, this perilous image of Woman; she stands for the loyalty which in the interests of life he must sometimes forgo; she is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment; she is the solace for all the bitterness of life. And, at the same time, she is the great illusionist, the seductress, who draws him into life with her Maya-and not only into life's reasonable and useful aspects, but into its frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair, counterbalance one another. Because she is his greatest danger she demands from a man his greatest, and if he has it in him she will receive it. (Jung, CW9.2 13)

The wife becomes a carrier of the husband's ideal of Woman. If the relationship is not careful in this projection and transference, we have already seen that she may lose her own individuality.

There is another dynamic relationship which affects the husband's and the wife's relations. That is the effect of the persona, the ideal role of the man. The persona reacts to the anima and is reacted to by the anima. There is a inward compensation of weakness for the outward manifestation of strength in the persona:

The persona, the ideal picture of a man as he should be, is inwardly compensated by feminine weakness, and as the individual outwardly plays the strong man, so he becomes inwardly a woman, i.e., the anima, for it is the anima that reacts to the persona. But because the inner world is dark and invisible to the extraverted consciousness, and because a man is all the less capable

of conceiving his weaknesses the more he is identified with the persona, the persona's counterpart, the anima, remains completely in the dark and is at once projected, so that our hero comes under the heel of his wife's slipper. If this results in a considerable increase of her power, she will acquit herself none too well. She becomes inferior, thus providing her husband with the welcome proof that it is not he, the hero, who is inferior in private, but his wife. In return the wife can cherish the illusion, so attractive to many, that at least she has married a hero, unperturbed by her own uselessness. This little game of illusion is often taken to be the whole meaning of life. (Jung, CW7 194-95)

As we recall from histories and works such as Foucault's The History of Sexuality, marriage in antiquity was one of social-politico roles. The man and the woman played out specific power roles wherein he had the status and power while she was under his authority. This seems to be at least partially related to Jung's confrontation of the persona and the anima.

For the ancients the archetypes of the unconscious were experienced as manifestations of gods and goddesses. For modern man this is not so. The wife is not considered to be incarnating the goddess Hera. The actress in the blue movie playing at the *Triple-X Theatre* down the street is not a manifestation of Aphrodite. However, the dynamics are still there. This is especially evident when we look at such phenomenon as the indiscretions of the heart:

Archetypes are complexes of experience that come upon us like fate, and their effects are felt in our most personal life. The anima no longer crosses our path as a goddess, but, it may be, as an intimately personal misadventure, or perhaps as our best venture. When, for instance, a highly esteemed professor in his seventies abandons his family and runs off with a young

red-headed actress, we know that the gods have claimed another victim. (Jung, CW9.1 30)

This propensity towards “*making a fool of oneself*” is very much a part of the fear some men, particularly intellectuals, have for falling in love. They do not wish to become influenced by the anima so they try to avoid situations wherein they might meet women to whom they might grow attached. This strategy, however, does not work for as they increasingly try to avoid the real woman they build up an even stronger weakness in their own personality as the anima within becomes stronger. Thus, they may become even more susceptible to the very condition they are trying to avoid:

If you take a typical intellectual who is terribly afraid of falling in love, you will think this fear very foolish. But he is most probably right, because he will very likely make foolish nonsense when he falls in love. He will be caught most certainly, because his feeling only reacts to an archaic or to a dangerous type of woman. This is why many intellectuals are inclined to marry beneath them. They are caught by the landlady perhaps, or by the cook, because they are unaware of their archaic feeling through which they get caught. But they are right to be afraid, because their undoing will be in their feeling. Nobody can attack them in their intellect. There they are strong and can stand alone, but in their feelings they can be influenced, they can be caught, they can be cheated, and they know it. Therefore never force a man into his feeling when he is an intellectual. He controls it with an iron hand because it is very dangerous. (Jung, CW18 20)

Part of this intellectual fear of women is brought about by their not understanding feminine erotic nature. This is related to the fact that they don’t understand their own anima and tend to do more projecting of it onto the woman. Unfortunately, they are not very likely to

understand more and are therefore always in danger of projecting more than is there. After all most of what “men say about feminine eroticism, and particularly about the emotional life of women, is derived from their own anima projections and distorted accordingly” (Jung, CW17 198).

3.5 POWERLESSNESS AND/AS POWER

A phenomenon which was of special interest to Jung and which has characterized marriages in most epistemes (Western and Oriental) is that of the powerlessness of the woman, or in our study, the wife. While the woman has traditionally been the one under authority and without power, it is this same powerlessness which seems to be a source of power for her. The woman, through her helplessness, becomes attractive to the man and therefore holds a certain sway over him. There are dangers in this, as we have seen before, she may lose her self and become just a means for him to play the superior role, attractive to him, but not so beneficial for her:

All that feminine indefiniteness is the longed-for counterpart of male decisiveness and single-mindedness, which can be satisfactorily achieved only if a man can get rid of everything doubtful, ambiguous, vague, and muddled by projecting it upon some charming example of feminine innocence. Because of the woman’s characteristic passivity, and the feelings of inferiority which make her continually play the injured innocent, the man finds himself cast in an attractive role: he has the privilege of putting up with the familiar feminine foibles with real superiority, and yet with forbearance, like a true knight. (Jung, CW9.1 90)

This ability of the woman to become an empty container which may be filled with the man’s projections, can be a very useful tool for her. Used in many relationships, it becomes a source of power for her.

Her very appearance of powerlessness acts as a lure for the man, who believing he has the power loses it to the woman:

Emptiness is a great feminine secret. It is something absolutely alien to man; the chasm, the unplumbed depths, the *yin*. The pitifulness of this vacuous nonentity goes to his heart (I speak here as a man), and one is tempted to say that this constitutes the whole “*mystery*” of woman. Such a female is fate itself. A man may say what he likes about it; be for it or against it, or both at once; in the end he falls, absurdly happy, into this pit, or, if he doesn’t, he has missed and bungled his only chance of making a man of himself. In the first case one cannot disprove his foolish good luck to him, and in the second one cannot make his misfortune seem plausible. (Jung, CW9.1 98)

This special attractiveness of the helpless girl, the damsel in distress, is universal. It has held special fascination for man since time immemorial:

The girl’s notorious helplessness is a special attraction. She is so much an appendage of her mother that she can only flutter confusedly when a man approaches. She just doesn’t know a thing. She is so inexperienced, so terribly in need of help, that even the gentlest swain becomes a daring abductor who brutally robs a loving mother of her daughter. Such a marvelous opportunity to pass himself off as a gay Lothario does not occur every day and therefore acts as a strong incentive. This was how Pluto abducted Persephone from the inconsolable Demeter. But, by a decree of the gods, he had to surrender his wife every year to his mother-in-law for the summer season. (Jung, CW9.1 90)

Woman knows this attraction and many women take advantage of it. Even within the older couple which has been married for decades, the wife may very well use her wiles to let the man “think he’s so strong and powerful” in order to get her way.

This program of powerlessness on the part of the woman has been changing. More and more, society is forcing masculine traits upon the woman — she must take them on for her own survival in the modern world. This new reality of human relationships as they are affected by the outside world leads into

the world of the psyche, into that intermediate realm between sense and spirit, which contains something of both and yet forfeits nothing of its own unique character. Into this territory a man must venture if he wishes to meet woman half way. Circumstances have forced her to acquire a number of masculine traits, so that she shall not remain caught in an antiquated, purely instinctual femininity, lost and alone in the world of men. So, too, man will be forced to develop his feminine side, to open his eyes to the psyche and to Eros. It is a task he cannot avoid, unless he prefers to go trailing after woman in a hopelessly boyish fashion, worshipping from afar but always in danger of being stowed away in her pocket. (Jung, CW10 125)

Jung makes the point that the masculinity of the woman and the femininity of the man are inferior. He finds it regrettable that the full value of human personalities must be contaminated by these inferior qualities. However, the shadow belongs to the “wholeness of the personality: the strong man must somewhere be weak, somewhere the clever man must be stupid, otherwise he is too good to be true and falls back on pose and bluff. Is it not an old truth that woman loves the weaknesses of the strong man more than his strength, and the stupidity of the clever man more than his cleverness?” (CW10 127).

3.6 CONTAINMENT

There is oftentimes in marriage a containment of one spouse within the marriage with the other spouse acting as the container. This is a common phenomenon, as it is an almost regular occurrence for “a woman to be wholly contained, spiritually, in her husband, and for a husband to be wholly contained, emotionally, in his wife. One could describe this as the problem of the ‘contained’ and the ‘container.’” (Jung, CW17 195). This problem of containment is closely related to the differences in masculine and feminine natures which we have discussed previously:

The question of relationship borders on a region that for a man is dark and painful. He can face this question only when the woman carries the burden of suffering, that is, when he is the “contained” — in other words, when she can imagine herself having a relationship with another man, and as a consequence suffering disunion within herself. Then it is she who has the painful problem, and he is not obliged to see his own, which is a great relief to him. In this situation he is not unlike a thief who, quite undeservedly, finds himself in the enviable position of having been forestalled by another thief who has been caught by the police. Suddenly he becomes an honorable, impartial onlooker. In any other situation a man always finds the discussion of personal relations painful and boring, just as his wife would find it boring if he examined her on the Critique of Pure Reason. For him, Eros is a shadowland which entangles him in his feminine unconscious, in something “psychic,” while for woman Logos is a deadly boring kind of sophistry if she is not actually repelled and frightened by it. (Jung, CW10 124)

Of course, many of today's feminist critics might object to Jung's characterization of woman as being too much in the negative or patronizing vein, but they may be reading his work in an overly-defensive manner. He is not saying woman *cannot* compete with man in the realm of logos, he is mostly saying that there are simply differences between male and female thought and emotions. This is in interpersonal and psychological relationships — it does not necessitate political or economic inequality, nor does it imply qualitative inferiority.

An interesting quality of marriage is that relationship is only possible if there is a psychic distance between the husband and wife (in the same way that morality presupposes freedom). For this reason “the unconscious tendency of woman aims at loosening the marriage structure, but not at the destruction of marriage and the family” (Jung, CW10 132). This conflicting purpose of tightening and loosening the relationship bond contained within the marriage is one which leads to a great deal of stress for the wife. She is under these pressures as well as others from without and finds it difficult to find the role she is best set to play within the marriage. This quite often leads to the neurosis of the wife, brought about more often by not being able to recognize her proper role than by problems of sexuality:

We deceive ourselves greatly if we think that many married women are neurotic merely because they are unsatisfied sexually or because they have not found the right man or because they have an infantile sexual fixation. The real reason in many cases is that they cannot recognize the cultural task that is waiting for them. We all have far too much the standpoint of the “nothing but” psychology, that is, we still think that the new future which is pressing in at the door can be squeezed into the framework of what is already known. (Jung, CW4 289)

One would imagine this problem of role and containment within the marriage is likely to be far more frequent in transitional cultures than modern ones, and far less so in strictly traditional ones.

3.7 ADULTERY

Within the bonds of marriage, man and woman perceive the relationship quite differently. For the man, love in its truest sense coincides with marriage as an institution — outside of marriage there is only adultery and “*platonic*” friendship. For the woman, marriage is a human love-relationship and not an institution (Jung, CW10 123). Jung believes this occurs partly because most men are erotically blinded, confusing Eros with sex, a man thinks “he possesses a woman if he has her sexually. He never possesses her less, for to a woman the Eros-relationship is the real and decisive one. For her, marriage is a relationship with sex thrown in as an accompaniment” (Jung, CW10 123-4).

Today’s man is not as likely to feel free to commit adultery or jeopardize the marriage relationship as in the past. He is frightened of violating the institution:

Traditionally, man is regarded as the marriage breaker. This legend comes from times long past, when men still had leisure to pursue all sorts of pastimes. But today life makes so many demands on men that the noble hidalgo, Don Juan, is to be seen nowhere save in the theatre. More than ever man loves his comfort, for ours is an age of neurasthenia, impotence, and easy chairs. There is no energy left for window-climbing and duels. If anything is to happen in the way of adultery it must not be too difficult. In no respect must it cost too much, hence the adventure can only be of a transitory kind. The man of today is thoroughly scared

of jeopardizing marriage as an institution.[‡] (Jung, CW10 120)

For the man of antiquity, this fear would not have entered into the equation. The husband's adultery was outside of the marital system. It was only the wife's adultery which might have threatened the institution of marriage. A man's adultery did not have consequence in terms of possible progeny and the social-economic contract of marriage while a woman's did. Today, his adultery does pose a threat to the institution. However, his fear of violation does not in any way lessen the woman's unease.[§] She may very well be experiencing even more insecurity:

Woman nowadays feels that there is no real security in marriage, for what does her husband's faithfulness mean when she knows that his feelings and thoughts are running after others and that he is merely too calculating or too cowardly to follow them? What does her own

[‡]Jung's views on adultery are quite interesting, especially when we consider that he was certainly not one of those men who feared to commit it. One could probably characterize Jung as a "rampant heterosexual." In light of some of his statements on the subject of adultery, it comes as a surprise that Jung "made a habit of having affairs with his patients" (Wilson, Misfits 173) and that Emma Jung had even gone so far as to secretly and often write to Freud for advice regarding her husband's frequent infidelities and his even going so far as to have Toni Wolff, his long term lover, as a frequent guest to the family home (Wilson, C.G. Jung 60).

[§]We do know that Emma Jung did finally reconcile with her husband over his long term infidelity, however it was always a sore spot in their relationship. She seems to have "put up" with the "Wolff situation" but not wholly willingly. It is interesting that Jung, the man and his work, can be read so differently in regards to this subject of adultery. Peter Kinnell uses an out-of-context quotation from Jung which gives us an impression he condones adultery: "The pre-requisite of a good marriage...is the license to be unfaithful" (The Book of Erotic Failures 41). Frank Pitman's study of adultery in America, Private Lies, has a strong monogamous philosophy and uses a quotation of Jung's to begin a chapter on marital turning points (102). A deconstructive reading of Jung and adultery might be very interesting indeed.

faithfulness mean when she knows that she is simply using it to exploit her legal right of possession, and warping her own soul? She has intimations of a higher fidelity to the spirit and to a love beyond human weakness and imperfection. (Jung, CW10 130-1)

We see a pattern growing out of this course toward self- questioning in regards to the marital institution, self- evaluations, love, and fidelity. The very nature of the definitions of the terms become suspect, causing a redefinition within new contexts:

Do our legislators really know what “*adultery*” is? Is their definition of it the final embodiment of the truth? From the psychological standpoint, the only one that counts for a woman, it is a wretched piece of bungling, like everything else contrived by men for the purpose of codifying love. For a woman, love has nothing to do with “*marital misconduct*,” “*extramarital intercourse*,” “*deception of the husband*,” or any of the less savory formulas invented by the erotically blind masculine intellect and echoed by the self-opinionated demon in woman. Nobody but the absolute believer in the inviolability of traditional marriage could perpetuate such breaches of good taste, just as only the believer in God can really blaspheme. Whoever doubts marriage in the first place cannot infringe against it; for him the legal definition is invalid because, like St. Paul, he feels himself beyond the law, on the higher plane of love. But because the believers in the law so frequently trespass against their own laws, whether from stupidity, temptation, or mere viciousness, the modern woman begins to wonder whether she too may not belong to the same category. (Jung, CW10 129)

These changes in perception — of the role of the husband and wife, of adultery, of power of society over individuals — all reflect

transformations in sexuality within society. We see that adultery is putting on a different face in a new episteme. It is actually being experienced differently than in the prior episteme.

Jung notes that his own prescriptions are in themselves symptoms of the transformations marriage was undergoing at the time of his writing:

It is a bad sign when doctors begin writing books of advice on how to achieve the “*perfect marriage*.” Healthy people need no doctors. Marriage today has indeed become rather precarious. In America about a quarter of the marriages end in divorce. And the remarkable thing is that this time the scapegoat is not the man but the woman. She is the one who doubts and feels uncertain. It is not surprising that this is so, for in post-war Europe there is such an alarming surplus of unmarried women that it would be inconceivable if there were no reaction from that quarter. (Jung, CW10 120)

Woman was gaining more economic and political power, so her experience of marriage and expectations for it were undergoing radical transformation. This transformation is still occurring today. We may keep in mind that, through it all, “seldom or never does a marriage develop into an individual relationship smoothly and without crises. There is no birth of consciousness without pain” (Jung, CW17 193).

4.0 JUNG’S MAJOR WORK DEALING WITH MARRIAGE

“*Marriage as a Psychological Relationship*” was Jung’s one clear attempt to deal with the marriage problem exclusively. It was first published in 1925. It tends to center upon the containment phenomenon and upon the psychological roles of husband and wife.

Jung notes that it is the strength of the bond to the parents which unconsciously influenced the choice of mate. This influence may be positive or negative (CW17 191). The love of the parent may be conscious or unconscious.

Jung refutes the idea of procreation as the major reason for marriage and sex. This is a reaction against the Christian themes which had begun in antiquity. By Jung's time this procreation argument had become quite entrenched. His refutation is that if the individual is to be regarded solely

as an instrument for maintaining the species, then the purely instinctive choice of a mate is by far the best. But since the foundations of such a choice are unconscious, only a kind of impersonal liaison can be built upon them, such as can be observed to perfection among primitives. If we can speak here of a "*relationship*" at all, it is, at best, only a pale reflection of what we mean, a very distant state of affairs with a decidedly impersonal character, wholly regulated by traditional customs and prejudices, the prototype of every conventional marriage. (Jung, CW17 192)

Jung sees a marriage based wholly upon procreation as one that cannot develop into a psychological relationship. He explains that procreation is essentially the collective goal of

preservation of the species. Since this goal is of a collective nature, the psychological link between husband and wife will also be essentially collective, and cannot be regarded as an individual relationship in the psychological sense. (Jung, CW17 192-3)

As with Plutarch before him, Jung was a strong believer in sexuality as a strengthener of the relationship. He writes that normal

sex life, as a “shared experience with apparently similar aims, further strengthens the feeling of unity and identity” (CW17 192).

5.0 CONCLUSION

Jung’s psychology is very concerned with helping people to individuate — to become the whole persons they deserved the chance to be. This is evident in his comments on marriage. He felt that people weren’t getting enough education in their lives and that more had to be done to properly prepare them for the roles they must play and to help them “*get through life in more than one piece*”:

There should be not only continuation courses for young people, but continuation schools for adults. At present we educate people only up to the point where they can earn a living and marry; then education ceases altogether, as though a complete mental outfit had been required. The solution of all the remaining complicated problems of life is left to the discretion — and ignorance — of the individual. Innumerable ill-advised and unhappy marriages... are due solely to this lack of adult education. Vast numbers of men and women thus spend their entire lives in complete ignorance of the most important things. (CW17 57)

Jung found that the union of opposites was one which very often was incomplete in marriages. The conflicts of animus- anima, male-female, conscious-unconscious, persona-role, and intravert-extrovert carried a great deal of energy (positive and negative) into the marriage. Often it was when the marriage partners did not attempt to “*psychologically*” understand one another that the psychological symbiosis seemed to work well, however the level of relationship could be sacrificed at that point:

Sad though it is, the two types are inclined to speak very badly of one another. This fact will immediately strike anyone who investigates the problem. And the reason is that the psychic values have a diametrically opposite localization for the two types. The intravert sees everything that is in any way valuable for him in the subject; the extrovert sees it in the object. This dependence on the object seems to the intravert a mark of the greatest inferiority, while to the extrovert the preoccupation with the subject seems nothing but infantile auto-eroticism. So it is not surprising that the two types often come into conflict. This does not, however, prevent most men from marrying women of the opposite type. Such marriages are very valuable as psychological symbiosis so long as the partners do not attempt a mutual "*psychological*" understanding. But this phase of understanding belongs to the normal development of every marriage provided the partners have the necessary leisure or the necessary urge to development — though even if both these are present real courage is needed to risk a rupture of the marital peace. (Jung, CW6 517-8)

Despite the inherent problems in this type of marriage, there is a predilection for people to marry the opposite psychological type. There are many advantages to this type of marriage, and quite a few psychological dangers:

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 intravert causes him always to think and consider before acting.... Conversely the extrovert has a positive reaction to things.... As a rule he acts first and thinks afterwards.... The two types therefore seem created for a symbiosis. The one takes

care 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. But when... external necessity no longer presses, then they have time to occupy themselves with one another. Hitherto they stood back to back and defended themselves against necessity. But now they turn face to face and look for understanding — only to discover that they have never understood one another. Each speaks a different language. Then the conflict between the two types begins. This struggle is envenomed, brutal, full of mutual depreciation, even when conducted quietly and in the greatest intimacy. For the value of the one is the negation of value for the other. (Jung, CW7 55)

This insight we find in Jung's work seems valuable in its illumination of issues in the present study as well as in the study of human sexuality and marriage in general.

Marriage is part of Man's life, but not the only part. It fits into what Jung characterized as life's two aims — natural and cultural:

The afternoon of life is just as full of meaning as the morning; only, its meaning and purpose are different. Man has two aims: the first is the natural aim, the begetting of children and the business of protecting the brood; to this belongs the acquisition of money and social position. When this aim has been reached a new phase begins: the cultural aim.** For the attainment

**Compare this to Joseph Campbell's statement: "As soon as you beget or give birth to a child, you are the dead one. The child is the new life, and you are simply the protector of that new life" (The Power of Myth 110).

of the former we have the help of nature and, on top of that, education; for the attainment of the latter, little or nothing helps. (Jung, CW7 74)

Within this scheme of aims, as we found also in Foucault, marriage belongs primarily to the first. However, for Jung, it may also greatly be an aid to the accomplishment of the second.

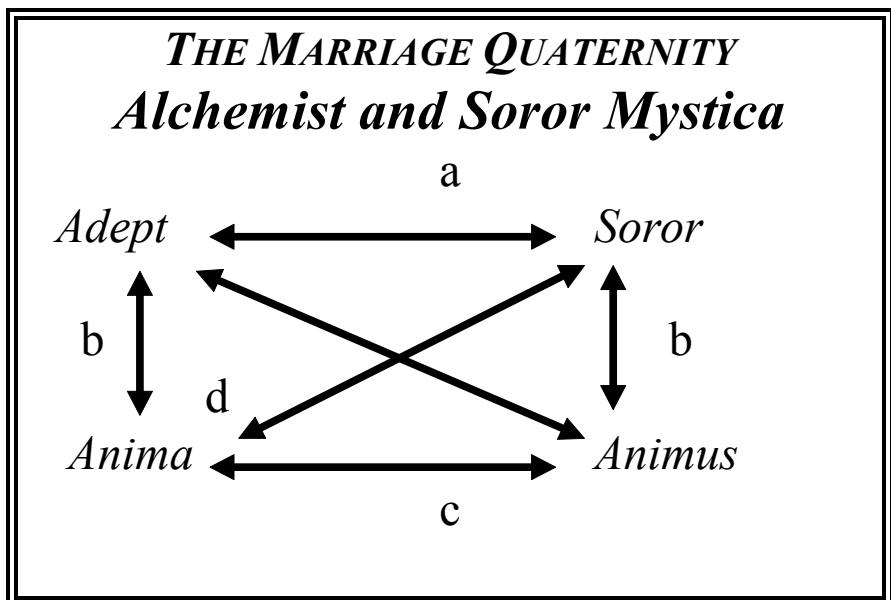


FIGURE ONE (Jung, CW16 221)

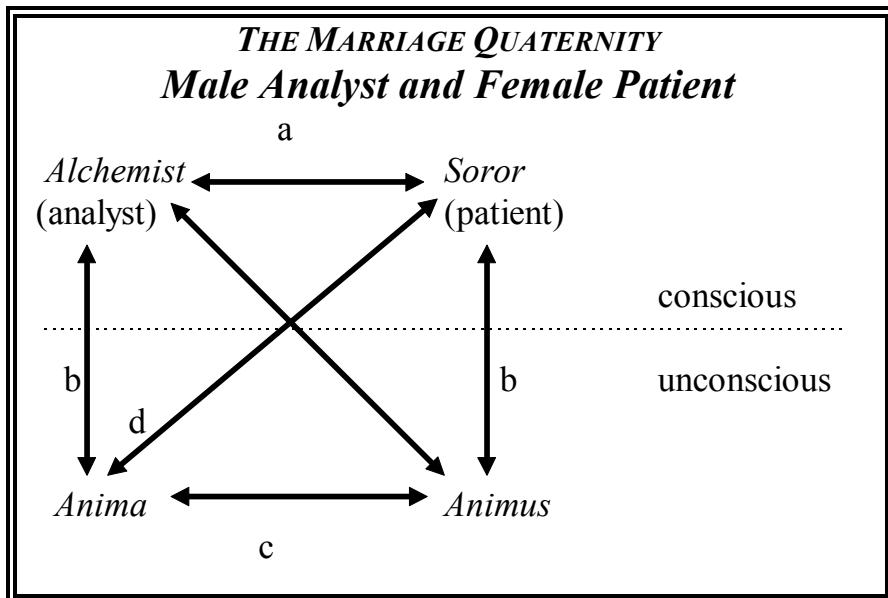


FIGURE TWO (Stevens, On Jung 242)

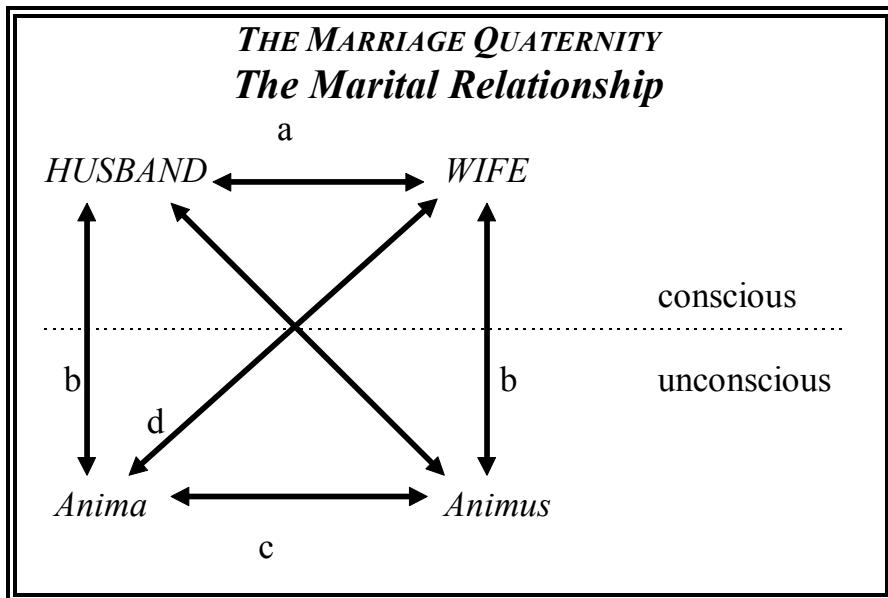


FIGURE THREE

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