TRACKING SPOOR OF THE WILD WOMAN ARCHETYPETE DURING A UNIVERSITY MERGER

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I dedicate this treatise to my late father, Helmut Bodisch, whose mantra, “nicht für die Schule, für das Leben lernen wir”, will ring true forever, and to my Wild children, Zinzan Boukes and Bianca Hustler, for all that you have had to offer up. You have gifted me beyond words.
NATURAM EXPELLAS FURCA TAMEN USQUE RECURRET

You can throw nature out with a pitchfork, but she’ll always turn up again

(Jung, 1958)
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SUMMARY

Universities in South Africa are currently undergoing mergers. Intended for commercial gain, mergers rarely accommodate the psychological milieu of staff. Similarly, the majority of studies conducted with respect to university mergers adopt a quantitative approach. This study adopts a qualitative approach and locates the researcher within the epicentre of the research, using a case study, with the researcher as unit of analysis.

The lack of merger studies that focus on the experiences of minority groups, including women, prompted me, as researcher, to adopt a feminist approach to conduct this study in the context of the Nelson Mandela Metropolitan University merger. A Jungian gendered view, which endorses the personal experiences of minority groups, explored the connection between organisational change and concomitant opportunities for psychic growth.

The primary purpose of this study was to explore the presence of the Wild Woman archetype during a university merger. The data that made up this study were contained in my field notes, research journal and a wall montage. An analysis of the qualitative data and a comparison of Jung’s archetypal theory and Pinkola Estés’ theory of the Wild Woman archetype, enabled the researcher to find evidence of the presence of the Wild Woman archetype during the university merger. The secondary purpose of the study was to document the findings which could act as a spoor which other women could follow on their journey towards connecting with their own Wild Woman archetype.
The limitations of this study, and recommendations for future research are also offered.

Key concepts: Wild Woman archetype
Archetypes
University merger
(Intra) psychic merger
Gendered perspective
Individuation
Myth
Story
AUTHOR’S NOTE

Every effort has been made to subscribe to gender-sensitive language in this treatise. Where a gender-insensitive reference has been cited, the insertion of *sic* suffixes the first referral only to allow for ease of reading.
CHAPTER 1
INTRODUCTION

This introductory chapter explains the relevance of the research topic and develops the background of this study. An overview of the chapters introduces the reader to the important concepts contained in this research.

Context of the Study

This study unfolds in the thick of a university merger. Its topicality is owed to corporate merger activity which, once rife globally, and particularly in the United States and the United Kingdom, during the 1980s (O'Brien, 2002; Worrall & Cooper, 2002) is again on the prowl, eminently this time in Europe (Tommins, 2006). In South Africa “merger mania” began to infiltrate the organisational sector in the late 1990's.

In the spirit of corporate change, higher education institutions, both internationally and nationally, have also come under fire to “change their cultures” (Kozeracki, 1998, p. 1). This need for transformation was clearly called for in South Africa (Mokadi, 2005), as evidenced by 36 tertiary institutions being targeted to enhance the diversity of higher education in this country (Anstey, 2005; Asmal, 2004). Thus, in response to the abolition of apartheid and the emergence of a democratic government in 1994, the transfiguration of the higher education system, by mergers, was promulgated in 1997 (Higher Education Act, 101 of 1997) and set in motion by the Department of Education to establish a single, national co-ordinated higher education system (Ministry of Education, 2001). All in all, the South African
tertiary education merger was to occur as “one of the largest restructuring exercises of universities and technikons undertaken in the world” (Parekh in Mkhize, 2005).

In the Eastern Cape Province, the Minister of Education amended the Higher Education Act to allow first for the unbundling and incorporation of the Port Elizabeth Vista campus (Vista) with the University of Port Elizabeth (UPE) (Government Notice, Ministry of Education, 2003). Restructuring began on 1 January 2004, with the incorporation of Vista into UPE. On 1 January 2005, this new institution merged with the Port Elizabeth Technikon, and three other smaller tertiary institutions, to form the Nelson Mandela Metropolitan University (NMMU).

The rationale behind a merger is that multiple agencies form “a single contracting and management entity through which they hope to generate and/or maintain business and market position” (Allen & Sharar, 1999, p. 1). Although intended for the realisation of value, mergers, however, come with inherent risks. According to O’Brien (2002) these risks are most likely to affect the people and the culture of an organisation, causing a spin-off which Shukla (2004) refers to as the “culture shock” of corporate takeovers (p.1). Indeed, where Allen and Sharar (1999) contend that few workplace developments are as disruptive as mergers, Haspeslagh and Jemison (2003) go so far as to describe mergers as being downright “traumatic” (p. 2). Yet, when the cost to companies is documented, then it is with little reverence for the human factor (Cortvriend, 2002). O’ Brien (2002) echoes this sentiment and succinctly
argues that mergers “are not audited from a human asset perspective and this risk often goes unmanaged” (p. 2). This trend suggests that corporate mergers produce either survivors, that is, staff who were not adversely affected by organisational change, or victims, staff who were affected by “cost reduction, outsourcing, delayering [sic] and redundancy” (Worrall & Cooper, 2002, p. 10), the former ‘getting back into the saddle’ as quickly as possible, and the latter unavoidably no longer of relevance to the post-merger organisation. This type of approach, according to Worrall and Cooper, where the focus is on the technical or procedural derivatives of merging “pays limited attention to the psychological and emotional effects” (p. 11) of the very people who make up the organization.

The literature reviewed for this study suggests that the majority of tertiary institution merger enquiries approach the topic quantitatively (e.g., Paterson, 2005; Swanepoel, 2005; Soobrayan, 2003; Hay & Fourie, 2002; Jayaram, 2002; Jansen, 2001; Lloyd, Morgan & Williams, 1993) with a view to measuring and analysing the “causal relationships between variables” (Denzin & Lincoln, 2003, p. 13). Prompted by the Higher Education Act, the focus of merging universities in South Africa has been to increase access to education, redress past inequalities, build high-level research capacity, diversify the institutional landscape of the country, and restructure the landscape “in such a way that all past equalities are redressed” (Capazorio, 2006a, p. 9). Ironically, the processes and meanings that arise out of what essentially is an exercise, involving people, are ignored. Where they do feature, the impact of mergers on the feelings among employees is expressed
generically (Shukla, 2004; O'Brien, 2002; Worrall & Cooper, 2002). The problem with this, according to Meyerson and Scully (1994) is as follows:

There are those individuals who do not easily fit within the dominant cultures of their organizations. ... However, despite their lack of fit, or perhaps because of it, they can behave as committed and productive members and act as vital sources of resistance, alternative ideas, and transformation within their organizations. (p. 2)

This study adopts a qualitative approach and thus acquiesces post-modern sensibilities that caution against telling a story only one (read: quantitative) way. Denzin and Lincoln (2003) argue that by tarring everyone with the same research brush, we are in fact, propagating a “science that silences too many voices” (p. 15). Mishler (in Barbin, 1986) refers to this practice as a “cumulative suppression of stories through the several stages of a typical study” (p. 233) with the result that an experience, like a merger, is often “lonely and silent” (Meyerson & Scully, 1994, p. 3). This study, then, responds to the call from Meyerson and Scully that enquiries examining change (read: mergers) should do so, using “insider language” (p. 8). Consequently, Cohn (1987) maintains that speaking the insider language of an organization brokers legitimacy for the researcher in the system: “part of the appeal [is] the power of entering the secret kingdom, being someone in the know. ... Few know, and those who do are powerful. ... When you speak it, you feel in control” (p. 708). Immersing oneself within the proverbial kingdom, then, is to “blend into the woodwork” (Taylor & Bogdan, 1998, p. 8)
and functions to cement, what Schwandt (2001) refers to as, the “insider perspective” (p. 128). By adopting this perspective, the researcher gives credence to the “social actor’s account of what social life means” (ibid). Serving as a touchstone, meaning becomes the raison d’être of qualitative enquiry.

This study locates the female [italics added] as social actor or insider within a university merger. The impetus to study the merger from a woman’s perspective arose out of the hiatus of merger studies that focus on female staff. Collins and Wickham (2002) assert that of all the work that has examined the impact of mergers on workers, “none has taken a gender focus” (p. 573). This is not a new trend in research. Almost twenty years ago, a study found that most researchers in professional journals viewed their research problems from a male perspective and overlooked females altogether (Tavris, 1992). Closer to the point, Harrower (2004) strongly endorses this claim, maintaining that specifically in higher education, which is “undergoing massive restructuring … the dominant management model continues to rely on traditional masculinist command-and-control strategies with which most women find it difficult to identify” (p. 83). Although adopting a woman’s perspective, the focus of this merger study is not on whether a woman ultimately wins or loses the battle for change within a traditional management model. Of interest here is how a woman remains psychically engaged during that time of change. The meaning that is brought to bear forms the basis of this enquiry.
Meyerson and Scully (1994) argue that a theoretical position, such as the feminist approach, which endorses the experiences of a minority group, encourages the emergence of the essence of that experience, replete with “the heat, passion, torment, and temper that characterise the experience” (p. 9). Many can be forgiven for thinking that this type of Sturm-und-Drang endeavour is reserved for, and jaculated (no pun intended) primarily by what Bly (1990) calls “a certain kind of matriarchal energy” (p. 4). However, this study is guided by another principle, one that has evolved for the researcher, sans much literary reinforcement, during the course of the research – that although there are inherent differences between the sexes, polarization of these dissimilarities is self-defeating. Albeit having covered untold ground for women’s liberation, the downside of the feminist movement is that it has perpetuated what Tavris (1992) refers to, and cautions against, as “us-them thinking” (p. 60). The author maintains that “framing the question [of who is better] in terms of polarities, regardless of which pole is the valued one, immediately sets up false choices for women and men” (ibid). Consequently, the view of this research is not on woman as the “second sex. ... a being apart, unknown, having no weapon other than her sex” (de Beauvoir, 1953, p. 449) who needs to talk in, what Gilligan (1982) refers to as a “different voice” (p. 1), which then, contrary to her modus operandi, gives her a “vague and undefined sense of not being heard” (Wylie, 2004, p.1). Instead, the stance portrayed here is one that aligns itself with Bly’s thinking that “there is male initiation, female initiation, and human initiation. ...The ... movements are related to each other, but each moves on a separate timetable” (1990, p. x). Thus, when this study refers to taking a gendered perspective, it is one which
allows the experience of the female or feminine to emerge, without turning women against men in an attempt to “dethrone the universal male” (Tavris, 1992, p.60) or vice versa. It places a high premium on Reinharz’s (1992) thinking that although “differences exist between academic and activist feminists. ... that these differences exist is fortunate because the lack of orthodoxy allows for freedom of thought and action” (p. 6). Embracing this freedom then, was necessary for this study, as no paradigm that safeguards both genders, whilst at the same time examining the profundity of the feminine, and, taking issue, where relevant, against inequality per se, was found. Hence, it is for practicality’s sake, even if a little uncomfortably, that this study refers to the generic term, feminist approach, when demarcating its theoretical orientation.

Many authors (Patton, 2002; Ely, Vinz, Downing & Anzul, 1997; Banister, Burman, Parker, Taylor & Tindall, 1994; Reinharz, 1992;) concur that feminist researchers rely heavily on personal experience, and “frequently begin their writing with the ‘personal connection’ they have to the research topic” (Reinharz, 1992, p. 260). This allows for a “connected knowing” (as opposed to the more traditional “separate knowing”), and builds on the “subjectivists' conviction that the most trustworthy knowledge comes from personal experience rather than the pronouncements of authorities” (Belenky, Clinchy, Goldberger & Tarule, 1986, pp.112-113). Connections are central to this research. Initially, the researcher, a Masters student who both studied and worked at Vista during the merger, became inadvertently a part of the merger process. The contiguity with this process sparked an affinity for
researching it. Later, and with hindsight, it became evident that the research topic was laden with intra-psychic meaning for the researcher, which then formed an integral part of this study. In fact, opting for a qualitative approach to researching the merger, the researcher effectively became subject to processes within a process. Satisfying Denzin and Lincoln’s (2003) contention that “every [qualitative] researcher speaks from within a distinct interpretive community that configures, in its special way, the multicultural, gendered components of the research act” (p. 30), this study then also relates how the researcher inextricably experienced a personal symphysis.

Another connection that emerged during the research was that between the two concepts, merger and metaphor. At the most basic level, the merger represented a coming together of tertiary institutions; taken to the extreme, the researcher proffers an invitation, spiced with a bit of persuasion, to regard the merger as an abstraction. Pursuing an alternative view to the merger, namely as a psychological construct, demonstrates Soyland’s (1994), contention that “metaphors function as promissory notes which allow assumptions to be maintained through offering desirable rewards” (p. 56). In this way, using a metaphor was necessary to render relevant the possible conjugation between the merger and another construct, the feminine psyche. Thus, much like Conrad’s (1990) “Heart of Darkness” “descends into the unknowable darkness at the heart of Africa, taking its narrator, Marlow, on an underworld journey of individuation” (Burke, 1995, p. 1), so too this study is an account of a journey towards the centre of the Self. Hence, the merger as metaphorical predator was thought to facilitate the invocation of feminine self-
awareness, portrayed here by the Wild Woman archetype (Pinkola Estés, 1992).

According to Pinkola Estés (1992), the Wild Woman archetype is the personification of the feminine instinctual psyche. Drawing on the Jungian concept of the collective unconscious, “where the primordial images [archetypes] common to humanity lie sleeping” (Jung, 1953, p. 76), the author posits that “it is into this fundamental, elemental, and essential relationship that [women] were born and that in our essence we are also derived from” (p. 7). But, it is because of her bounty that the feminine instinctual psyche is thought to be dangerous, and for this reason that she has been “looted, driven back, and overbuilt” (p. 3). This is in keeping with Jung’s (in Jacobi, 1953) assertion that “if the historical process of the despiritualization of the world – the withdrawal of projections – is going on as hitherto, then everything of a divine or daemonic character must return to the soul, to the inside of the unknown man [sic]” (p. 16). The corollary of this is that the best qualities and experiences associated, in this case, with being a woman are relegated to the proverbial hinterland. Hence, women might not experience the feminine, and if they did, they might not be consciously aware that they were. Jung (in Jacobi, 1953) poses the question, “What then finally makes them conscious?” (p. 32), and provides the answer that “if they get a slap in the face, then they become conscious; something really happens, and that makes them conscious” (ibid). The proverbial slap in the face here is the merger, which mediates the possibility of jolting into consciousness the Wild Woman. This study is the documentation, a story, of that experience.
de Certeau (in Curti, 1998) declares that “stories order our world, providing the mimetic and mythical structures for experience” (p. viii). Thankfully, a powerful way for women to connect with the instinctive nature is through stories. “Stories are medicine. … [They] engender the excitement, sadness, questions, longings, and understandings that spontaneously bring … Wild Woman back to the surface” (Pinkola Estés, 1992, pp. 15-16). In keeping with the leitmotiv of connection, there exists a relationship between the feminine and the narrative, and it is developed in this study. Curti (1998) endorses this connection and states that myth, or traditional narrative, and gender have always had a relation: “the narrative function has been associated with the feminine, commencing with Scheherazade” (p. viii). Pinkola Estés maintains that this relationship between gender and narrative is fundamental as stories provide clear understandings for the need to, and direction to be able to, raise a submerged archetype. It is therefore necessary for any woman, be she, as Pinkola Estés puts it, “in the ghetto, at the university, [or] in the streets” (p. 13), to return to herself. It is in this returning that a woman's story is created and her psychic life is simultaneously nourished. Thus, in telling stories, women are able to “set the inner life into motion … [and] find openings that lead [them] back to [their] own real lives as knowing wildish women” (p. 20). Furthermore, her story resonates with other women, and “leaves footprints” (p. 286) along the way. According to Pinkola Estés, “when a woman goes home according to her own cycles, others around her are given their own individuation work. … Her return to home allows others growth and development too” (p. 281). Thus, healing and true life of any woman seems to resonate with, and lie in, the collective stories of
This treatise, as a metaphor of Jungian psychology, is such a story. In the words of Jung (in Jacobi, 1953), it “cuts a new way through hitherto untrodden [sic] country” (p. 30) and serves as a landmark, a spoor, along the way, with which other women can connect.

Overview of the Chapters

This study pivots on the concept of the archetype. Chapter 2 introduces the reader to Jung’s theory of archetypes and illustrates how they present within the psyche. The argument for archetypes as symbols of human behaviour is generated here, and facilitates an understanding of how the real work of individuation commences at the unconscious level of the psyche. The three archetypes that are pertinent to this study, namely the shadow, the animus, and the feminine archetype of the spirit, are also prefaced.

In Chapter 3, the archetype that is pertinent to this study is explored. The Wild Woman archetype, as a symbol of the feminine psyche, was introduced into analytical psychology by Pinkola Estés (1992), and is the vehicle by which women can connect with, and give meaning to, their true nature. The reader will come to understand that, with the Wild Woman archetype as guide, any woman is able to reclaim her creativity, instinct and intuition, through a process of individuation.

For modernist authors, the descent into the underworld is the single most important myth (Smith, 1990). Thus, Chapter 4 explains how the story (read: myth) of a merger is a vehicle for connecting with the archetypes of the
unconscious. By presenting the merger as a metaphor, the reader will see how giving new meaning to the merger allows for an experience that is beyond ordinary perception, an experience that then engenders the emergence of the Wild Woman archetype.

Chapter 5 synthesizes research methodology and the hunting expedition. The reader is asked to immerse themselves in a typical bushveld scene, where it would become possible to track the spoor of the Wild Woman archetype, who, we are told, “leaves behind on the terrain of a woman’s soul a coarse hair and muddy footprints” (Pinkola Estés, 1992, p. 13). The chapter discusses how a case study was used to illustrate analytical psychology’s process of individuation.

The title of Chapter 6 implies that merging occurred successfully on the topside and the underworld. Taking cognisance that different meanings can be created within myth-making, the researcher invites the reader to view her story of the merger, whilst also interpreting what they will depending on what they see before them on the page.

The findings of this research are presented in the final chapter which also specifies the limitations of this study and makes recommendations for future research.
CHAPTER 2
JUNG’S ARCHETYPE

Central to this study is the concept, archetype, introduced into analytical psychology by Jung (Hyde & McGuinness, 2004). This chapter scrutinizes what piqued Jung’s interest in engaging the term and embeds it within the relevant Jungian theory in an effort to convey “the atmosphere of his intellectual world and the experience of a man to whom the psyche was a profound reality” (Jaffé, 1961, p. vii).

In essence, this study embraces the philosophy proffered by Progoff (in Dry, 1961) that in order to make sense of Jung and his psychology, one needs to experience his work, up close and personal, as it were: that it needs to be “at least partially lived through and validated existentially, before it can be thoroughly grasped on a conscious level” (p. xiii). The reader will note that with this chapter begins a colourful and unashamedly subjective exposure to depth psychology, and more specifically the archetypes.

The Psyche

*Theoretical Departure*

In order to understand archetypes, it is necessary to comprehend what Jung meant by the psyche. Jung (1953) contended that the psyche (which can be likened in layman’s terms, according to Jacobi [1968] to the soul) is “the most powerful fact in the human world. It is indeed the mother of all human facts, of culture and of murderous wars” (p.11). According to Stevens (1982), Jung’s view of the psyche was in sharp contrast to the thinking of his
day. Jung was of the opinion that the academic psychologists of his day had it all wrong, for they insisted “that the behavioural repertoire of human beings was infinitely plastic, almost completely subject to the vicissitudes of the environment, and relatively uninfluenced by innate or predetermined structures” (p. 21). Psychiatrists too, he believed, were off the mark, “content to describe their patients’ symptoms and behaviour, and to fit them into diagnostic categories, without attempting to understand them as individuals” (Storr, 1983). Furthermore, Jung was struck by the lack of “genuine insights” (in Jaffé, 1961, p. 98) that science was offering with regard to the psyche: “nothing was ever said about the psyche. Everywhere it was tacitly taken for granted, and even when someone mentioned it … there was no real knowledge of it but only philosophical speculation” (ibid). Thus, the theoretical milieu, with its gaping objectivity, in which Jung found himself, provided a strong antithesis and departure point for Jung’s bent on observing the study of humans as “that place where the collision of nature and spirit became a reality” (Hyde & McGuiness, 2004, p. 16). His thinking, that “by psychology I always mean the entire scope of the psyche, and this involves philosophy and theology, and a great deal more besides” (Jung, 1953, p. 8), was thus a radical departure from mainline supposition.

Before an in-depth discussion of the psyche follows, the reader is asked to note that much as Jung’s thinking was in contraposition to that of his day, this research could be considered to be emulating such a juxtapositional stance. As was noted in the previous chapter, not only has the focus of the majority of merger studies been on the technical or procedural derivatives of
merging, but has also failed to consider so-called “outliers”, or extreme cases that “may not be obvious at first glance” (Stead, 2004). Added to this, the researcher offers an unconventional approach to studying a merger, as has been stated, by pondering on the merger as an abstract psychological construct. With this stance in mind, herewith begins a metaphorical discussion of Jung’s understanding of the psyche.

**Structure and Function**

Hyde and McGuiness (2004) explain that Jung’s approach to the psyche involved a structural and a dynamic component, for he likened the psyche to any other living entity, endowed with “its particular characteristic structure and form” (Jung, 1953, p. 5). Structurally, the psyche is best depicted diagrammatically. The reader is asked to refer to page 130 for a diagram of the psyche.

At the centre of the psyche, and permeating the entire psyche (i.e., the unconscious and conscious), is the Self (shown as a beacon). The capital ‘S’ is used to differentiate between the *self* [italics added] used in everyday language (which refers to the ego), for the Self transcends the ego. Jung (1953) postulated the Self to be a mental creation:

The idea of a self is itself a transcendental postulate which, although justifiable psychologically, does not allow of scientific proof. … [for it is] a construct that serves to express an unknowable essence which we cannot grasp as such. (p. 252)
Due to its ephemeral nature, Jung conceived of the Self as a “profound mystery, a secret resource or a manifestation of the God within” (Stevens, 1994, p. 45). By referring to the otherwise unknowable-to-self Self, as God, Jung (1953) made room for a construct (i.e., God) that is indeed knowable to self:

When, therefore, we make use of the concept of a God we are simply formulating a definite psychological fact, namely the independence and sovereignty of certain psychic contents which express themselves by their power. . [for] we may be outraged at the idea of an inexplicable mood. (p. 250)

As God, the Self therefore embraces the totality of humankind, or as Stevens (1994) puts it, “inheres the age-old capacities of the species” (p. 45). This embracing refers to both biological and spiritual spheres: for example, just as one may feel the need to procreate, so one may feel the need to express oneself through art. Hyde and McGuiness (2004) describe the Self as “an image of the unity of the personality as a whole, a central ordering principle, … [it is] not only the centre but also the whole circumference which embraces both conscious and unconscious” (pp. 173-174) just as the ego is the centre of the conscious mind.

A simile of the Self, then, as a shining beacon, holding out so that one does not find oneself in the dark, springs to mind. “The beginnings of our whole psychic life seem to be inextricably rooted in this point” (Jung, 1953, p. 250)
and its goal is psychic wholeness, “the complete realization of the blueprint for human existence” (Stevens, 1994, p. 45). It is this process of individuation which Jung (1959, CW 17) described as

the optimum development of the whole individual human being [for which task] a whole lifetime, in all its biological, social and spiritual aspects, is needed. Personality is the supreme realization of the innate idiosyncrasy of a living being. It is an act of high courage flung in the face of life, the absolute affirmation of all that constitutes the individual. (para. 284)

Individuation is described by Clarke (1992) as “the task of self-knowledge, and its overriding demand is to ‘be yourself!’, in accordance with your own nature” (p. 158). Hence, individuation is “the demand consciously to realize or actualise one’s full potential” (ibid). In short, “individuation is the raison d’être of the Self” (Stevens, 1994, p. 45).

The ego (the door of the beacon in the diagram) is embedded within the conscious. This aspect of the psyche is “surrounded and sustained by the conscious … and is primarily orientated towards adaptation to outward reality” (Jacobi, 1968, p. 7). In other words, the ego acts as a filter between the outer world, and the inner world. It is the I or me, that part of oneself that one is consciously aware of and that gives one a sense of purpose (Hyde & McGuiness, 2004). In an infant, the ego exists only in potential, as a component of the Self. “Then, as ontological development proceeds, the ego
gradually differentiates itself from the Self” (Edinger, 1972, in Stevens, 1982, p. 45), but remains always linked to the Self (termed the ego-Self axis). The ego-Self axis acts as the mainstay of the psyche (hence its representation as a mast in the diagram) and is the precious ‘light’ of consciousness which must always be guarded” (Hyde & McGuiness, 2004, p. 172). Thus, Stevens (1994) says “it is on this axis that the stability of the personality depends” (p. 45).

The psyche depends upon both the Self and the ego for individuation. Jung (1959, CW 13) maintains:

If the unconscious can be recognized as a co-determining factor along with consciousness, and if we can live in such a way that conscious and unconscious demands are taken into account as far as possible, then the centre of gravity of the total personality shifts its position. It is then no longer in the ego, which is merely the centre of consciousness, but in the hypothetical point between conscious and unconscious. This new centre might be called the self. (para. 67)

Working from the centre out, the ego is surrounded by consciousness (depicted diagrammatically by an island). In relation to the unconscious, the conscious only occupies a very small part of the total psyche and “floats like a little island on the vast, boundless ocean of the unconscious which in fact embraces the whole world” (Jacobi, 1968, p. 6).
As can be seen from the diagram, the conscious is embedded within the personal unconscious (represented by a sleeping dog). The conscious and personal unconscious have a close relationship in that contents that cannot be contained in the conscious (for this can only hold very few contents at once) are stored for easy retrieval in the personal unconscious at any given time. Such contents are made up of the totality of a person’s life experiences, repressed images and memories, subliminal perceptions and “contents that are not yet ripe for consciousness”, such as material that is best forgotten due to its unpleasant nature (Jung, 1953, p. 76) or “because they lost their intensity and were forgotten” (Jung, 1959, CW 8, para. 317). Jung (in Jaffé, 1961) once commented about a patient:

In my practice I was constantly impressed by the way the human psyche reacts to a crime committed unconsciously. After all, that young woman was initially not aware that she had killed her child. And yet she had fallen into a condition that appeared to be the expression of extreme consciousness of guilt. (p. 122)

Therefore, the personal unconscious is represented in the diagram as a sleeping dog that is best left to lie!

In claiming new ground within the unconscious in the form of an albeit comparatively small personal unconscious, Jung was not relegating personal experience to the backburner. In fact, states Stevens (1994), envisioning a separate psychic structure wholly reserved for personal experiences, “denie[s]
that this [personal] development occurred in an unstructured personality. On the contrary, for Jung, the role of personal experience was to develop what is already there” (pp. 33-34). And, what was already there was contained in the collective unconscious.

Under normal circumstances, the relationship between the conscious and the unconscious is frictionless, that is, one is not aware of the existence of the unconscious. However, according to Jung (1959) “when an individual or a social group deviates too far from their instinctual foundations, they then experience the full impact of unconscious forces” (CW 9, para. 494). Being separated from instinct, according to Jung (1957)

[it] inevitably plunges civilized man [sic] into the conflict between conscious and unconscious … a split that becomes pathological the moment his consciousness is no longer able to neglect or suppress his instinctual side. … In accordance with the prevailing tendency of consciousness to seek the source of all ills in the outside world, the cry goes up for political and social changes which, it is supposed, would automatically solve the much deeper problem. (p. 81)

Whether the full impact of unconscious forces manifest as projections, dreams, visions, mystical experiences or in active imagination, they always present concomitantly with a strong emotional component (Stevens, 1982). This, for Jung (1953) was a necessary prerequisite for psychic growth, for
“emotion is … the alchemical fire whose heat brings everything to light. … [It] is the chief source of all becoming-conscious” (p. 32).

Jung believed that the collective unconscious (shown as an ocean in the diagram), in contrast to the personal unconscious, contains no personal material, “specific to our individual ego” (in Jacobi, 1968, p. 8), but only material or “primordial images” (Stevens, 1982, p. 3), “which lie behind emotions” (in Jaffé, 1961, p. 176). As he states:

Of course I had originally held to Freud’s view that vestiges of old experiences exist in the unconscious. But dreams like this [referred to in text], and my actual experiences of the unconscious, taught me that such contents are not dead, outmoded forms, but belong to our living being. My work had confirmed this assumption, and in the course of years there developed from it the theory of archetypes. (p. 173)

By serving as the bedrock for these images or archetypes (reflected by the bone collector in the diagram), the collective unconscious seems to be waiting to be re-discovered. For this to occur, Jung postulated that the personal unconscious contains complexes (illustrated as a bone), which he described as vehicles by which an archetype finds expression (Stevens, 1994). Hyde and McGuiness (2004) explain that “complexes [are] a collection of images and ideas with a common emotional tone which cluster around an archetypal core. They are autonomous and ‘behave like independent beings’” (p. 172), and have thus been likened to part-personalities (Stevens).
Complexes “are mediated into consciousness by the ego” (Hyde & McGuiness, p. 172) and manifest or personate through dreams, hallucinations or trances (Stevens). Due to the fact that each complex (in the personal unconscious) is linked to an archetype within the collective unconscious, they are “personifications of archetypes; they are the means through which archetypes manifest themselves in the personal psyche” (Stevens, p. 35). It is not difficult hence to understand what Jung (1938, in Jacobi, 1968) meant by the comment, “we spend the greater part of our life [in the unconscious] … we sleep or daydream. … It is undeniable that in every important situation in life our consciousness is dependent on the unconscious” (p. 10) (read: archetypes).

Archetypes are thus the sine qua non of the psyche. Says Jung (1953): “in reality all psychic events are to such an extent based on the archetypes and interwoven with them that in every case it requires a considerable critical effort to separate with certainty that which is individual from the type” (p. 41).

What follows now is a discussion of how Jung envisaged an archetype at work.

The Archetypal Hypothesis

Jung acknowledged the direct influence of Plato’s thinking upon his own, for it was he who elevated the archetype from literary nomenclature to a symbol of human behaviour (Stevens, 1982). Jung (1959) shared Plato’s view that archetypes were “active living dispositions … that perform and continually influence our thoughts and feelings and actions” (CW 8, para. 154). Both men
were of the opinion that these dispositions were universal, and thus common to all of mankind (Stevens). One detects here two interesting suppositions: the acknowledgement of a priori mental categories that are not dependent upon the objective world for existence; and that these categories are shared. Says Jung (in Jacobi, 1953):

The original structural conditions of the psyche are of the same astonishing uniformity as those of the visible body. The archetypes are something like the organs of the pre-rational psyche. They are eternally inherited identical forms and ideas at first without specific content. The specific content appears during the individual life span when personal experience is absorbed in just these forms. (p. 36)

Semantically, the Greek derivative of the word, archetype, is prime imprinter and simply referred in classical times to an original manuscript, from which other copies were then made (Stevens, 1982). Jacobi’s definition (in Stevens) for the etymology is clear:

The first element ‘arche’ signifies ‘beginning, origin, cause, primal source principle’, but it also signifies ‘position of a leader, supreme rule and government’ (in other words a kind of ‘dominant’): the second element ‘type’ means ‘blow and what is produced by a blow, the imprint of a coin … form, image, prototype, model, order, and norm’ … in the figurative, modern sense, ‘patterns underlying form, primordial form’
(the form, for example, underlying a number of similar human, animal or vegetable specimens). (p. 47)

One detects from the derivation that the word lends itself richly to a causation hypothesis. In fact, Jung’s archetypal hypothesis became the medium for bridging behaviour (outer events) and inner processes (Stevens, 1982). In his quest to approach the study of behaviour with scientific rigour, “[for] a science of psychology could not be founded on the study of a seemingly infinite variety of individual differences” (p. 21), Jung’s archetypal hypothesis “establish[ed] the ways in which human beings are all psychologically similar” (ibid). Attributing to archetypes a genetic composition, he postulated that these were “inscribed in the brain and later … developed by experience” (p. 16). Jung (1959, CW 8) wrote:

All the most powerful ideas in history go back to archetypes. This is particularly true of religious ideas, but the central concepts of science, philosophy and ethics are no exception to this rule. In their present form they are variants of archetypal ideas, created by consciously applying and adapting these ideas to reality. For it is the function of consciousness not only to recognize and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us. (para. 342)
It stands to reason, then, that every person is endowed with archetypes: they are common to all of humanity (Stevens). However, each person experiences archetypes in their own particular way. Jung (1959, CW 7) maintained:

There is no human experience, nor would experience be possible at all, without the intervention of a subjective aptitude. What is this subjective aptitude? Ultimately it consists of an innate psychic structure which allows man [sic] to have experiences of this kind. Thus the whole nature of man presupposes woman, both physically and spiritually. His system is tuned in to woman from the start, just as it is prepared for a quite definite world where there is water, light, air, salt, carbohydrates, etc. The form of the world into which he is born is already inborn in him as a virtual image. Likewise parents, wife, children, birth, and death are inborn in him as virtual images, as psychic aptitudes... [not] as predestinations. We must therefore think of these images as lacking in solid content, hence as unconscious. They only acquire solidity, influence, and eventual consciousness in the encounter with empirical facts, which touch the unconscious aptitude and quicken it to life. (para. 300)

It is vitally important to distinguish between what Jung (in Stevens, 1982) referred to as the archetype-as-such (i.e., the structure) and “the images, ideas, feelings, and behaviours that the archetype gives rise to” (i.e., the function) (p. 18). Jung (1959) insisted that an archetype “is not meant to denote an inherited idea, but rather an inherited mode of functioning. ... In
other words, it is a pattern of behaviour” (CW 7, para. 1228). Stevens refers to this as the dualistic nature of the archetype: “it is conscious and unconscious, symbolic and instinctive, psychic and non-psychic...[and] as a consequence of this dual nature... the archetype achieves expression - ... is actualised” (p. 62). Thus, the archetype is at one time both the impetus for a certain way of behaving, and the resultant (emotional) expression.

Jung contended that if one attempted to define an archetype academically “and fail to give its ‘feeling tone’ due recognition, then you end with nothing more than a jumble of mythological concepts” (Stevens, 1982, p.67). Although these mythological concepts are the derivative for all archetypes, (a connection Jung made during his Burghölzli Mental Hospital tenure where he encountered at first hand that schizophrenic’s unusual “private universes could be penetrated and deciphered” [McLynn, 1996, p. 56] thereby allowing him “to detect parallels with psychotic material which argued a common source: a myth-producing level of mind which was common to all men [sic]” [Storr, 1983, p. 16]), their potential can only be actualised by experiencing the myth on a personal level. Thus, myths serve as links or connections to archetypes: experiencing them is the opportunity, according to Jung, to find meaning. “Though it may carry with it heavy responsibilities and dangers, nevertheless it [individuation] was for Jung a way towards healing and wholeness” (Clarke, 1992, p. 155). Archetypes are thus (Jung, 1953)

balancing or compensating factors which correspond with the problems life presents in actuality ... these images are deposits representing the
accumulated experience of thousands of years of struggle for adaptation and existence. Every great experience in life, every profound conflict, evokes the treasured wealth of these images and brings them to inner perception ... [where] they become accessible to consciousness only in the presence of that degree of self-awareness and power of understanding which enables a man [sic] also to think what he experiences instead of just living it blindly. In the latter case he actually lives the myth and the symbol without knowing it. (p. 38)

According to Jung (1953), "individuation means becoming a single, homogenous being, and, in so far as ‘individuality’ embraces our innermost, last, and incomparable uniqueness, it also implies becoming one’s own self. We could therefore translate individuation as ‘coming to selfhood’ or self-realization” (p. 182). As the archetypes are embedded in the unconscious, the real work of personality development begins at the unconscious level.

Individuation: Delving into the Unconscious

Jung believed that individuation became more pertinent in the second half of life, roughly commencing at the age of thirty-five years, where it has a "radically different purpose and meaning from life until then" (McLynn, 1996, p. 291). He was of the opinion that it is here that life presents one with moral, philosophical or religious problems, contrary to the first half, where the “activities explicitly sanctioned by Nature” (e.g., child-rearing, and making money) (p. 296) are more pressing. In order for this view not to be simplified, Jung was quick to point out that, contrary to popular belief, these problems
“do not lie in the world about us. … On the contrary, they lie in human nature itself” (Stevens, 1982, p. 32). Thus, one of Jung’s (1959) dictums was: “The principal and indeed the only thing that is wrong with the world, is man [sic]” (CW 10, para. 441)! And, in order for man to heal, Jung proposed a merger between the conscious and unconscious (Wilson, 1984).

In order to exact a union between conscious and unconscious, one would have to go to, nay, “engage in a dangerous fight [with]” (Wilson, 1984, p. 297) their source: the unconscious. Wilson does not use the term, “dangerous”, lightly. If one considers the myth of Icarus, who flew too near the sun (Montague, 2003), it is clear why Jung cautioned against becoming lost in the underworld. Says Segal (2004):

Having managed to break free of the secure, everyday world and gone off to a dangerous new one … [the] hero, to complete the journey, must in turn break free of the new world, in which the hero has by now become ensconced, and return to the everyday one … [thus avoiding] a sheer state of unconsciousness. (p. 107)

The task, after all, is to make the unconscious conscious to ego. It would do the hero little good, and their intact ego-Self axis would not allow any tarrying, to stay submerged in the unconscious too long. For, if the hero delved too long into the “monster of darkness” (Jung, 1953, p. 35) this would result in
a one-sided accumulation of [psychic] energy, as a result of which the contents of the unconscious, unduly charged with energy, rise to the surface. If consciousness does not intervene in time, a partial regression can throw the individual back into an earlier stage of development and create a neurosis, while in total regression consciousness is inundated by the contents of the unconscious and a psychosis occurs. (Jung in Jacobi, 1968, p. 57)

In order to venture into the unconscious, and activate an archetype there, Jungian therapists employ a technique termed active imagination. This technique originates naturally in childhood. According to Jung (1957) “the normal fantasies of a child are nothing other, at bottom, than the imagination born of the instinctive impulses, and may thus be regarded as preliminary exercises in the use of future conscious activities” (pp. 68-69). Active imagination is thus simply allowing “unconscious contents to be exposed in a waking state. It is like ‘dreaming with eyes open’, but unlike the passivity of dreams, it demands the active participation of the individual” (Hyde & McGuiness, 2004, p. 172), which occurs whilst patient and therapist engage in conversation. However, personal growth does not necessarily require the presence of a therapeutic relationship. McLynn (1996) makes this very clear: “in Jungian therapy, to reach the stage of psychic wholeness [does] not require the participation of another person” (p. 294).

Active imagination forms an important part of this study. Whilst negotiating the possibility of researching the merger, the researcher became
increasingly aware of her emotional response to the subject matter at hand. In Jungian terms, the researcher was involved in a classic case of projection, described on page 20, where “frequently an unconscious component can externalise and appear from without. … This involves an excessive emotional response to another person or situation” (Hyde & McGuiness, 2004, p. 76). It was this emotional reaction that provided the impetus for the researcher to “creatively elaborate… a symbol (i.e., this treatise) [by way of] writing” (p. 66).

The purpose of active imagination is to “reduce[s] the inexplicable pressure exerted by the unconscious and encourage[s] the process of individuation” (Hyde & McGuiness, 2004, p. 172). Pertinent to this study is experiencing three archetypes, in sequential order, for they are located in different areas of the psyche (ibid). Starting from inside the psyche, the first archetype to be experienced is the shadow, located within the personal unconscious. The animus, which is also found in the personal unconscious, is experienced next. Lastly, one of the archetypes of the spirit, which reside in the collective unconscious, is encountered.

In order to identify and locate these archetypal forces, and make proverbial peace with them, Neumann (1963) argues for a process of assimilation. Assimilation “takes place on the plane of consciousness when, through the ‘splitting up of the archetype’, the ego achieves a rise to consciousness; that is, consciousness comes to ‘understand’ parts of the archetypal contents and incorporates them in itself” (p. 27). The benefits are thus two-fold, for the ego is strengthened (by the rise in consciousness), and
consciousness is broadened in understanding the archetype. Ultimately, the quest for a whole psyche is the quest for Self, which is seen to symbolize “the archetype of unity and totality” (Storr, 1983, p. 20). Stevens (1982) makes for a succinct synopsis of individuation. He maintains:

The purpose of initiation [i.e., developing a personal identity through individuation] is like that of myth, to achieve what Campbell terms “the reconciliation of individual consciousness with the universal will”. It is a reconciliation which has to be made at each of the stages of life. For both at the personal and the collective level there is a continuing and inexorable cycle of death and rebirth: stasis is unthinkable because it is unbiological and therefore contrary to the archetypal nature of things. (p. 173)

The three archetypal figures which inform this study are now described. Their relevance within the context of the merger will be examined in Chapter 6.

*Encountering The Shadow*

The shadow encompasses all the “inferior, uncivilized or animal qualities” that one possesses and is a powerful operative within the psyche (Hyde & McGuiness, 2004, p. 87). It represents everything that one would best want to forget about oneself, and would least want the world to know about. Says Jung (1959): “By shadow I mean the ‘negative’ side of the personality, the sum of all those unpleasant qualities we like to hide, together
with the insufficiently developed functions and the contents of the personal unconscious” (CW 7, para. 103).

As it features as a principal agent within the personal unconscious, the shadow is regarded as a complex (Stevens, 1994), and thus its presence is always felt within the psyche. Its archetypal roots are embedded in the archetype of the Enemy, the Predator, or the Evil Stranger (Stevens). It manifests in men as a man, and in women as a woman.

Stevens (1982) postulates that the shadow is a natural outgrowth of psychological development. As a “social mammal … man [sic] has always distinguished ‘bad’ from ‘good’ – as he has distinguished enemy from friend and strange from familiar – because … he is programmed to do so” (p. 210). Thus, as the ego develops out of the Self, so the “horrendous prospect of being totally rejected because of some partial revelation of the Self is at the bottom of all feelings of guilt, all desire for punishment, and all longings for atonement and reconciliation” (pp. 210-211). In order to protect the Self, “as a defence against the catastrophe of abandonment” (p. 211) the superego is born into the psyche. As the watchdog of the psyche, the superego maintains strict control over what is deemed acceptable. “When he [sic] hears anything he deems disreputable, dangerous or subversive, he intervenes to make us feel guilty, and, not infrequently, cuts the wires” (ibid) thereby plummeting the so-called unacceptable material into the deep recesses of the unconscious. The shadow and the ego are thus related and destined to “work together in pairs” (Hyde & McGuiness, 2004, p. 86).
It is due to the negativity associated with it, that the shadow is often projected on to others (Storr, 1983). Jung (1959, CW 11) argues for the nature of the shadow thus:

If the repressed tendencies, the shadow as I call them, were obviously evil, there would be no problem whatever. But the shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad. It even contains childish or primitive qualities which would in a way vitalize and embellish human existence, but convention forbids! (para. 134)

Yet, Jung (in Jacobi, 1953) also asserts that “taking it in its deepest sense, the shadow is the invisible saurian tail that man [sic] still drags behind him. Carefully amputated, it becomes the serpent of healing of the mystery” (p. 217).

Disarming the shadow is a prerequisite for individuation, and requires, as was mentioned above, the assimilation of all repulsive characteristics (McLynn, 1996). Although Jung (1959) contends that “with insight and good will, the shadow can to some extent be assimilated into the conscious personality” (CW 9, para. 15), this is not an easy task:

No matter how obvious it may be to the neutral observer that it is a matter of projections, there is little hope that the subject will perceive
this himself [sic] ... [for] it is quite within the bounds of possibility for a man to recognize the relative evil of his nature, but it is a rare and shattering experience for him to gaze into the face of absolute evil. (ibid)

This, together with the overriding emotional charge attached to the shadow, makes it a difficult archetype to assimilate. However, according to Jung, for social cohesion to be a reality, there must exist “a collective refusal to project Shadow qualities on to social systems, political institutions and each other, and acceptance of full moral responsibility for them in ourselves” (Stevens, 1982, p. 217).

The shadow is not the only archetype that has a relationship with the ego. According to Jung, the ego is related to the persona, “that part of consciousness which ‘negotiates’ with the other world on the ego’s behalf” (Hyde & McGuiness, 2004, p. 91). Of importance to this study is the persona’s unconscious counterpart, the male/female soul-image.

Looking Animus Squarely in the Eyes

Present within every man is the anima, his archetypal image of woman; conversely, every woman has within her the animus or woman’s image of man. Hence, anima and animus are typically referred to as “the archetypal figure of the soul-image” (Jacobi, 1968, p. 114). Jung (1959, CW 6) holds that
a very feminine woman has a masculine soul, and a very masculine man has a feminine soul. This contrast is due to the fact that in all things a man is not wholly masculine, but also has certain feminine traits. The more masculine his outer attitude is, the more his feminine traits are obliterated: instead they appear in his unconscious. (para. 801)

Due to the fact that the soul-image, by virtue of its nature is “the latent, undifferentiated, still unconscious content[s] of the psyche” (Jacobi, p. 114), it becomes modified through one’s actual experience of the opposite sex, especially of parents. Thus, while appearing in dreams and myths, projections of the soul-image are not uncommon. Jacobi maintains that “just as we experience our own shadow through someone else, so also do we experience our basic contrasexual components through another” (pp. 114-115).

Of interest to this study is the male personification of the unconscious in women. The animus “takes the nature of Logos (reason)” (Hyde & McGuiness, 2004, p. 95). Its main occupation is the search for knowledge and truth and “meaningful activity” (ibid). Where the anima is generally referred to as ‘she’, denoting one, the animus appears as a plurality of persons. Jung postulated that because women are “monogamous in their unconscious attitude, the animus appears in compensatory form as a group of men” (p. 96). Thus, “the animus is rather like an assembly of fathers or dignitaries of some kind who lay down incontestable, ‘rational’, ex cathedra judgements” (Jung, 1953, p. 218).
The animus “exhibits both good and bad aspects” (Jung, 1964, p. 198). Taken to the extreme, the animus projection “is more apt to take the form of a hidden ‘sacred’ conviction” (ibid), as opposed to convictions of a more personal nature, that ring true for that person (read: woman), and manifests then as a resolute power. This obstinacy then, in the guise of Death or the Thief, or the Murderer (Jacobi [1968] explains that the animus can assume a variety of presentations), “lures women away from all human relationships and especially from all contacts with real men” (p. 202). According to Jung (1964), although women, as young girls, “share in the masculine hero myths because, like boys, they must also develop a reliable ego-identity” (p. 128), the pressures of modern society prevent them from fully embracing femininity, or womanhood. Women who thusly repress “an older layer of the mind that seems to come to the surface in their feeling, with the aim of making them into women … [then become] imitation men” (ibid).

Revealing an animus-distortion is essential for individuation. Jung (1964) puts it thus:

The parallel in life is that the conscious attention a woman has to give to her animus problem takes much time and involves a lot of suffering. But if she realizes who and what her animus is and what he does to her, and if she faces these realities instead of allowing herself to be possessed, her animus can turn into an invaluable inner companion
who endows her with the masculine qualities of initiative, courage, objectivity, and spiritual wisdom. (p. 206)

However, Jung (1953) cautions that “coming to terms with the animus. ... requires of the woman to ... learn to criticize and hold her opinions at a distance; not in order to repress them, but, by investigating their origins” (p. 220). Clarke (1992) explains that the transcendent function, where the woman has to embrace the “possibility of transcending this one-sided situation, [necessitates] withdrawing projections, and owning and integrating the transsexual element into oneself” (p. 160).

As this study unfolds, the reader will note an interesting relationship develop between the animus and the Wild Woman archetype, hence the title of this section.

Meeting the Archetype of the Spirit

Jung contends that once one is liberated from the anima/animus projection (i.e., when one sees another person as they really are), and is free to own and integrate ones soul-image, then one is ready to move “closer to the centre ... into the archetypes of the spirit. These usually appear in critical life situations and ...typically manifest themselves as ancestral figures, divinities, helpful animals or the wind” (McLynn, 1996, pp. 304-305).

Archetypes of the spirit are named such, as they “give[s] rise to statements, actions, tendencies, impulses, opinions, etc., to which one could
hardly deny the attribute ‘spiritual’” (Jung, 1959, CW. 9, para. 396). The most common of all the archetypes of the spirit is the Wise Old Man/Wise Old Woman (Hyde & McGuiness, 2004). According to Jung (1959, CW. 9), a strong feminine complex “induces the liveliest spiritual aspirations and interests” (para. 396). The presence of the Wise Old Woman is felt in dreams and in active imagination. She cannot be conjured up at will, but “always appears in a situation where insight, understanding, good advice, determination, planning, etc., are needed but cannot be mustered on one’s own resources. The archetype [therefore] compensates this state of spiritual deficiency by contents designed to fill the gap” (para. 399).

Neumann (1955) contends that the Great Mother is the central aspect of the archetypal feminine, describing her in various guises, for example, “Mother Nature”, “Earth Mother”, or “Moon Goddess” (p. 89), thus endowing her with a more parental personality. The archetypal feminine, as exemplifier of all womanhood, assumed in this study is broader than suggested by Neumann and more akin to Stevens’ (1982) description. Here, the archetypal feminine, encompasses four basic types of feminine, that is, the Mother, the Love Goddess, the Medium, and the Amazon (or Oracle). Together, these four types comprise the “pure feminine” (p. 174). This pure feminine is classified as an archetype of the spirit, for “as far as personal identity is concerned, nothing is of greater importance than gender: the Self does not actualise merely as a human being but as a male or female human being” (pp. 174-175).
Pinkola Estés’ (1992) Wild Woman archetype is the epitome of the feminine spirit archetype in this study. It is therefore discussed in detail in the next chapter.
CHAPTER 3
THE WILD WOMAN ARCHETYPE

This chapter tracks the introduction into feminine psychology of the Wild Woman archetype by Jungian analyst, Pinkola Estés (1992, 1997), and is followed by a sagacious analysis of this ethereal image.

In this study, the Wild Woman archetype, as symbol of the feminine psyche, occupies centre stage. It is her connection with the merger and interaction with other archetypal role players that forms the basis of this research.

Wild Woman and Feminism

It is a given that the symbolic expression of the feminine has existed since the beginning of time as is evidenced by “the rites, myths, symbols of early man [sic]” (Neumann, 1963, p. 3). Lesser (2000) argues, however, that “most of recorded human history is the story of one archetype – the masculine – not merely dominating, but also discounting the values of, the other – the feminine” (p.1). Her sentiments are echoed by Pinkola Estés (1992), who contends that “the spiritual lands of Wild Woman have, throughout history, been plundered or burnt” (p. 3).

As was noted in Chapter 1, this study embraces a less polarised gendered approach, and agrees with Woodman’s definition of patriarchy as “a culture [italics added] whose driving force is power. Individuals within that culture are driven to seek control over others and themselves in an inhuman
desire for perfection” (in Lesser, 2000, p. 1). Hence, by assuming culture to be the culprit of oppression (where culture is not taken euphemistically to mean male), the focus is off gendered thinking, per se.

Much as this research agrees with Meyerson and Scully’s argument (see page 3) that there are those individuals within an organization that do not subscribe to the dominant culture of that organization, it also acknowledges the difficulty in attempting to define and locate itself within a less polarized gendered approach. Thus, it would seem that the substrate for delineating a so-called gendered experience is the contrariety offered it by its contraposition. Bucar’s (2005) study, for instance, illustrates this point cogently. The author explains how Mary Magdalene, who, in her opinion, is the Wild Woman of the Bible, has been taken from women, her “remains hidden under the suffocating blankets of … biblical interpretation” (p. 1), so that by her very suppression, the idol’s efficacy is brought to the fore. Clearly, then, whichever way one frames a gendered approach, it still tends to smack of antithesis. Be that as it may, the reader will note that this study safeguards against garlanding femininity at the expense of masculinity. Where criticism is levelled, against, for instance, the archetypal animus, it does so freely, without a gendered (read: power) motif. Therefore, no malice is intended, as the intention of this research is to provide a safe passage for the experience of the feminine only.

From a Jungian perspective, the difference between male and female is postulated as a “fundamental principle” (Jacobi, 1968, p. 53). Although
within the feminist Zeitgeist, Jung has often earned the label of “sexist” (Clarke, 1992, p. 160), Jung’s argument stands firm:

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. (in Jacobi, 1953, p. 94).

Thus, because all psychic life, according to Jung, is “governed by a necessary opposition” (Jacobi, 1968, p. 53), his differentiation between masculine and feminine resides in the psyche, so that he classified personalities into masculine and feminine qualities [italics added], as opposed to delineating gendered personalities [italics added]. “No man is so entirely masculine that he has nothing feminine in him”, wrote Jung (1953, p. 199). He goes on to state that “the whole nature of man presupposes woman, both physically and spiritually” (p. 200). Therefore, analytical psychology’s preoccupation with the feminine is “to an inward image at work in the human psyche”(Neumann, 1963, p. 3) that makes the symbolic expression of the feminine and the masculine possible. This expression forms part of the process of individuation, and allows for the integration of elements of both sexes.

This study maintains that the Wild Woman archetype, as symbolic expression of the feminine, when activated, not only allows for “the bringing-
to-be of a more fully realized, liberated self” (Clarke, 1992, p. 161), but gives reign to the meaning of that experience.

Symbolism and Meaning

Neumann (1963) asserts that “the symbolism of [an] archetype is its manifestation in specific psychic images [italics added], which are perceived by consciousness and which are different for each archetype” (p. 4). This is because “a psychic entity … can be represented, only if it has the quality of an image and is thus representable” (Jung, in Neumann, 1963, p. 5). In this study, the Wild Woman archetype is that image, and acts as the symbol for self-awareness for women (Cameron, 2005).

Semantically, “wild” refers to the archetypes’ “connection to nature” (Pinkola Estés, in Hoff, 1997, p. 1), as opposed to implying a pejorative interpretation. Indeed, the wild nature has, according to Pinkola Estés (1992) “a vast integrity about it” (p. 12) and that merging, or becoming one with her, does not imply throwing one’s primary socializations to the wind. “To adjoin the instinctual nature does not mean to come undone, change everything from left to right, from black to white. … to act crazy or out of control. … It means quite the opposite” (ibid). Furthermore, the author maintains:

We need to see and understand that whatever stands behind nature is what is god. Nature itself, it is the manifestation. We see things about nature that are beautiful … and it fills us with almost a prayerful
excitement. … That is what the wild is – this intense medicinal beauty.
To look at it makes you feel whole. (p. 12)

Pinkola Estés’ (1992) profuse nomenclature of the Wild Woman (the author refers to her by over seventy names) indicates that the author considers this archetype as the [italics added] source of the feminine. As the “feminine instinctive nature” (p. 3), the Wild Woman archetype is the “prototypical woman” (p. 10), manifesting with the following “psychic characteristics (p. 4): “keen sensing, playful spirit, and a heightened capacity for devotion … [she is] relational by nature, inquiring, possessed of great endurance and strength … deeply intuitive. … experienced in adapting to constantly changing circumstances … fiercely stalwart and very brave (ibid).
Other names, and ones which fit the nature of the Wild Woman archetype in this study, are the “female underworld” (p. 3), the “natural instinctive psyche” (p. 4), “woman’s deepest nature” (ibid), “wild teacher” (p. 8), “friend and mother to all who have a riddle to solve “(p. 10), and “Life/Death/Life” cycle or nature (p. 63).

Although the Wild Woman archetype is but one of many that can influence a woman’s behaviour and attitudes (Flood, 1991), it is prodigious and thereby allows women to connect with her in infinite ways. Her ephemeral and numinous qualities (Jung referred to the term, numinous, as anything that was “unconditional, dangerous, taboo, magical” [1959, CW 9, para. 59]) make possible a range of encounters and meanings. Furthermore, Pinkola Estés (1992) asserts that “no matter what culture, no matter what era, not matter
what politic, she does not change. Her cycles change, her symbolic representations change, but in essence, she does not change (p. 10).

Pinkola Estés (1992) and by far the majority of other texts consulted (e.g., Bucar, 2005; Lewis, 1999; Engel, 1998), do not differentiate between Wild Woman’s potency and influence on women, rather treating this archetype as a generic feminine archetype, capable of being experienced by, and generating meaning for, all women. Huitt (1997), on the other hand, maintains that this archetype is present in “most women” (p. 1), whereas Myss (2005) has pointed out that the Wild Woman may not resonate with every woman. The author contends that “the Wild Woman Archetype is an individual Archetype [sic] which means that some people relate to her strongly, while others relate to her less strongly, or not at all” (p.1). Taking these contentions into consideration, one must thus proceed with caution when attempting to interpret the meaning that any one woman attaches to this particular archetype.

This study agrees with Jung’s supposition that archetypes are vehicles for “the collective wisdom of our species, the basic programme enabling us to meet all the exigent demands of life” (Stevens, 1982, p. 34). Therefore, the argument here is that it is necessary to consider the Wild Woman as a potential for wholeness for every woman. Reclaiming her may occur in different ways. This is so because “women have a soul-need to express themselves in their own soulful ways, [therefore] they must develop and blossom in ways that are sensible to them” (Pinkola Estés, 1992, p. 57), but “eventually every woman away from her soul-home tires. This great cycle of
going and returning, going and returning, is reflexive within the instinctual nature of women and is innate to all women for all their lives” (p. 265). As the potential for wholeness for every woman, thus, the Wild Woman archetype “speaks” to women in innumerable ways.

Experiencing Wild Woman

Much like Jung distinguished between an archetype’s structure and function, so too Pinkola Estés (1992) maintains that the Wild Woman archetype is “both vehicle [for] and destination of a woman’s fundamental nature” (p. 9). Because of this, she is ever present in a woman’s “psychoid unconscious” (p. 9). But, possessing the feminine instinctive nature, and being aware of her presence are two different matters entirely. Jung (in Stevens, 1982) seems to bear Pinkola Estés out, suggesting that because archetypes are the sine qua non to “the vital activities taking place within us throughout the whole cycle of life, the archetype stands *behind the scenes* [italics added], as it were, as a kind of author-director or actor-manager, producing the tangible performance that proceeds on the public (and the private) stage” (p. 52). But, only having a good director does not guarantee a good play. As the reader may also recall from Chapter 2, the psyche depends upon both the Self and the ego, as actor, for individuation. Thus, the “wildish Self” (Pinkola Estés, p. 15) can only be experienced in its rightful or meaningful way, when it is made conscious. According to Pinkola Estés, this is brought to bear by certain situations, which she refers to as “wild time[s]” (p. 256).
During wild times, the Wild Woman, as the “maker of cycles” (Pinkola Estés, 1992, p. 13) “canalises through women” (p. 10). These wild times constitute fractional moments such as beholding something truly beautiful, or making a realization of some sort. The mystery of inspiration, or a loss, or dreaming, or being creative, also engender contact with the Wild Woman. Then there are evidential experiences such as childbearing and childrearing, being present to a significant relationship, happening upon someone who is in close contact with her, and, as the author so elegantly puts it, “thundering after injustice.” (p. 13), that effect a connection with the Wild Woman.

Even though the Wild Woman archetype canalises through women during wild times, failure to be present [italics added] to the instinctive nature results in disastrous consequences, contends Pinkola Estés (in Wylde, 1994), “caus[ing] women to become confused and lose their way” (p.1). Thus, when a woman is without her feminine instinctive nature, a plethora of untoward experiences beholds her:

Without her, women are without ears to hear her soul-talk or to register the chiming of their own inner rhythms. … When we lose touch with the instinctive psyche, we live in a semi-destroyed state and images and powers that are natural to the feminine are not allowed full development. (Pinkola Estés, 1992, pp. 9-10)

According to Pinkola Estés, the effect of “a disrupted relationship” (p. 11) with the Wild Woman leaves a trail of negative emotions, expressed as
feeling extraordinarily dry, fatigued, frail, depressed, confused, gagged, muzzled, unaroused. Feeling frightened, halt or weak, without inspiration, without animation, without soulfulness, without meaning, shame-bearing, chronically fuming, volatile, stuck, uncreative, compressed, crazed. Feeling powerless, chronically doubtful, shaky, blocked, unable to follow through, giving one’s creative life over to others, life-sapping choices in … work. (ibid)

The reader may remember that Neumann (1963) holds that experiencing an archetype occurs concomitantly with a “strong … emotional-dynamic component” (p. 3). After all, “the archetype is manifested principally in the fact that it determines human behavior unconsciously” (Stevens, 1982, p. 4). Says Neumann (1963):

The effect of [an] archetype is manifested in energetic processes within the psyche, processes that take place both in the unconscious and between the unconscious and consciousness. This effect appears, for example, in positive and negative emotions, in fascinations and projections, and also in anxiety, in manic and depressive states, and in the feeling that the ego is being overpowered. Every mood that takes hold of the entire personality is an expression of the dynamic effect of an archetype, regardless whether this effect is accepted or rejected by the human consciousness; whether it remains unconscious or grips the consciousness. (pp. 3-4)
The emotions experienced while connecting with the Wild Woman archetype during the course of this research are discussed in Chapter 6.

When a woman develops a relationship with the feminine instinctive nature, “the fact of that relationship glows through them” (Pinkola Estés, 1992, p. 8). According to Pinkola Estés, it is easy to spot a healthy woman, a Wild Woman, for she is the one who is tracking, running, summoning and repelling. She is “robust, chock-full, [has a] strong life force, [is] life-giving, territorially aware, inventive, loyal, roving” (p. 12). Gut-level wisdom accompanies her, according to Bryannan (1999).

Among the healthy qualities engendered by a connection with the Wild Woman, three are pertinent to this study and will now be discussed separately.

*Creativity, Instinct and Intuition*

Pinkola Estés (1992) maintains that women are innately creative and that this ability is women’s “most valuable asset, for it gives outwardly and it feeds [her] inwardly at every level: psychic, spiritual, mental, emotive, and economic” (p. 299). Thus, creativity lies at the heart of the Wild Woman archetype, for “her main occupation is invention” (p. 12).

Although the form that creativity takes is highly subjective and “hard to describe, for no one agrees on what they saw in that brilliant flash” (Pinkola Estés, 1992, p. 298), it “flows over the terrain [of a woman’s psyche] looking
for the natural hollows” (p. 299). For some women, creativity takes the form of ideas. In other women, creativity is evidenced in doing. What is important is “not the quality of our creative products … but the determination and care” (p. 304) that we give to our creative life.

As an “insistent energy” (Pinkola Estés, 1992, p. 300) that courses through a woman, creativity can never be lost. Barriers to creativity exist aplenty, though, and cause the creative life to slow or stop. For example, Pinkola Estés asserts that “traditional psychology is often spare or entirely silent about deeper issues important to women: the archetypal, the intuitive, … her creative fire” (p. 6). This dominant Western societal attitude has placed a damper on women’s creativity, causing many to have lived life “as a disguised criatura, creature” (p. 5): “though what they wrote was unauthorized, women blazed away anyway. Though what they pained went unrecognised, it fed the soul anyway” (ibid). Similarly, “negative psychological complexes rear up” (p. 307) and question a woman’s worth, her intention, her sincerity, or her talent. Says the author:

I have heard all the excuses that any woman might knit up: I’m not talented. I’m not important. I’m not educated. I have no ideas. I don’t know how. I don’t know what. I don’t know when. And the most scurrilous of all: I don’t have time. I always want to shake them upside down until they repent and promise to never tell falsehoods again. But I don’t have to shake them up, for the dark man in dreams will do that, and if not he, then another dream actor will. (p. 70)
Psychic predation for a woman occurs when she is “outwardly surrounded by persons who are antagonistic to or careless about her deep life, [for] her interior predator is fed by this and develops extra muscle” (Pinkola Estés, 1992, p. 71). In the face of such predation, a woman will tune out her creativity, for “women are often highly ambivalent about aggression toward the intruder, for they think it is a ‘damned if I do, damned if I don’t’ situation” (ibid). What is required in such instances is consciousness: “consciousness is … the way out of the torture. It is the path away from the dark man” (ibid).

Becoming conscious of predation is second-nature to the Wild Woman archetype. Thus, when a woman “pick[s] up her trail”, the Wild Woman archetype vibrates through her and “demands that one’s environ be cleansed of irritants and threats, that things that oppress be reduced as much as possible” (Pinkola Estés, 1992, p. 384). This, according to Pinkola Estés, gives rise to a burgeoning creativity:

[For] once women have lost her and then found her again, they will contend to keep her for good. Once they have regained her, they will fight and fight hard to keep her, for with her their creative lives blossom; their relationships gain meaning and depth and health, their cycles of sexuality, creativity, work, and play are re-established; they are no longer marks for the predation of others, they are entitled equally under the laws of nature to grow and to thrive. (p. 8)
With creativity flowing freely through a woman’s life, it becomes a “shapechanger” (Pinkola Esteés, 1992, p. 298), taking on an innumerable number of forms, from “the wielding of pigments and canvas, or paint chips and wallpaper, [to] … pen and paper, flower borders on the garden path, [and] building a university” (p. 12). Says Zacharias (2003):

An open, inviting relationship with all of our senses, and a continuous exploration of the interconnectedness with what we discover and with what we are consciously aware, can, I believe, assist the evolution of the creativity and the intelligence of all life. (p. 1)

Another intrinsic quality of Wild Woman is instinct. Although instinct is “a difficult thing to define, for its configurations are invisible” (Pinkola Estés, 1992, p. 231), it is seen as “an inner something that when blended with forethought and consciousness guides humans to integral behavior” (p. 232). Pinkola Estés maintains that all women are born “with all instinct intact” (ibid). However, once again, due to the “repression for centuries by a value system that trivializes emotional truth, intuitive wisdom and instinctual self-confidence” (Pinkola Estés, jacket cover), a woman’s natural cycles are suppressed, and with it, instinct too. Says Pinkola Estés, “too much domestication breeds out strong and basic impulses to play, relate, cope, rove, [and] commune” (p. 233). When a woman allows herself to become “too well-bred her instincts for these impulses drop down into her darkest unconscious … [and] she is said then to be instinct-injured” (ibid). In this stuck state, apart from not noticing “the personal distress of the self” (p. 238), a woman’s “natural instincts to fight
or flee are drastically slowed or extincted. Recognition of the sensations of satiation, off-taste, suspicion, caution, and the drive to love fully and freely are inhibited or exaggerated" (p. 233).

Repairing injured instinct starts when a woman acknowledges “that a capture has taken place, that a soul-famine has followed, that usual boundaries of insight and protection have been disturbed” (Pinkola Estés, 1992, p. 234). Key to recovering instinct is that a woman “pays close attention through listening, looking, and sensing the world around herself” (p. 253). Using keen sensing a woman will observe others who act “efficiently, effectively, and soulfully” (p. ibid). This happens in the following manner:

The opportunity to observe others who have instincts well intact is central to retrieval. Eventually, the listening, looking, and acting in an integral manner becomes a pattern with a rhythm to it, one you practice until it is relearned and becomes automatic again. (ibid)

Remaining in touch with her “instinctual powers … [e.g.] insight, intuition, endurance, tenacious loving, keen sensing, far vision, acute hearing, singing over the dead, [and] intuitive healing” (Pinkola Estés, 1992, p. 44) is vital for any woman. Instinct serves a woman well on the topside, that is, the world in which she lives. It also guards against her losing her way in the underworld, or unconscious, where the shadow lurks and the predator lies in wait. With instinct in tact, a woman will know how to stalk the proverbial
psychic intruders, when to sever her ties with them, and how to forge a reunion. Says Pinkola Estés:

The eating of sins and sinners, and the subsequent incubation of them, and their release back into life once more, constitutes an individuation process for the most base beings in the psyche. In this sense it is right and proper for that purpose that we draw energy out of the predatory elements of our psyches, killing them so to speak, draining their powers. Then they may be returned to the compassionate Life/Death/Life Mother, to be transformed and re-issued, hopefully in a less contentious state. (p. 63)

Intuition is “Wild Woman’s primary instinctual power” (Pinkola Estés, 1992, p. 75), or a woman’s “soul-voice” (p. 89). As “the treasure of a woman’s psyche, … it is like a divining instrument and like a crystal through which one can see with uncanny interior vision” (p. 74). Intuition therefore allows a woman to see that “most things are not as they seem (p. 75), not only giving a woman the edge on falseness, but also mediating a reconnection to Self, for it “senses the directions to go in for most benefit, it is self-preserving, has a grasp of underlying motive and intention, it chooses what will cause the least amount of fragmenting in the psyche” (p. 89).

Women’s intuition is passed down the matrilineal lineage (Pinkola Estés, 1992). Like instinct, it can never get lost but becomes subverted in the
psyche, “buried by disrepute and disuse” (p. 80). Once regained, it operates like a wild animal. Pinkola Estés likens intuition to a wild animal, for

[it] has claws that pry things open and pin things down, it has eyes that can see through the shields of persona, it has ears that hear beyond the range of mundane human hearing. With these formidable psychic tools a woman takes on a shrewd and even precognitive animal consciousness, one that deepens her femininity and sharpens her ability to move confidently in the outer world. (p. 89)

Women’s experiences of the Wild Woman archetype differ: “the ways and means of living with the instinctive nature are many, and the answers change as you change and as the world changes” (Pinkola Estés, 1992, p. 460). Cameron (2005) explains how this archetype affects her:

There is a wild woman living inside of me and that woman needs to feel the wind blowing through her hair, soothing and caressing her mind to go beyond self-made and culture-made restrictions, to find meaning where none seems to exists [sic]. (p. 1)

Another author maintains being “affirmed [to] my inner core self and reminded … that I am valuable, creative, important” (Wylde, 1994, p. 1). Zacharias (2005) holds that her relationship “with the natural world has continuously shown me its power, not only for stimulating knowledge development and for creating love and thought, but also for absorbing pain and reconfiguring stress
into insights for new living” (p. 1). For Brallier (2005) “one of the central premises of my path as a wild woman is an attempt to be fully authentic with what I am doing” (p.1). She finds this difficult in environments that curtail her attempts to be authentic, although “another person’s wild self may flourish best when they are dealing with difficult interactions or situations, or they are working hard to break down archaic social structures” (ibid). Finally, another portrayal of living in close communion with the Wild Woman archetype is described (by an unnamed author) as follows:

To be in touch with wild woman within brings a strong feeling inside of connection. It is a feeling of having substance and strength, I feel more awake than I ever have, living a conscious and aware life … I cycle through being wild and not being wild. I have lost some of the anger I had in my youth … the anger I though [sic] necessary to give me an edge, to drive me forward … I feel I have more energy to accomplish what is important to me rather than what is important to outside me. It makes it easier to accomplish those important things outside me when necessary. So part of this individuation process of withdrawing also makes me more available. I am not pulled by everything. I have become a good editor for what is really important in my life. (http:www.wildwolfwomen.com/soul/howto.htm, ¶ 7)

Coming into contact with the Wild Woman archetype is not difficult, for “our existence parallels hers” (Pinkola Estés, 1992, p. 14). However, to be able to merge with this archetype requires relinquishing one’s “too-nice
woman”, the “too conforming, too demure side of the feminine nature” (p. 105), for only then is one ready to “face the wild power in ourselves ... to gain access to the myriad faces of the subterrene [sic] feminine. These belong to us innately, and we may choose to inhabit whichever ones serve us best at whichever time” (p. 93).

Pertinent to this study is how the Wild Woman archetype is brought to consciousness, and using creativity, instinct and intuition faces not only a topside merger, but also an underworld assimilation. What follows now is an account of this conscious reclamation.

Individuation with Wild Woman as Guide

Like Jung (1964), who saw individuation as a process, following a pattern of psychic growth, so too, Pinkola Estés (1992) invites women to consciously reclaim their own psychic territory. This can be done through a variety of ways, although Pinkola Estés warns that “the doors to the world of Wild Woman are few but precious” (p. 21). The proverbial door into the unconscious is specific to the individual: sometimes a “deep scar” (ibid) will cause an awakening. Other times it may be “an old, old story” (ibid). For some, loving intensely serves as an access. Or, “If you yearn for a deeper life, a full life, a sane life, that is a door” (ibid).

In this study, the invocation to the Wild Woman archetype to manifest into consciousness came from intuited that the (topside) merger might not have been all that it seemed. Chapter 1 highlights the risks-to-person, and in
particular women, during times of organizational change. Pinkola Estés (1992) maintains that arriving at the so-called door to the Wild Woman archetype is mediated by dissatisfaction, for “discontent is the secret door to significant and life-giving change” (p. 286). Recognizing the inherent dangers, and being able to face adversity, in the form of both topside and underworld mergers (for “the ability to stand what one sees is the vital vision which causes a woman to return to her deep nature” [p. 53]) allows for safe passage for the feminine instinctive nature. With an armoury of creativity, which can take many forms, for example, “deep meditation, dance, writing, painting, prayermaking, singing, drumming, [or] active imagination” (p. 31), but is demarcated here to active imagination and writing, the Wild Woman archetype sees to it that psychic processes necessary for individuation, are set in motion. With “fine discrimination, separating one thing from the other with finest discernment, learning to make fine distinctions in judgement … and observing the power of the unconscious and how it works even when the ego is not aware” (p. 99), the archetype engenders the retrieval of consciousness.

Pinkola Estés (1992) contends that “the optimal attitude for experiencing the deep unconscious is one of neither too much fascination nor too little, one of not too much awe but neither too much cynicism, bravery yes, but not recklessness” (p. 32). Often questions assist one in this endeavour, as they act as Gretel’s proverbial breadcrumbs back to safety. Says Pinkola Estés, “asking the proper questions is the central action of transformation – in fairy tales, in analysis, and in individuation. The key question causes
germination of consciousness. The properly shaped question always emanates from an essential curiosity about what stands behind” (p. 52).

Furthermore, Pinkola Estés assures one that questions are intended to stir the individual, as much as they are there to provoke the collective, so that they may seem situation-specific, yet stir to life that which lies dormant in the unconscious. She says:

The asking of questions creates a luminous net that is woven as women talking among themselves, and they drop this net into their collective minds and raise it filled with the glimmering, the streaming, the inert, the strangled, and the breathing forms of the inner lives of women for all to see and work with. (p. 423)

Therefore, one could ask oneself: “what has happened to my soul-voice? What are the buried bones of my life? In what condition is my relationship to the instinctual Self?” (p. 37). Or, “what is behind the visible? What is it which causes that shadow to loom upon the wall?” (p. 53). Asking these pertinent questions, “the woman is enabled to act according to her own [innate] abilities” (p. 69).

Questions necessitate answers. For Pinkola Estés (1992), answers are created by the telling of stories, for within stories lie “the metaphors for psychic growth” (p. 447). Hence, once women find the answers to the questions that were burning inside them, once they have asked the questions and crafted the stories, all of which is the “making of something, and that
something is soul” (p. 15), they are able to reconnect to and experience their natural instinctive psyche, where “their creative lives blossom; their relationships gain meaning and depth and health, … they are no longer marks for the predations of others” (p. 9). The questions that this research raised, are discussed in Chapter 5. Answers to these questions, in the form of a hunting story, are contained in Chapter 6. Meanwhile, the next chapter examines and pays homage to the power of stories or “creation myths” (p. 447). Pinkola Estés holds that “although some use stories as entertainment alone, tales are, in their oldest sense, a healing art” (p. 463). In this sense, the reader will gain an understanding of how a literal event (i.e., the university merger) emerges as a story in which one is able to look for evidence of the Wild Woman archetype.

As was noted in the previous chapter, experiencing or encountering an archetype can never be reduced to an academic discipline. Pinkola Estés (1992) echoes this sentiment and states that “the comprehension of this Wild Woman nature is not a religion but a practice” (p. 9). Therefore, as ephemeral and illusive as what the Wild Woman may seem, for “not for a moment dare we succumb to the illusion that an archetype can be finally explained … [as] even the best attempts at explanation are only more or less successful translations into another metaphorical language (Jung, 1953, p. 40), all the salient aspects of her nature and retrieval have been documented here.
CHAPTER 4
MYTH AND MERGER AS METAPHOR

The proclivity to produce and experience myths on the path to individuation was addressed in Chapter 2. This chapter expands upon the term myth, and traces the contribution of Jungian psychology to the concept of myth.

Concurring with Jung, and punctuating a close relationship between the feminine and narrative, Pinkola Estés (1992) conceived of the Wild Woman as a metaphor for individuation. This chapter also explores the connection between myth and metaphor. It readies the reader to view this treatise, which is a story of the merger, as a metaphor for mediating into consciousness the Wild Woman.

Defining Myth

Many of the texts consulted make it clear that defining myth or story is not a simple task (e.g., Segal; 2004; Hübner, 1985; Kirk, 1970; Barnard, 1966). Morford and Lenardon (1991) maintain that “myth is a comprehensive (but not exclusive) term for stories primarily concerned with gods and man’s [sic] relation to them” (p. 2), but then Segal (2004) is quick to point out that such a definition held more true of nineteenth century theories of myth, where “myth was typically taken to be the ‘primitive’ counterpart to science, which … rendered myth not merely redundant but outright incompatible” (p. 3) and thereby rejecting it. Gould’s (1981) definition of myth, below, is, as he himself
admits, a “portmanteau term” (p. 5) and allows one to tread lightly amongst the many interpretations, by literary studies, of myth.

Myth is a synthesis of values which uniquely manages to mean most things to most men [sic]. It is allegory and tautology, reason and unreason, logic and fantasy, waking thought and dream, atavism and the perennial, archetype and metaphor, origin and end. … If there is one persistent belief … it is that there can be no myth without an ontological gap between event and meaning. (pp. 5-6)

One cannot help notice that this definition seems to fit neatly with Jung’s archetypal hypothesis, which argues for archetype as both vehicle and destination.

Degenaar (1994) poses a series of striking questions in defence of myth, lest one belittle what seems like too loose a concept, and therefore of little value to theory. He enquires:

Have you ever asked yourself why we tell stories? And if you did ask this crucial question did you succeed in withholding yourself from rushing into an easy answer? Did you ask it in such a way that your question expressed a desire for insight into the nature of story and story-telling resonating beyond itself into a question about the nature of human existence? (p. 15)
In fact, Pinkola Estés (1992) posits myth in prime position vis-à-vis any enquiry, stating that “the basic material of all stories existent in the world ever, began with someone’s experience here in this inexplicable psychic land, and someone’s attempt to relate what occurred to them here” (p. 31).

Segal (2004) notes that story can take place in the past, in the present or the future “[where] the main figures [are] personalities – divine, human, or even animal” (p. 5), thereby not necessarily limiting the protagonist to a god, and in so doing, presenting such protagonist not only as an agent for change but also as “the object[s] of action[s]” (ibid). Pinkola Estés (1992) seems to take this point further in suggesting that even the gender of the protagonist is not important: “because there is so much gender exchange in story versions, the maleness and femaleness of the characters in the story are far less important than the proscribed process” (p. 270). Similarly, the reader may remember from the argument introduced in Chapter 1 that this research also does not adopt a polarized gendered stance, whilst simultaneously not disregarding that there are inherent differences between the sexes. Thus, this study happens to be about the Wild Woman, and is not necessarily intended as juxtaposition to a masculine experience under the same conditions, that is, a male encounter with the Wild Man. (For an account of the Wild Man, the reader may refer to Bly’s “Iron John: A book about men”. Bly was once asked to explain the so-called ‘men’s movement’, whereupon he responded, “no, it’s not men’s movement … it’s just work with men, that’s all” [Hoff, 1997])
Amongst the various definitions of myth, there seems to be consensus that myth concerns itself with three main realms (MacCormac, 1976): why and how myth arises (or “origin”), which is dedicated to discovering the need that caused the myth to arise. In fact, MacCormac’s point of departure is that humankind accepts myth because “myths do describe the actual state of the world” (p. 103); why and how myth persists (or “function”), which concerns itself with understanding the ongoing need that keeps a particular myth alive; and the referent of myth (or “subject matter”), be it a god or a symbolic referral. This study deals with function. It concerns itself with the possibility of locating the feminine instinctual nature, “thundering after injustice” (Pinkola Estés, 1992, p. 13) within the context of a merger.

Maclean (1994) examines the function process of myth as a move towards “relegitimation” (p. 16): “this is the impulse which prompts those excluded by birth, race or sex from the legitimating reign of the law of the Father … to endeavour to find a way back into the fold” (p. 17). Lacan coined the phrase “law of the Father” to denote patriarchal-dominated social structures which “either uphold or undermine a tradition” (p. 16). With regard to this study, the reader will see in Chapter 6 how the Wild Woman noses out the archetypal predator, in order to recover lost psychic ground. To this end, Pinkola Estés (1992), states, “stories are medicine. … The remedies for repair or reclamation of any lost psychic drive are contained in stories” (p. 15), with the result that they “strengthen[s] and aright[s] the individual and the community” (p. 19). For Degenaar (1994), myth is the ultimate vehicle for such an endeavour, for it “guarantees the meaning of life.” (p. 22).
When defining myth, one cannot omit the matter of whether or not a myth is true. Says Barnard (1966), “the questions of truth, untruth, degree and kind of belief are perhaps the most difficult involved in the definition of myth” (p. 177). Morford and Lenardon (1991) are of the opinion that it is easy to understand how one could be excused for interpreting the word myth to mean fiction: “in everyday speech the most common association of the words ‘myth’ and ‘mythical’ is with what is incredible and fantastic” (p. 7). Without becoming bogged down in a veritable battle between the Euhemeristic approach and the allegorical or symbolic meaning of myth (Euhemerus [ca. 300 B.C.] maintained that the correct way to approach myth was through reason, claiming that “the gods were men deified for their great deeds” [Morford & Lenardon, p. 8]), it is interesting to note that there are those who believe that evaluating the truth of myth is a moot point. Bidney (in Sebeok, 1958) states:

The ‘truth’ of myth is a function of its pragmatic and dramatic effectiveness in moving men [sic] to act in accordance with typical, emotionally charged ideals. The effectiveness of myth depends in large measure upon ignorance or unconsciousness of its actual motivation (pp. 20-21).

Not only that, but as myths are descriptions of the aspects in a person’s psyche (Pinkola Estés, 1992), one wonders how these aspects can undergo verification? Segal’s (2004) response to this truth dilemma is delivered with true aplomb. He states that although popular belief has it that “myth is ‘mere’ myth” (p. 6), and by implication therefore cannot contain truth, “a cherished
conviction that is true can be clutched as tightly as a false one, especially when supported by persuasive evidence” (ibid). Segal solves this true/false dichotomy by proposing that, either way, what is important is that the myth’s adherents fervently cling to the conviction that said myth expresses. In other words, myth is experienced subjectively “and usually written about subjectively also” (Barnard, 1966, p. 180).

Enter the psychologists. Thinking about myths received a boost in the twentieth century by Jung and Freud, who did not pretend to challenge science. In fact, MacCormac (1976) makes clear the connection between science and story.

Scientific language employed metaphors in a manner similar to the religious uses of metaphor, so that to object to religion because its nonliteral [sic] language failed to meet a philosophical criterion for meaning such as falsifiability [sic], without also faulting science for the same reason, commits an act of the greatest hypocrisy. (p. vii)

Rather, both Jung and Freud reconfigured myth. Myth, for these thinkers, while still about the world, was not about an explanation, “in which case its function differs from that of science” (Segal, 2004, p. 137), nor was it about the physical world, but rather about symbolism, which is now discussed.
Myth and Archetype

Essentially, any psychological theory of myth is a theory of the mind (Segal, 2004). As Gould (1981) points out, Jung’s archetypal hypothesis gives sway to the conscious mind to both create concepts out of the primordial images and “to relocate their sacred origin in symbolic discourse in order to keep their power alive” (p. 18). These two aspects need elucidation. Firstly, it is clear that Jung deemed myths to be projections of the collective unconscious, where “archetypes are treated as the beginning and end of both the ‘meaning’ of myth and art and of our attempts to understand them” (Segal, p. 19), bearing in mind that the archetype’s significance is not as an end in itself but a means to an end (i.e., individuation). Said Jung (1959, CW 9):

> Just as the archetypes occur on the ethnological level as myths … their effect is always strongest, that is, they anthropomorphize reality most, where consciousness is weakest and most restricted, and where fantasy can overrun the facts of the outer world. (para. 137)

This point will become clearer in the discussion of dreams, below.

Secondly, Jung concluded that myths are often expressed in religion and ritual. In fact, Stevens (1982) contends:

> In the most advanced cultures, this [the spiritual] has been regarded as the most exalted function of religion – the perception of a transcendent meaning, the sense of participating in a higher purpose soaring far
above the mundane preoccupations of the purely personal ego, the experience of the numinosum [sic], the feeling of awe, wonder and participation mystique in the order of nature and the Great Dance of the universe. (p. 219)

In fact, this spiritual expression of myth is the very manifestation of an archetype. Therefore, Jung interpreted all myths, not just hero myths heroically (Segal, 2004). An example would be Artemis, the Greek goddess of the hunt, who, although never having performed an heroic deed, was considered a heroine by virtue of the power of story (Montague, 2003). This is because, for Jung (1953), heroism, in the true sense of the word involves

the process of coming to terms with the unconscious [which] is a true labour, a work which involves both action and suffering. It has been named the ‘transcendent function’ because it represents a function based on real and ‘imaginary’, or rational and irrational, data, thus bridging the yawning gulf between conscious and unconscious. (p. 90)

Similarly, for Pinkola Estés (1992), heroism occurs when a woman is able to recognize, and be true to, her dual nature. Says the author:

Anyone close to a wildish woman is in fact in the presence of two women; an outer being and an interior ‘criatura’, one who lives in the topside world, one who lives in the world not so easily seeable [sic]. The outer being lives by the light of day and is easily observed. ... The
criatura, however, often travels to the surface from far away, often appearing and then as quickly disappearing. ... If a woman hides one side or favors one side too much, she lives a very lopsided life which does not give her access to her entire power. ... It is necessary to develop both sides. (p. 119)

The reader may recall from Chapter 2 that, from a Jungian perspective, the god in a myth is an aspect of Self, housed as an archetype. The relationship that the hero has with this god is that of their ego with their unconscious. This relationship, which then is essentially an unconscious identity with some other (be it a person or a symbol, as in this case, the Wild Woman), Jung called participation mystique. Among storytellers, according to Pinkola Estés (1992), it is called sympathetic magic and manifests thusly:

[It is] the ability of the mind to step away from its ego for a time and merge with another reality, experiencing and learning ideas there it can learn in no other form of consciousness and bringing these back to consensual reality. (pp. 387-388)

Jungians are supported by linguists, who agree that the archetypes “universality depends not on the statistical recurrence of some motif ... but on our interpretation of such events” (Gould, 1981, p. 44). From a semeiological point of view, “it is not the constant recurrence of the signifier which creates the universality of myth, but the repetition of the signified” (ibid). Going with Pinkola Estés’ (1992) argument then, and pertinent to this study, a sighting of
the Wild Woman archetype is only meaningful if she is allowed to manifest in the topside. As was alluded to earlier, academic knowledge of an archetype is meaningless. Segal (2004) shares this view:

As [an] intermediary [myth] can then conveniently be seen to include whatever its interpreter chooses to declare is essential, either by statistical sleight of hand [e.g., ‘this is a universal symbol’], or because the aura of the archetype once alighted on is somehow irresistible. (p. 20)

Jung insisted that myths originate and function “to express normal sides of the personality that have just not had a chance at realization” (Segal, 2004, p. 107), or in the words of Pinkola Estés (1992), to “set the inner life into motion … [which] is particularly important where the inner life is frightened, wedged, or cornered” (p. 20). In light of this, the myth (read: treatise) created here, might invoke a realization that allows any person, and in particular those that are affected by the university merger, for “the Nelson Mandela Metropolitan University appears to have failed to get staff support for the ongoing merger process, with a series of opinion polls indicating the overwhelming majority are unhappy” (Capazorio, 2006b), to “vicariously live[s] out mentally an adventure that even when directly fulfilled would still be taking place in the mind. For parts of the mind is what the hero is really encountering” (Segal, p. 107).
Apart from experiencing an archetype through myth, dreams offer an alternate way to experience the unconscious.

_Dreaming the Archetypal Myth_

Dreaming also forms part of this study, as the reader will see in Chapter 6. Hyde and McGuiness (2004) explain that dreams originate from archetypes. They provide the model by which Jung analyses “man’s [sic] symbolizing faculty [read: myth]” (Jung, 1964, p. 8), in order “to bring us back to the primary essence of humanity” (Jung, 1953, p. 48). Jung explains the function of dreams thus:

In many cases dreams point directly to the past and bring to mind what is forgotten and lost to the personality. It is from these very losses that one-sidedness results, and this causes the standstill and consequent disorientation. In psychological terms, one-sidedness may lead to a sudden loss of libido. All our previous activities become uninteresting, even senseless, and the goals towards which we strove lose their value. ... In these cases it often happens that other possibilities of development of the personality lie somewhere or other in the past, and no one, not even the patient, knows about them. But the dream may reveal the clue. (p. 67)

His departure from the Freudian non-spiritualist approach to the unconscious, where, in this case, dreams were reduced to personal factors (repressed wishes, and the like), saw Jung embrace dreams as manifestations of the
collective unconscious (Hyde & McGuiness). The dream symbols, which are passive, emerge autonomously from the unconscious through active imagination, where “the symbol ‘compensates’ the dreamer for something lost or unknown” (p. 67). Once activated then, the archetype begins to personate [italics added] in dreams. “What it seeks is expression; what individuation demands is that such expression be achieved in full consciousness” (Stevens, 1982, p. 199). Hence, as has been said, experiencing an archetype evokes powerful emotions. As Stevens says, “this sense of being ‘taken over’ by an irresistible force is typically encountered when the ego comes under the influence of an archetypally based complex” (p. 199).

Dreams, as spontaneous products of the unconscious, and myths, because they engender a connection to archetypes, as vehicles to wholeness, are highly subjective and therefore claims to their meaning and truth are open to interpretation. Soyland (1994) maintains, “with language, we solidify the world” (p. 154). In order to circumvent privileging some stories over others, provision has been made for “construct[ing] the psychological realm” (ibid) in more than one way, by introducing into psychology the metaphor.

Myth and Metaphor

Stories, myths, whether told by oral tradition or transcribed are ever subject to language. In introducing the concept of metaphor, Christiansen (in Sebeok, 1958) provides an illuminating description of how this came about:
Stressing the illogical and irrational character of many elements in folklore, such elements were called ‘mythical’, and were deduced from certain aspects of human psychology, from processes akin to those from which have sprung the imagery of poetry and poetic diction. However, while a poet could consciously direct his [sic] flow of associations, primitive man [sic] was assumed to ignore the distance between his direct impression of facts and the expressions he found for them. His expressions … were to him actual realities, and the connection between fact and image was to him … so real that image or symbol was equated with the object itself. (p. 66)

Thus, enter the metaphor, a substitute word, which Wheelwright (in Sebeok, 1958) describes as:

[That which] may be figuratively conceived as a semantic motion, or the production of meaning – away from the already settled meaning of a term to an unusual or contextually special meaning: as when a man of filthy habits is called a pig. (p. 158)

MacCormac (1976) labours the point of the unusual, stating that it is in the tension or surprise with which a metaphor delivers, wherein its potency lies. He says that “metaphors suggest new meanings that may at first seem impossible to the hearer, but upon further consideration they partially express an experience or perception similar to his [sic] own” (pp. xi-xii). Hence a metaphor serves as a conveyor of new meaning, “suggest[ing] experience
beyond the ordinary literal sense of everyday life” (p. 83), by employing a familiar word to suggest something else, and herein lies the surprise. MacCormac uses the example of the statement, “God is light”, which, to the uninitiated, will doubtless cause concern that Christians worship photons, if the word, light, were employed in the literal sense! Surprise is not the only feature of metaphor. Metaphor is also emotive, and expressive, and “convey[s] intense feelings about the nature of human existence” (p. 72).

Two metaphors appear in this study. Firstly, the merger is viewed as if it were something else. Three primary questions surrounding the merger as metaphor are addressed in this treatise, and are argued in Chapter 6: as if what we see is really what it is; as if topside and underworld are connecting; and as if hunter (read: male) and hunted (read: female) come together, or merge.

The tensions created by introducing the merger as a metaphor arise out of the possible contradiction or ambiguity, as the reader is confronted by “the simultaneous affirmation and negation of a common property found in a single term” (MacCormac, 1976, p. 79). Speculation gives rise to any number of suggestions, thanks to the inherent hypothetical nature of metaphor (MacCormac). Although not necessarily testable, for, as was indicated above, merging with an archetypal image may mean different things to different people, the suggestions made are given credence “through communication of attitudes and emotions that people do possess” (p. 93). As Soyland (1994)
indicates, “without metaphors, meaning cannot be created or extended unless one is to engage in a kind of ‘private language’” (p. 157).

Secondly, the Wild Woman as metaphor for feminine self-awareness was introduced, and litigated in Chapter 3. In tracking the spoor of the Wild Woman archetype, it is indeed only this [italics added] that can be accomplished - looking to see if there are any traces of her, as opposed to trying to capture or contain her, which the reader now knows is not possible. As Barnard (1966) cautiously remarks: “one thing I have learned during these years of study is that a myth under close scrutiny tends to change its spots or fade away entirely” (p. 176). Barthes (1972, in Gould, 1981) illustrates this point beautifully:

We constantly drift between the object and its demystification, powerless to render its wholeness. For if we penetrate the object, we liberate it but we destroy it; and if we acknowledge its full weight, we respect it, but we restore it to a state which is still mystified. It would seem that we are condemned for some time yet always to speak excessively about reality. (p. 171)

Much as Pinkola Estés (1992) does not “try to diagram [the Wild Woman], to draw boxes around her psychic life” (p. 20), this study also acknowledges that that would be contrary to the archetypes ephemeral spirit.
Myth and the Sacred: Approaching the Wild Woman

In introducing the Wild Woman archetype, Pinkola Estés (1997, in Hoff) unashamedly refers to this archetype as God, albeit one who has been regaled to the hinterland of religion. Pinkola Estés (1992) makes reference to myth in arguing the following point:

There are many myths about the pollution of and the sealing off of the creative and the wild, whether they be about the contamination of purity as personified by the noxious fog that once spread over the island Lecia, where the skeins of life with which the Fates wove were stored, or tales about evildoers stopping up village wells, thereby causing suffering and death. (p. 305)

Procter-Smith (1997, in Northup) offers an explanation grounded in religious practices, for why women, specifically, were seen as “a tool of Satan and a pathway to Hell” (p. 1). He says that the “Christian hostility to women” (p. 108) can be attributed to

fear and antipathy toward the female body; assumptions of male domination and female subservience as divinely ordained and/or modelled; protocols of prayer adopted from imperial court protocols; the dichotomy of public and private; hierarchical male images and names for God; and [for Christians] the significance attached to the maleness of Jesus. (ibid)
Simons (1973) makes reference to an example, quoted from Judeo-Christian doctrine, to illustrate Procter-Smith’s thinking. He contends that one need only consider the idea of the virgin birth, that Jesus “exited from Mary in miraculous fashion: one moment he was inside her, the next outside – with no intervening contact with the birth canal or the genitals” (p. 103), in order to understand this anxiety that women afforded religious thinkers (read: men).

Northup (1997) suggests that it is because of three cultural factors, namely “matrifocality, changing notions of gender, and a high degree of autonomy for women” (p. 3) that women’s religions, as distinct ritualising groups, have emerged. It is within this sanctuary that worshipping the sacred feminine takes place. The author points to a number of ways in which women exalt the sacred, among them personal experience: “one of the most significant sources for women’s ritualizing, both because of its accessibility and because of its neglect in institutional religions, is the personal experience of women themselves” (p. 26). Two essential ingredients for such work, according to Northup, are insight and empowerment. Insight refers to a “concern for the subjective, intuitive feeling (instead of simply objective-relational thinking)” (ibid). So too, Pinkola Estés (1992) refers many times to insight as a must-have weapon in a woman’s psychic cache “to restrain the natural predator of the psyche” (p. 44). Where insight assists in nosing out predation, empowerment spurs on a drive to address “not only the lack of personal power but also the abuse of institutional power” (Northup, p. 26).
By its very nature, ritualising necessitates action (Northup, 1997). Among these actions, and “the most pervasive, is reflection on the ritual as part of the ritual process itself” (p. 37). Taking the (sacred) material and elevating it from content to process allows one to analyse and dissect the very material with which one is engaged, where it can be “looked at, turned over and examined, contemplated, recast, mixed together, or discarded” (Seid-Martin, 1997, in Northup, p. 38). The resultant narrative of the narrative can take the form of an autobiography, where the author of said narrative presents the reader with a story of the story in which they found themselves. In describing what they experienced, the author invites the reader to contemplate their experience of the author’s experience. In so doing, the reader engages in their own story-making. Northup concludes that “the sharing of personal biography leads to a chain reaction in which the collective story of the community – its myth – is developed … [where] the telling itself is the principal agent” (p. 75).

Degenaar (1994) concurs with Northup and contends that a myth that is activated by sharing it “can be described as a ‘life-shaping image’” (p. 22). Accordingly, the telling is enactment, “enabling an original event to be made present” (ibid). Thus, the sacred feminine has also found a foothold in text, acting as a catalyst for women to rediscover themselves. Says Sark (1997), “books are collections of stories for everyone to read and find their own meaning in. My books tell stories of my life and process. I believe these stories assist people in their creative growth, especially women” (p. 126).
Enter the Wild Woman. Coined in 1992, it is understandable how this metaphor found an ideological fit within the ever-growing feminist narrative, which, according to Neumann (in Cowburn, 1999) suggests that although “patriarchy is a necessary stage in the development of ego consciousness … we are certainly moving into a new stage of development where feminine values have to be reclaimed” (p. 19). In a similar vein, Bührman (1993) responds to a lecture given by Jung in 1927 where he maintained:

Women of today are faced with a tremendous cultural task – there is too much soul reserved for God and too little for man – man’s soul is starved. The woman’s psyche responds to this hunger for it is a function of Eros [the feminine principle] to unite what Logos [the masculine principle] has sundered. (p. 7)

Bührman’s solution for healing the feminine psyche is for a woman to cultivate “a psychic relationship both to her basic inner being and to others” (p. 8).

This study is not oblivious to the argument that women’s experience, per se, is difficult to define, and aligns itself with Northup’s (1997) awareness that “the experiences of women are individually rooted in each one’s culture, time, and circumstances” (p. 4). So too, Maclean (1994) will have one know it is important to remember … that the choice of narrative and the uses to which it is put depend not just on personal experience but on the
social and historical context which determines and mediates the
discourse of both addressor and addressee. (p. 43)

Here, Bynum (1986, in Northup, 1997) makes an interesting argument for the
way in which women give meaning to their lives:

Women’s mode of using symbols seems given to the muting of
opposition, whether through paradox or through synthesis; men’s mode
seems characterized by emphasis on opposition, contradiction,
inversion, and conversion. Women’s myths and rituals tend to explore
a state of being; men’s tend to build elaborate and discrete stages
between self and other. (p. 5)

As was mentioned in Chapter 1, in this study the departure point for meaning
sees meaning neither residing in the intention of the researcher, nor in the
research itself. As Schwandt (2001) clarifies, in Derrida’s deconstructionist
hermeneutic tradition, “meaning is undecidable [sic], never fixed or complete,
and exists only in ‘reading’ an action (or text) such that meaning is always
meaning for someone” (p. 154). In this way, meaning is thus constructed
“each time one seeks to understand; hence, understanding meaning is never
complete” (ibid). In keeping with the “as if” theme proffered by the use of
metaphor in this study, Derrida’s view is that interpretation (i.e., understanding
meaning) is also dialogic, implying that “the meaning of text, speech, or action
is disclosed as it ‘speaks’ to the interpreter” (ibid). However, one needs to be
cognisant that the dialogue “privileges the sign (the ‘word’, something that
stands for something else) and reveals the irreducible equivocation, the continual breakup, and continual deferral (rather than disclosure) of meaning (what the sign stands for or is a sign of)” (ibid). This view goes a long way to satisfying the requirements proposed by introducing the mythical and metaphorical context of this study. The story in this study of Pinkola Estés’ (1992) Wild Woman functions thusly:

[It] provides understandings which sharpen our sight so that we can pick out and pick up the path left by the wildish nature. The instruction found in story reassures us that the path has not run out, but still leads women deeper, and more deeply still, into their own knowing. The tracks which we all are following are those of the Wild Woman archetype. (p. 6)

How the story was constructed will be told in the next chapter.
CHAPTER 5

METHODOLOGY: NEGOTIATING TRACKING

The title of this treatise suggests an undertaking in the predominantly male activity of hunting, and is in keeping with the metaphor introduced in the previous chapter. Where stalking and killing one’s prey for the proverbial pot is the intended outcome of a male hunt, the tracking in this female hunt is an endeavour to connect, or merge with, Pinkola Estés’ (1992) Life/Death/Life nature. Both the male and female hunts are therefore about survival: the former ensures that life on the topside is sustained; the latter nourishes the underworld.

Extrapolating upon the intended hunting allusion, this chapter provides an account of how this research went about tracking the spoor of the Wild Woman. The reader will note that in this chapter the researcher no longer refers to herself in the third person. No longer only a scribe, but now also a participant, I position myself squarely within the hunt.

Primary Purpose of the Track

The primary purpose of this research was to explore the presence of the Wild Woman archetype within a university merger context. In itself, this essentially required searching for evidence of an archetype, or, turning up the heat a little as it were, asking for proof of the psyche. As the reader may remember from the discussion on the psyche in Chapter 2, this is no mean feat, for the very nature of archetypes precludes them from being consciously known to Self. Thus, this research had to take cognisance of, and
accommodate the non-quiescent nature of the very subject that it wished to examine. A positivistic investigation, which encourages the researcher “to clearly isolate causes and effects, to properly operationalize theoretical relations, to measure and to quantify phenomena, to create research designs allowing the generalization of findings and to formulate general laws” (Flick, 2002, p. 2) could thus not be applied here. What was needed was research that would allow for the possibility of encountering an archetype directly, so that meaning could be generated, by experiencing it. This factor, then, greatly influenced the choice of research method, among other things.

**Setting up Camp: Under the Qualitative Tarpaulin**

As was pointed out in Chapter 1, this study is informed by qualitative research. Mills (in Taylor & Bogdan, 1998) refers to this way of doing research as craft and goes so far as to suggest that the qualitative researcher be their own methodologist. It is for this reason that I have “set up camp” under a tarpaulin spun between four poles, as opposed to a tent. This allows for freedom of investigation, as the veld is always within sight of those who have come to track. It not only guarantees proximity and connection with the subject matter, for one never knows when a wild creature will happen upon the camp sight, but also conveys congruence between the research method and the topic. This is in keeping with qualitative research, which is not proscriptive, but only informative. As Taylor and Bogdan contend, within the qualitative paradigm “there are guidelines to be followed, but never rules. The methods serve the researcher; never is the researcher a slave to procedure and technique” (p. 10).
Many definitions of qualitative research abound (Denzin & Lincoln, 2003; Patton, 2002; Silverman, 2001). As Ashworth (in Smith, 2003) points out:

Some qualitative researchers speak of the personal ‘lifeworld’, and try to describe an individual’s experience within this particular meaningful realm. Other qualitative psychologists turn their attention to the range of social interpretations of events available to a person, arguing that these interpretations are what gives form and content to the individual’s experience (gender-related experience, for instance, being ready-packaged for us in particular ways). (p. 4)

Amongst the definitions, the key concept seems to be meaning, a “concern with human experience in its richness” (ibid). Qualitative research therefore maximizes an encounter with an archetype for it privileges anyone to create their own understanding of that encounter. Employing qualitative research hence allows for a “situated activity” (Denzin & Lincoln, 2003, p. 4) in that it positions the researcher within the very occurrence under investigation. Denzin and Lincoln are of the opinion that

it consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach
to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. (pp. 4-5)

As to the hunter in the field, so to the qualitative researcher, proximity is very important: the closer one gets, the better one can see. However, coming too close could ruin it for the hunter, for the prey may bolt (the reader is asked to refer back to page 74 for Barthes' comment) or the hunter puts themselves in danger, even tempting death (as was alluded to by Wilson on page 28).

According to Flick (2002), getting up close has become very relevant in studying social relations due to the pluralization of life worlds. "Key expressions for this pluralization are the growing individualization of ways of living and biographical patterns and the dissolution of 'old' social inequalities into the new diversity of milieus, subcultures, lifestyles and ways of living" (p. 2). It is no longer sufficient, according to Flick, to study mainstream narratives or theories, for "locally, temporally and situationally limited narratives are now required" (ibid).

Limited or definitive narratives impel the qualitative researcher to make use of inductive strategies (Flick, 2002). Rather than testing theories, the researcher approaches the subject under study with a view to understanding the subject as "local knowledge and practice" (p. 2). This was especially pertinent to me, as I, both in my capacity as researcher and participant, was
out to investigate an ephemeral phenomenon. Subjective meaning, according to Flick, ought to be the focus of inquiry, especially in psychology, which must guard against falling into the trap of “lack[ing] relevance for everyday life because it is not sufficiently dedicated to exactly describing the facts of a case” (ibid).

Induction also makes room for interpreting different meanings, and (as was noted on page 42) is in keeping with encountering an archetype. Banister, Burman, Parker, Taylor & Tindall (1994) contend that interpretation lies at the very heart of qualitative research, where the researcher “is central to the sense that is made” (p. 2). Simply stated, qualitative research acknowledges that there is a gap between that which is being studied and the researcher’s representation or account of it. Flick (2002) is in agreement with above authors and holds that interpretation introduces a recognition that the researcher’s ideas and reflections necessarily then become part of the process of knowledge production. Although this argument may seem fickle to the quantitative researcher, who is indeed opposed to interpretation and would rather have a “clear and unmediated representation of the object of study” (Banister, et al., p. 2) the qualitative researcher argues that this modus operandi is impossible, as “research always includes an interpretative component [and] it is better to use the phrase ‘action and experience’ as one which more easily includes and respects the role of interpretation” (ibid). Thus, as may be the case in this study, even if one may not clearly be able to see the phenomenon under investigation, one can see its spoor, and make deductions on this basis.
Smith (2003) maintains that “there is now considerable discussion among qualitative psychologists about how to assess the quality of qualitative research” (p. 232). In terms of validity, this study satisfies Yardley’s principle that “sensitivity to context” (in Smith, 2003) is an important indicator of validity in qualitative research. “Researchers can show an awareness of the existing literature, and this, in turn, can be either substantive or theoretical, the former related to the topic of investigation, and the latter to the underpinnings of the research method itself” (p. 232). To this end, I am of the opinion that the Wild Woman archetype was accurately and sufficiently described in this study. Furthermore, documentation (as opposed to questionnaires or observation) as preferred research method was the most appropriate method, given the practical considerations (i.e., sensitivity of the research context and the ephemeral nature of the research topic) of this study.

I have said that the primary purpose of this study was to track the spoor of the Wild Woman archetype. The secondary purpose flows directly from this.

Secondary Purpose of the Track

The idea that women in an environment of change relate to the Wild Woman archetype was introduced in Chapter 3. However, it was also noted that being an individual archetype, some women relate to her strongly, while others relate to her less, or not at all. For this reason, Pinkola Estés (1992) made provision for this archetype to leave footprints, in the form of stories, as markers along the way, with which other women may then be able to connect.
After all, the author maintains that creation myths “are some of the best primal bones of human psychological records” (p. 447).

The story of the Wild Woman archetype crossed my path about seven years ago. Whilst preparing to research the merger, I again read Pinkola Estés’ (1992) contention that, “regardless of collective affiliations or influences, our challenge in [sic] behalf of the wild soul and our creative spirit is to not [author’s italics] merge [italics added] with any collective, but to distinguish ourselves from those who surround us, building bridges back to them as we choose” (p. 227). Researching the merger, then, and having my story in print, so that others can read it, is another opportunity, another “human psychological record”, with which others, in particular women, may connect. This, then, is the research’s secondary purpose.

Supporting the purposes of this study is feminist methodology. The following is an account of how I approached this theoretical perspective.

Scouring the Veld

The idea to research the Wild Woman archetype developed over a period of a few months, the main impetus derived from the setting in which I found myself. As a full-time (Masters) student, I was based at Vista campus, a former “Black” university, which, due to South Africa’s historical policy of racial segregation, is situated in an underprivileged community on the outskirts of Port Elizabeth, Eastern Cape. Accordingly, the university’s geographic location within a poor socio-economic area, resonates with women’s position
of discrimination and marginalization in society. Furthermore, the campus was undergoing drastic changes, due first to the incorporation with the University of Port Elizabeth, which began on 1 January 2004, and the subsequent merger from 1 January 2005. Gradually I became more exposed to the ramifications that these changes wrought. Although intended to benefit education in the long-term, “[the] case for the merger of some of these [tertiary] institutions was, and is, overwhelming” (Dalling, in Eastern Province Herald, 2005, p. 6). Ensconced within this prodigious climate of change, questions began to develop for me both on a public and a private front.

In retrospect, this study began in March 2004. Initially, I intended sampling female staff on the campus in June 2004. However, I began to note that emerging questions from staff were endorsed primarily by feelings of discontent, which people were not prepared to talk about openly, for fear of reprisals. This aroused within me a feeling of tension, excitation coupled with discontent, which I could not explain at the time, but became clearer during the course of this research, and is discussed in Chapter 6. This tension piqued my curiosity: initially I knew that what had sparked an interest into researching the merger was vested in the (overt) question of power – who had it, and what were they doing with it? As a female student, I could also not downplay my thinking that the predominantly male leadership responsible for driving the merger (i.e., from the former Education Minister to the Interim Vice-Chancellor) would do so from a traditionally dominant stance. Comments such as “more importantly, the leadership had managed to remain focused on the bigger picture and avoided being dragged down by the people problems that
crept up along the way”, made by the Interim Vice-Chancellor (Stumpf, in Güles, 2005) made me sit up and take note. Although the process with which I was engaging, by its very nature cannot be neatly constricted to a timeframe, I decided to limit my fieldwork to June 2005.

Gradually, my inquiry became more inward-focussed, and I began to develop an interest not so much in the public manifestations the merger evoked, but in my reaction to it. When a perusal of the literature was met with a void in how organizational change affected an individual (and, much to my chagrin, in particular, women) intra-psychically, my interest was piqued. The literature also highlighted certain incongruencies relating to organizational changes. Firstly, the focus of change was largely one of identifying the pathology [italics added] of change on employees (e.g., Cortvriend, 2002). Secondly, change focussed on that individual as a staff member [italics added] without regard for their personal lives (e.g., Worrall & Cooper, 2002). Thirdly, the fact that all employees were thought to be affected by organizational change generically, (e.g., Meyerson, 1994), and that change equals discontent, they must therefore all be unhappy! Faced with these limitations, I began to explore how best to satisfy my curiosity.

As a psychologist-in-training, and always having had a deep connection with the archetypal healer, I began to reframe the idea that Shukla’s (2004) “culture shock” (p. 1) of corporate mergers, although “traumatic” (Haspeslagh & Jemison, 2003, p. 2), and resulting in discontent, must necessarily be seen as negative. I wanted, instead, to change the angle
on mergers as creating an opportunity for positive change. Emulating Pinkola Estés' (1992) supposition that “discontent is the secret door to significant and life-giving change” (p. 286), I wanted to re-present the merger as a catalyst for psychic growth, or individuation. In order to skew the existing picture, I had to propose that the merger, and all it typified on the topside, become a metaphorical underworld agent or archetypal force.

As the reader may remember from Chapter 2, an archetype’s potential can only be actualised by experiencing it on a personal level. In order to effect such an experience, the archetype, rooted in mythology, becomes “the balancing or compensating factor[s] which correspond[s] with the problems life presents in actuality” (Jung, 1953, p. 38). This, then, is how the merger became a story or myth.

Theoretical Perspective and the Female Binoculars

The first draft of this paragraph read, “This study is unashamedly examined within the framework of a gendered epistemology”. After much deliberation, I removed this sentence for it gave the raison d’etre of this study a hostile coating. Yet, the dubiety prevailed. Much solace was gained from Banister, et al’s (1994) opinion that “how feminist a piece of research is must be evaluated in relation to its purposes or goals, what it seeks to (and does) achieve” (p. 121). Having identified the purpose of this research, it became clear to me that a strong, action-oriented type of methodology was not called for as there was no intention of a full-blown feminist attack with a view to upending anything. Rather, the focus became one of demystification. Within
this framework, of centrality is “the belief that the very act of obtaining knowledge creates the potential for change” (p. 112). By surveying the terrain with a female (note, not feminist) looking glass, the intention was to develop, provoke, or stimulate a discussion around subjectivity, as opposed to a blatant exposure of power relations. In following this tack, I was acknowledging that any monocular view is in danger of discriminating against, or excluding the other’s perspective, whatever that “other” may be.

Lest the reader think that I chose a method which, although suitable for the research topic, did not rest comfortably with me, let it be known that this is not so. My proclivity to feminist critique is grounded in the fact that it allows for the questioning of pre-conceived, often patriarchal, paradigms, whether in the area being researched, or within the very methodology used. Say Banister, et al. (1994):

What makes feminist research ‘feminist’ is a challenge to the scientism that refuses to address the relations between knowledge (and knowledge-generating practices) and power, and a corresponding attention to reflexive issues [italics added] in the form of theorizing and transforming the process of academic production, including the position and responsibilities of the researcher. (pp. 123-124)

Thus, the position of the researcher is greatly enhanced by the feminist epistemology in that it allows them representation in their own text.
Reflexivity forms an integral part in this study, in tracking the spoor of the Wild Woman archetype. Endorsed by the qualitative paradigm, because, among others, “[the] analysis of qualitative data calls for a reflexive account by the researcher concerning the researcher’s self and its impact on the research” (Denscombe, 1998, p. 212), reflexivity thus calls into question the relationship between objectivity and subjectivity: by arriving at the closest one can get to an objective account of the phenomenon in question, one simultaneously has to explore the ways in which one’s subjectivity has structured the way one defines this phenomenon in the first place (Banister, et al., 1994). Reflexivity also allows for (researcher) self-inspection in a methodological sense, in that one is forced to confront “one’s biases, theoretical predispositions, [and] preferences” (Schwandt, 2001, p. 224). According to Banister, et al. reflexivity always invites “[some form of] transformation of experience” (p. 3).

A feminist approach also informs the way in which research is written. Linden (in Ely, et al., 1997) holds that “some feminist critical approaches pose … challenges to positivism by unmasking modern, Western structures of knowledge and discourse. … [and] seek[s] to reveal the political foundations of knowledge, to shatter lines of authority in texts, and to create liberatory [sic] narrative forms” (p. 60). The feminist approach does not only influence the style of writing research. In fact, according to Taylor and Bogdan (1998), it also introduced, in the 1990’s, “a new genre of reporting, where qualitative researchers began to write about their personal experiences not merely as researchers but as central subjects of their studies” (p. 119). The authors
maintain that although using personal experience as background information for studies “is probably as old as qualitative research itself ... what distinguishes this new form of ethnographic writing is that the researcher or author occupies center stage in the study being reported” (p. 120).

The technique of researcher as central subject was utilized in this study, and will now be examined.

Method: Which Spoor To Track?

In constructing the story of the Wild Woman archetype in a merger, I made use of a case study, and purposively identified myself as the subject. As was alluded to above, this occurred over a period of deliberation, for the original sample was to constitute women staff members from the Vista campus. Before commencing the study, I began to “‘feel out the situation’, ‘come on slow’, play it by ear” (Johnson, in Taylor and Bogdan, 1998, p. 45) in anticipating suitable participants. However, in conversation with these women, they admitted that they were reluctant to participate in a merger study. Furthermore, they would most often describe negative aspects of the merger, which would not serve the primary purpose of the research. This then led me to conclude that I would be the most suitable unit of analysis. Insomuch as I, a mature student, identified my instance (case) with the class (Vista campus members), this was justified in that, as I have said, during the research I was situated on campus full-time, first as a student (June – December 2004) and then as an intern psychologist (January – June 2005).
Ragin and Becker (1992) explain that a case “is a single-element subset; the population is some set of social objects (persons, companies), and the cases are its members” (p. 53). Indeed, Yin (1994) points out that “as a general guide, the definition of the unit of analysis [and therefore the case] is related to the way the initial research questions have been identified” (p. 22). In fact, although “case studies have an ambiguous place in social science” (Reinharz, 1992, p. 164), having been “stereotyped as a weak sibling” (Yin, p. xiii), most notably for their lack of generalizability, their strength lies in their inherent ability to sniff out answers to particular, focussed questions. These questions, according to Schwandt (2001) provide answers to “how or why” (p. 23) things are the way they are. Case studies are thus thought to be “instrumentally useful in furthering understanding of a particular problem, issue, concept, and so on” (ibid). In this study, the provocative questions that required elucidation were not only of a sensitive nature, given the context of the merger, but true to depth-psychology form, necessitated vigorous mining into the psyche. The type of questions and considerations that were satisfied using a case study are discussed under the next heading.

Reinharz (1992) maintains that a case study is the ideal bed-fellow of feminist inquiry. Carroll (in Reinharz) argues that “theory must remain at best hypothetical, at worst unreal and barren [unless we have detailed] case studies … dealing with the experience of selected groups of women in diverse cultures and time periods” (p. 164). By its very nature, feminist research is contra-mainstream, and is used as a “corrective device” Reinharz, (p. 167). To this end, a case study was used in this instance, to “explore unchartered
issues” (ibid). Having identified a gap in the literature regarding women in merger studies, this study, although it cannot establish generalizations, can add heuristic value to the general body of research knowledge, in “putting women on the map of social life” (p. 174).

Recording Sightings

Inherent in a case study are three principles of data collection, which maximize the study’s reliability (Yin, 1994). These were adhered to in this study. Firstly, Yin encourages triangulation of evidence. To this end, this was fulfilled in two ways: whenever a merger event struck me as important, it was recorded in the form of a field note. These events comprised conversations on campus about the merger, incidents on campus that occurred as a result of the merger, internal (university) communiqués, and local and national university merger press releases. The field notes were subjected to reflections (ideas or feelings that I had about an event) and comparisons (which then comprised my research journal). The diversity of evidence from different sources thus ensured triangulation. Furthermore, my evidence of the spoor was compared to Jung’s archetypal suppositions and to Pinkola Estés’ (1992) Wild Woman archetype, as sources of corroboration. These were noted on a wall montage.

Yin (1994) refers to his second principle of data collection as creating a case study database, or organizing documentation into separate collections. I found it very helpful to display emerging data on a large wall montage. Information from Pinkola Estés’ (1992) Wild Woman (in black ink) became
superimposed with merger incidents (in pencil). If I noticed that a story began to emerge from the information on the montage, I would note this (in green ink). Any connections (or contradictions) that I made between Pinkola Estés and Jung and my own experience, were inscribed as “research rationale” (in red ink). Finally, I marked comparisons between the merger and metaphorical predation (in blue ink).

Thirdly, Yin (1994) believes that maintaining a chain of evidence is a vital principle of data collection and aids in increasing reliability. “The principle is to allow an external observer – the reader of the case study, for example, to follow the derivation of any evidence from initial research questions to ultimate case study conclusions” (p. 98). This role here was fulfilled by my research supervisor for, although he supervised the study and therefore could be seen to have compromised his objectivity, much time in supervision was spent examining the emerging topside and underworld data.

The reader will note that whilst the data were being collected and recorded, they also underwent continuous analyses for connections. The following section explains this in detail.

Analysing the Spoor

According to Taylor and Bogdan (1998), data analysis in qualitative research “is a dynamic and creative process” (p. 141) and refer to the researcher as a “craftsperson” (p. 10). Thus, the data or spoor or “primal bones” (Pinkola Estés, 1992, p. 447) collected during this research intend to
connect such with the Wild Woman archetype. By engaging the qualitative propensity for meaning-making, and remembering all the while that the feminist stance leans towards the liberating power of stories, the data analysis used in this study acquiesces both sentimentalities.

Whilst recognizing the need for scientific rigour, I do not attempt to reduce the data “to manageable proportions and abstracting certain types of information” (Banister, et al. 1994, p.1). The very nature of the subject under discussion precludes this. Lest the reader ask themselves how spoor, and not actual sightings, can suffice as evidence, I say again that archetypes cannot be consciously known to Self. Also, “the logic of such a process of reduction and abstraction is that it will eventually reach a point where the context completely disappears” (ibid). The context, after all, forms an integral part of the story. In fact, Yardley (in Smith, 2003) argues that a main principle for assessing the validity of qualitative research is that the qualitative researcher “demonstrate[s] a sensitivity to the context in which the study is situated” (p. 232). By sensitivity to context, the author means that “the existing literature … underpin[s] the research method itself, … the degree to which the study is sensitive to data itself, … [and] how the socio-cultural milieu in which the study takes place may have influenced its conduct and outcome” (pp. 232-233).

In order to unearth spoor of the Wild Woman archetype, I adopted the same stance towards data analysis that I encountered in a doctoral treatise (Joffe, 1998), where the author concedes that “he is quite likely to locate in his so-called ‘research’ much of the so-called ‘evidence’ he requires to
substantiate his so-called ‘hypotheses” (p. 101) and that he does this “unashamedly” (ibid), acknowledging the propensity for reflexivity and meaning in qualitative research. Joffe (1998) proposes presenting a personal narrative and then engaging with it, as a form of data analysis. He states:

As this writer engages with the theoretical and personal material in this text, the significance of candor and humility in research … and theorizing take on enormous significance at the personal level. The present writer unashamedly dismantles ideas about precise ways of going about research. The writer will simply present [the] narrative[s]… He will discard the third person syntactical disposition so prevalent in conventional ‘research’ and will engage with the narratives in the first person as this sort of engagement is inevitable anyway… And this writer will humbly offer his singular… esoteric, structure determined… set of ideas about the topic. (p. 101)

In this way, I also acknowledge Meyerson and Scully’s (1994) argument, introduced in Chapter 1, that a feminist approach, which endorses the personal experiences of a minority group, encourages the emergence of the essence of that experience. Furthermore, the reader is attentive to the fact that feminist research is highly subjective, and rules “that the most trustworthy [italics added] knowledge comes from personal experience” (Belenky, Clinchy, Goldberger & Tarule, 1986, pp.112-113).

Taylor and Bogdan (1998) maintain that data analysis is an “ongoing discovery” for in qualitative research, data collection and analysis “go hand in
hand. … [where] throughout, researchers are constantly theorizing and trying to make sense or their data” (141). The analysis in this study consists of making ongoing connections between the emerging data and Pinkola Estés’ (1992) work, supported by Jung’s theory of the archetypes. This, the “meaningfulness” of the study becomes, in itself, the validity (Deutscher, Pestello, & Pestello, in Taylor & Bogdan, p. 9) for the “close fit between that data and what people actually say and do” is the hallmark of qualitative research (ibid). Added to this, the triangulation that the data were subject to is an effective “form of, or alternative to, validity”, ensuring that the explanations given are credible (Denzin & Lincoln, 2003). Triangulation is explained, by Denzin and Lincoln, as follows:

[It] is the display of multiple, refracted realities simultaneously. Each of the metaphors ‘works’ to create simultaneity rather than the sequential or linear. Readers and audiences are then invited to explore competing visions of the context, to become immersed in and merge with new realities to comprehend. (p. 8)

Yin (1994) concurs with Denzin and Lincoln (2003) that there is never only one way of interpreting an event. He maintains that the problem of being able to generalize to other case studies is circumvented because “an analyst should try to generalize findings to ‘theory’, analogous to the way a scientist generalizes from experimental results to theory [for] … the scientist does not attempt to select ‘representative’ experiments” (p. 37).
As to reliability, Yin (1994) cautions that with case studies, it is imperative that for the same study to be conducted again, all the procedures be assiduously documented. Denscombe (1998) reminds us that because in qualitative research, “the researcher’s self … is an integral part of the research instrument. … the issue of reliability, then, is transformed into the question: If someone else did the research would he or she have got the same results and arrived at the same conclusions?” (p. 213). The author goes on to say, as did Yin, that “an explicit account” of the aims of the research, the method, and the reasoning for “key decisions” made is therefore critical (ibid). Key decisions, argues Silverman (1993) such as “how fieldnotes were recorded and in what contexts” (p. 146) and “the categories you use to analyse each text” (p. 148), ensure that research is “both intellectually challenging and … critical” (p. 144). The connections, which were introduced in Chapter 1 as central to this research, satisfy these concerns.

The story crafted and presented in the next chapter illustrates how this research engaged with existing theory in tracking, from a feminine perspective, to the centre of the Self.
CHAPTER 6
RESULTS AND DISCUSSION: THE MERGER

This chapter is a reflection upon a psychological hunting expedition. The research terrain was simultaneously a university merger and an intrapsychic battleground. In my dual capacity as researcher and guide, and in keeping with the liberating power of feminist narrative, this is the story that illustrates the connection between discontent and the emergence of the feminine psyche.

Leaving Camp

In retrospect, it seemed too easy and surreal, but I contend that this was one of those fractional moments: one simple question was all it took. A colleague had just returned from her research supervisor, we met in transit, and she casually remarked in the passage that said supervisor had *ad libitum* passed a general enquiry, “Why doesn’t one of the Masters students research the merger?” (Field note, March 2, 2004). Up to that point, the university merger had been an academic fact for me. Consciously, I was aware that the campus was preparing for change. Although I cannot account for unconscious processes, and proceed with caution throughout this chapter to do so, no doubt, this change resonated within me, and behind the scenes, an archetypal role player was sanctioning the arrival of one of Jung’s philosophical problems (see page 27).

On the topside, I became attuned to merger-related information. Often I found myself ‘in the right place, at the right time’ to receive news. This
serendipitous communication was the spark that initiated and fuelled my interest to study the merger. Now, from Chapter 3, we can recall that chance has no say in this conversation. Becoming conscious of predation is second nature to the Wild Woman archetype. Therefore, I can only attribute my happening upon the newsflashes as typical of what occurs when one consciously decides to connect with the Wild Woman archetype. As Pinkola Estés (1992) contends, “when we work the soul, she, the Wild Woman, creates more of herself” (p. 17). In a field note I commented that once I became aware that I wanted to study the merger from an intra-psychic perspective, hence involve myself, there began a psychological process, one which I unashamedly claim to be a form of individuation (Field note, May, 1, 2005). I understood this process to be happening as follows: Jung’s Self, transcending the (conscious) ego, was burgeoning to realize that age-old blueprint for psychic wholeness (see page 16). Pinkola Estés would comment that my happening upon relevant information was a sign that the Wild Woman archetype was facilitating the repair of injured instincts: it was as if I was “listening, looking, and sensing” (p. 253) for news of the merger.

On one occasion, a copy of a survey (S. Perks & J. Krüger, personal communication, February 2, 2004) that had made the rounds on campus, and was meant for staff only, inadvertently (although I can almost hear the Wild Woman chuckling to herself, that it was no accident!) ended up on my desk (Field note, April 8, 2004). The survey was spearheaded by the Department of Business Management, with the objective of investigating the role-conflict of stress and work-related stressors “among academics under merger
conditions”. This document made me ‘sit up’ and take notice of the reality of the merger. On another occasion, I happened upon a publication in the campus library, entitled “Higher Education Restructuring and Transformation: Public Progress Report on the Incorporation of Vista University Port Elizabeth Campus (VUPE) into UPE and subsequent Merger of the Incorporating University of Port Elizabeth (UPE) and the Port Elizabeth Technikon (PE TECH)” (Mtukela, 2003) (Field note, April 29, 2004). In this document, the merger co-ordinator of the Vista campus remarked that “the report responds to the increasingly ubiquitous expression of interest by ordinary people … on the merger process [and that these] ordinary people know that the relative trappings and comfort of those who are arbiters over the fate of the education of the Nation renders them potentially vulnerable to treat this as just another process of academic engagement” (Mtukela, p. 2). The emotional tone of this document, highlighting the sense of loss and vulnerability, caught my attention.

Although unbeknown to me at the time, the main thrust to my preparation for this research occurred on an emotional level. Pinkola Estés (1992) contends that “being stolen from most definitely evolves into a mysterious archetypal initiation opportunity for those who are caught up in it” (p. 263). In trying to formulate which tack to take on researching the merger, I started to note down questions. Interestingly, the author asserts that “anytime we feed soul, it guarantees increase” (p. 15), and so too, I realized in hindsight, it would be with my initial questions (Field note, August, 17, 2004). These questions indicated the feeling-tone of my initial enquiry: “What
mechanisms have been put in place, in order to facilitate this [the merger]? Do these [mechanisms] empower the people, dispel anger? Where are the facilitators? Is there equality across campuses?” (Field note, May, 12, 2004).

This strong emotional component was indeed Jung’s alchemical fire. Having said in the previous chapter that being inter-psychically sensitive, especially when the needs of others are thwarted, it was natural (i.e., part of my nature) to do something about this. Pinkola Estés would say that this feeling of being stolen from, is the Wild Woman archetypes way of speaking directly to me. It would therefore only be a matter of time before this feeling of loss would summon up something or someone that would, by virtue of her nature, come “thundering after injustice” (p. 13).

Unbeknowingly Stumbling upon an as yet Unidentifiable Spoor

The Wild Woman archetype is transient. “In the underworld birth, a woman learns that anything that brushes by her, is a part of her” (Pinkola Estés, 1992, p. 431). Early on in April 2004, I was introduced to a female member of staff who, it was said, could inform me about the legal ramifications of the merger. My field note reads: “there she was, and we connected immediately. It was so refreshing to be able to speak frankly about the negativity that this incorporation and merger is also facilitating, without feeling that I’m the only one who is not scared to say it like it is. The others [staff] are generally reluctant to talk about their concerns and fears, and even anger, openly. They seem to be watching their backs, not knowing who they can trust and fear reprisals” (April 4, 2004). Apart from gleaning critical insider-information about the merger, this meeting began to fuel a gender
flame for me, and I began to feel that “the merger is swallowing up the weak. Why is it that no-one will talk about it openly? The men pretend that it isn’t happening (stiff upper lip) and the women talk about it into their skirts?” (Field note, April, 13, 2004). The atmosphere on campus, I noticed, began to feel different, “smell[ing] the fear all around, … and everyone is powerless, in real terms, to do anything. They all just talk about it to vent their frustration to each other” (Field note, May 4, 2004).

Similarly, I found it odd that I never followed up on my meeting with the significant other Wild Woman. In October 2004, we passed each other in the corridor on campus, and she didn’t even recognise me. “I saw x today, and it was like we never had that intense conversation earlier on in the year. Maybe she just didn’t recognize me, or maybe she is now also ‘one of them’” (referring to UPE staff) (Field note, October 6, 2004). Later, I attributed our meeting to a first-hand experience of how the “medial nature” (Pinkola Estés, 1992, p. 9) operates, leaving only “footprints for us to try for size” (p. 13) (Field note, February 4, 2005). “What was important is that I met someone, a woman to boot, who gave me the guts to go ahead and research the merger on this (Vista) campus. If it hadn’t been for her, I might never have thought it possible to challenge the status quo” (ibid). Later on, I commented that “my happening upon x, at Vista, was like coming face-to-face with my own ego. This woman was a topside representation of my ego” (Field note, January 29, 2005), although in hindsight I can say that she was not so much a representation of my ego as a manifestation of the Wild Woman archetype. Here was someone who was not afraid to “dig[s] things up, throw[s] them into
the air, chase[s] them around” (Pinkola Estés, p. 381). She had given me the sense of purpose that Jung refers to, acting as a filter between the outer world, and the inner world. In keeping with Edinger’s analogy, in Chapter 2, of the ego in infancy, it is clear that meeting this woman, who for me embodied courage, nurtured my ‘merger ego’. Having had no other contact with her, since our significant meeting, allowed this ego to develop naturally. Some may be forgiven for thinking that this part of the story smacks of abandonment. Pinkola Estés maintains, however, that although the Wild Woman archetype is mother to all who have a riddle to solve, every woman must express themselves in their own way. Thus, that aspect of the mother “that is too-good must dwindle away until we are left to care for ourselves” (p. 81). In this way, my merger-ego was allowed to unfold unhindered, or in Neumann’s words (see page 30), assimilate into consciousness the archetype (which I noted in a Field note on January, 29, 2005) remaining not linked to the woman who symbolized the archetype and who happened upon my path, but to the spoor which was left by the archetype itself. Pinkola Estés says that “Wild Woman shows up in many sizes, shapes, colors, and conditions. ... testing to see if humans have yet learned to recognize the greatness of soul in all its varying forms” (p. 213). As assimilation can only take place when the ego achieves a rise in consciousness (Neumann, 1963), my stumbling upon the at-first unidentifiable spoor, only became significant to my psychic growth when I became conscious of what she represented. Attributing this encounter to a representation of the Wild Woman archetype was meaningful to me for my own connection to the archetype.
Are those Rumbles coming from the Veld or my Stomache?

Upon telephoning the UPE library in May 2004 to confirm the assertion on the Vista campus that we (Vista) students could be issued with library books there, the librarian informed me that “you cannot use our library” (Field note, May 11, 2004). My note says: “The librarian might as well have said ‘We don’t want you here’!’. Why can’t we use their library, but they can use ours? Talk about equity!! I mean, the irony of it. … We have had to change our corporate image, which includes the letterheads on which I send out my clients reports, but I can’t use their library?” (ibid).

The librarian’s attitude towards me made me extremely angry. In my field note (May 11, 2004), I even wrote that “I wish I could wring her neck”. On my wall montage I noted her comments in blue, under ‘Predator’. The rejection I was experiencing at the hands of predation on that day was immense, and is symbolized in the significant question that I asked myself, after the encounter, “Am I not good enough?” (Field note, ibid). The following day I informed all of my colleagues and those lecturers that I came into contact with, about my experience. I even remember exaggerating my anger for effect, for I was determined to be contagious. I wanted that I, my colleagues, my lecturers, anyone from Vista, jump into action and fight back.

Little did I know at the time, for I only made this connection later, that the librarian was not symbolic of the psychic predator, hence the title of this heading, questioning the origins of my discomfort. In fact, towards the end of my data collection period, my wall montage, under the heading ‘shadow’,
contained no personal entries, only theory. Instead, all my experiences that
had evoked feelings of negativity, anger being the main one, were entered
under the heading ‘predator’! How apt of my shadow to hide all my negativity
and insufficiencies in a tidy complex. Here was projection at its best! Although
archetypally rooted in the predator, “it was easier for me to blame someone
else for my anger and rejection” (Field note, May, 29, 2005). Regaling the
source of my anger to the predator, I was “experiencing directly [my] own
shadow nature, particularly the exclusionary, jealous, and exploitative aspects

Realizing that the librarian incident belonged to the shadow realm, I
discovered that another anecdote had also been incorrectly assigned to the
predator. This one was even more buried in my personal unconscious! The
merger required many inter-campus meetings, which usually occurred at the
UPE campus. As a result, some of the lectures I was to attend had to be re-
scheduled, some cancelled, often with little notice. It was not secret that these
meetings also took their toll on staff morale. An e-mail (name withheld,
personal communication, April, 22, 2005) addressed to the Vista campus staff
from a long-standing female colleague attests to this fact:

Dear All, I am writing this mail to inform you that I have been requested
to move to North Campus. … I don't know what to expect as it is going
to be a completely new environment but hope everything will work out
for the best. I was told this was only an interim move as they are short
of [a] Staff Member [sic] who is off sick indefinitely. I hope … that I will
be transferred back here sooner than expected as ... to be quite honest I am quite negative at the moment. If I was given a choice or preference it would be to stay at the Vista Campus, but unfortunately it seems that I have no say and must do as I was told. (¶ 1)

It is one thing for a woman to be without her instinctive nature, when “she either takes too much or too little ... feeling ... fatigued ...[and] muzzled” (Pinkola Estés, 1992, p. 10). It is quite another when she does not allow her anger to surface. Clearly, the negativity expressed in the e-mail was only the tip of the proverbial iceberg, and as a defence against topside abandonment, for what good is it to unleash the shadow on one’s financial provider, this woman’s superego maintained strict control. However, this communication made me angry that this woman was allowing the tragedy. It was a springboard for my anger at what was happening to the staff, and consequently to the students and the quality of education we were receiving, what with the above-mentioned interruptions in our tuition.

One spin-off of feeling overwhelmed by anger was that I entered therapy. Feeling saturated “on a topside level, for all I seem to be attracting is merger negativity. ... it informs all my conversations about the merger” (Field note, July, 12, 2004), I needed to talk to someone who could help me understand. In retrospect, it is clear that my ego was trying to placate conscious and unconscious.
I relate very strongly to Pinkola Estés’ (1992) contention that “some women and men make their life decisions” (p. 111) in the following manner:

There is around and about us a constant beckoning world, one which insinuates itself into our lives, arousing and creating appetite where there was little or none before. In this sort of choice, we choose a thing because it just happened to be beneath our noses at that moment in time. (ibid)

Having based my choice of therapist on practical matters, such as cost, locality and availability, I could not have chosen better had I advertised for a therapist who had first-hand experience of the merger and was the embodiment of Robert Bly’s (1990) Iron John, a man who displays “a willingness to descend into the male psyche and accept what’s dark down there, including the nourishing [author’s italics] dark” (p. 6). For this reason, I connected with him. Pinkola Estés believes:

When we are connected to the instinctual self, to the soul of the feminine which is natural and wild, then instead of looking over whatever happens to be on display, we say to ourselves, ‘What am I hungry for?’ Without looking at anything outwardly, we venture inward, and ask, ‘What do I long for?’ (p. 111).
A field note, after five sessions with this therapist read:

Having put out the intention, as it were, to be able to speak to someone about the merger on the topside, I believe that I was experiencing something akin to what Jung described as descending into the underworld. Thank god that I went to therapy. Being able to talk about my feelings, and getting other angles on what is happening, has helped me free myself, emotionally. This is not my battle. Remove yourself, Anja. This is research. You need to stay level-headed. Just take in what you need. And don't be so hard on yourself!!”. (September, 18, 2004)

A few weeks later, I commented on therapy again:

I am so relieved that I can practice taking on the ideas of, and being the Wild Woman in therapy. In theory, I knew what I liked about this archetype and that it made a profound impact on the way that I thought about women’s lives, but I have never had the space (at the university) in which to practice being that strong woman”. (Field note, September, 30, 2004)

Therapy helped me see that my anger is what ensured my freedom both psychically and on the topside. Pinkola Estés (1992) says the following, which is what therapy taught me:
The trap within the trap is thinking that everything is solved by dissolving the projection and finding consciousness in ourselves. This is sometimes true and sometimes not. Rather than this either/or paradigm – it’s either something amiss out there or something awry with me – it is more useful to use an and/and model. Here is the internal issue and here is the external issue. This paradigm allows a whole inquiry and far more healing in all directions. This paradigm supports women to question the status quo with confidence, and to not only look at themselves but also at the world that is accidentally, unconsciously, or maliciously pressuring them. The and/and paradigm is not meant to be used as a blaming model, blaming self or others, but is rather a way of weighing and judging accountability, both inner and outer, and what needs be [sic] changed, applied for, adumbrated. It stops fragmentation for a woman to seek to mend all within her reach, neither slighting her own needs nor turning away from the world. (p. 247)

My therapist also helped me to forge an alliance with Jacobi’s archetypal figure of the soul-image, alluded to in Chapter 2. As a male who is in touch with his femininity, displayed by his sensitivity, creativity and intuition, he engendered within me a reconciliation with my latent masculinity, or animus. Here was someone with whom I could discuss and reason, and who gave me the courage to continue questioning the university merger, whilst simultaneously assisting me with an intra-psychic merger. In therapy, answers to questions about the topside merger became clearer. Meanwhile, true to
form, “the craft of questions … [is] the making of something, and that something is soul. Anytime we feed soul, it guarantees increase” (Pinkola Estés, 1992, p. 15). Thus, one night I had a dream and something became clearer.

Animus Stops Grazing and Looks Up, Raising His Head

Having brought to consciousness elements of my animus in therapy, the following dream, documented in August 2004, revealed an unconscious intra-psychic process:

I was in a dark factory. There was heavy machinery all around. I was trying to get away from a malevolent male boss. I knew how to get out of the factory because I had been working there for quite a while, but on this occasion I could not find the right door. He was following me, calling to me to come back into the office. I was running between the machinery and it was hiding me. Although I was scared, I was determined to get out at all cost and did not heed his call. I picked up a phone and called my mother, and she said she was on her way. (Field note, August, 1, 2004)

This dream is a revelation of what Pinkola Estés (1992) refers to as “a surge of intra-psychic power” (p. 61) and usually occurs when women “begin stalking the intruder” (p. 39) and confront psychic predation. This “beginning initiation” (p. 47) is “both permission and endorsement to know the deepest, darkest secrets of the psyche” (p. 51). Where “the naïve woman agrees to
remain ‘not knowing’, the woman that “ask[s] the proper question[s], [which] is the central action of transformation” (p. 52), will have predator dreams that “shout warnings to her, warnings and exhortations to wake up! or get help! or flee! or go for the kill!” (p. 54).

I do not pretend to be a dream analyst, and only offer an explanation that made sense to me, in light of the (merger) context with which I was busying myself, and for which I was seeking answers. This dream left me with “residual feelings of confusion … [and] a sense that I had undertaken a long journey before [italics added] I had planned and executed it. … This dream [thus] felt like a ‘backwards’ one” (Field note, August, 1, 2004) where the events that take place don’t make sense in real time. I commented thusly on this dream:

The factory, being dark, must be my unconscious. I am being pursued, and yet I end up being saved, therefore the battle, although tough, is not lost. The male boss is obviously a predator, someone who means to trap me. The machinery is also masculine, but it protects me. Although in my minds eye I could see the office that the boss wanted to lock me in, I didn’t end up in the office, because I was running away. This must mean that I was busy trying to get away from entrapment.

(Field note, August, 1, 2004)

My assistance, in the first instance, came from the machinery. Pinkola Estés (1992) contends that benevolent (male or female or gender-neutral)
representations in a woman’s psyche symbolize “the force within a woman which can act when it is time to kill” (p. 61). In this instance, the machinery represented “the more muscled, more naturally aggressive propellants” (ibid) of my psyche. As my “psychic brothers” (ibid), then, this animus element of my psyche protected me from the engulfing male boss.

In terms of my interpretation, the predator in the dream is UPE, the most powerful role player in the NMMU merger. The significance of the university merger on a personal level dawned on me:

Having completed my undergraduate and Honours degrees at UPE, I applied for the Masters degree, but was not accepted. After several years, I re-applied, but this time also to Vista University, and for the second time was declined at my Alma Mater, but accepted at Vista. Having embraced me and allowed me access, Vista represented for me the feminine, and therefore if she (Vista) were engaged in a battle with the predator, then so was I! (Field note, August, 1, 2004)

Also coming to my aid in the dream was the Wild Woman in the form of the “mother to those who have lost their way” (Pinkola Estés, 1992, p. 9). Remembering Jung’s contention, alluded to in Chapter 2, that the presence of the Wise Old Woman is felt in dreams, for she cannot be conjured up at will, the mother in my dream appeared to help me. In an emergency, one intuitively calls for help. In my dream, my mother was only a phone call away. Thus, the feminine instinctive psyche was there to help me “navigat[e] in the
dark" (p. 88). The compass she provided in this dream came in the form of intuition. Pinkola Estés asserts:

> There is no greater blessing a mother can give her daughter than a reliable sense of the veracity of her own intuition. Intuition is handed from parent to child in the simplest ways: ‘You have good judgement. What do you think lies hidden behind all this?’ (p. 89)

I came to regard this dream as an attempt at a merger between conscious and unconscious (Field note, August, 1, 2004). The reader knows that Pinkola Estés (1992) believes that intuition guides women in the direction of healing, and “chooses what will cause the least fragmenting in the psyche” (p. 89). Here was an opportunity to merge my conscious pre-occupation with the merger and my residual, unconscious feelings and thoughts vis-à-vis the Masters selection rejection, which I had not realized was still lurking around in my personal unconscious.

From Chapter 2, the reader will also remember that any woman who, once she has accessed animus, and now wishes to engage it, has to do so carefully. For, having accessed Logos, any outright attack on, or criticism levelled at, the predator could endanger the process of individuation. A full-blown fight with bloodshed in the psyche spells disaster, either ending in Jung’s neurosis or psychosis (see page 26). Thus, not repression, but caution is called for, once one has insight into the problem at hand.
The following heading details another important encounter with predation, and one that hit even closer to home. It shows the reader how, using instinct, I understood the need to proceed into enemy territory with caution.

Face to Face with the Predator

“The veld was alive with the sound of roaring, for the Student Representative Council at Vista campus had organized a strike to show the students’ displeasure with the merger” (Field note, May 29, 2005). Within this climate of dissatisfaction, my study began to draw to a close. I linked this student strike with a comment that I made after coming across a UPE publication, the “University of Port Elizabeth Focus: The Commemorative Edition, 1964-2004”, in which Dr. Stumpf said the following about the Vista campus:

[It] brings with it a dimension that this university sorely needs. It brings with it a social orientation and social sensitivity and social conscience that we need and a vital part of the diversity that the NMMU is. It brings a whole section of the community – our community – with which we desperately need to connect. (p. 40)

My response to this article was, “great thinking, but words, only words. … Window dressing” (Field note, May, 30, 2005). Coupled with this comment were observations that I had made whilst attending a two-day research conference presented by the Nelson Mandela Metropolitan University’s
Faculty of Health Sciences on the former UPE campus, for Masters and Doctoral degree students. Only two Vista students attended. Feeling outnumbered added to “my sense of fear of predation” (ibid) and I was “acutely on the look-out for disparities between campuses” (ibid). During one slot, presented by two powerful women I jotted down the following, which I called “spontaneous thoughts brought about by listening to being in the presence of the Wild Woman at the research workshop” (Field note, April, 13, 2005):

These presenters afford me a good hard look at what the Wild Woman is – she feels connected, strong, moving, big thighs, confident, happy with important things, containing, settled, relaxed, rearing to heal. Therefore, in presenting her [in my research], I don’t want to ‘knock’ the masculine, for although she is feminine, she is also strong. The Wild Woman seems universal. I wonder what a universal term would be to describe that which I am looking to see, to experience, to talk to, to reflect on, to be with? And, why is it that she features more for me when I am in contact with this so-called predator?

Facing my predator at the workshop required a re-positioning in my psyche: being ‘cornered’ evoked a response, which necessitated a ‘dying’ off of a psychic lameness which I had allowed to fester (Field note, May, 30, 2005). Being at the workshop brought back memories of being trapped and I felt lame, if only momentarily, from being suddenly back in enemy territory. In my mind, embracing, not running away from, such an opportunity, whether
this opportunity is real or perceived, is what called the Wild Woman to come help with soul work. Collecting evidence during the merger and engaging in active imagination allowed me to create this story and make sense of my previously not-conscious-to-self psychic predation (ibid). Says Pinkola Estés (1992):

> We find that by opening the door to the shadow realm a little, and letting out various elements a few at a time, relating to them, finding use for them, negotiating, we can reduce being surprised by shadow sneak attacks and unexpected explosions. (p. 236)

Similarly, I realized that true to Pinkola Estés’ (1992) Life/Death/Life mystery (see page 54) there is a pattern. Says the author:

> The pattern is this: In all dying there is uselessness that becomes useful as we pick our way through it all. What knowing we will come to reveals itself as we go along ... loss brings a full gain. Our work is to interpret this Life/Death/Life cycle. (p. 425)

Where Jung might have applauded this research endeavour as a move towards self-realization, Pinkola Estés maintains that “the more whole the stories, the more subtle twists and turns of the psyche are presented to us and [sic] the better opportunity we have to apprehend and evoke our soulwork” (p. 17).
Finally, in working my psyche, I have often thought that my awareness [italics added] of the predator was more than the actual threat (Field note, June, 13, 2005). I made the predator ‘big’ so that the derivative would be a ‘big’ Wild Woman. In said field note, towards the end of this study, I wrote the following:

Aha! I see something lurking behind that bush! Why won’t the predator just leave me alone now? Wait, I see now that the predator has a shadow. In fact, the predator seems to arise out of [italics added] the shadow! Could it be that all the time I have blamed the predator, I should have been looking behind me to get a look at my own tail, dangling out of my, dare I say it, khaki trousers?!

But then this is a story and ‘it is our brush with Wild Woman that drives us not to limit our conversations’ (Pinkola Estés, 1992, p. 20).

Pinkola Estés (1992) maintains that, in fact “women learn to look for the predator instead of trying to shoo it away” (p. 436). Writing this story has seen a shift in my thinking about the power of the predator. I realize now that much of my work is personal, some is political and some social, although I have not made a distinction here. But then, Jung himself contended that the role of personal experience is to develop and activate an archetype. It was my awareness [italics added] of the process of activating an archetype that formed and informed the constant conversation. My awareness became the link not only between the topside merger and the present and past, but forged
a merger, as it were, between me as a woman and the source of the feminine, or Wild Woman archetype.

Sit Under This Tree and Wait For Me

Often during the course of this study, I wanted to be alone (Field note, April 18, 2004; Field note, July 16, 2004; Field note, November, 3, 2004; Field note, March 16, 2005). On one occasion I remarked:

I need time and space in which to formulate how I am going to represent this whole thing as a research treatise, having to edit and having to do it justice. I feel overwhelmed by this process, because this is more than just a research topic. I am writing for my Masters degree and I am completely immersed in the topic. I can’t get away from it, and I feel overwhelmed. (Field note, November, 3, 2004)

I mention my spontaneous need for solitude as circumstantial evidence of having encountered the Wild Woman archetype. Pinkola Estés (1992) lauds the practice of intentional solitude and says that it is a prerequisite for allowing us to be near home “in a critical way, not only by diving down to the soul-place for more sustained periods of time, but just as important, by being able to call the soul back up to the topside world for very brief periods” (p. 292). By safeguarding the communication between the soul-place and topside world, time-out formed an integral part of this study, in that it provided a reprieve for reflection. Reflection, by its very nature, invites self-knowledge. This study therefore satisfies Clarke’s (1992) supposition, from Chapter 2, that any
attempt [italics added] at self-knowledge is proof of individuation. Thus, although the acerbic reader might be able to question the validity of my claims at having encountered the Wild Woman archetype, the very nature of this study assures its integrity. For Pinkola Estés, too, maintains that what matters is “not the quality of our creative products … but the determination and care of our creative life” (1992, p. 304).

Along with solitude, stalling also became part of the process of this study. In the latter part of this hunt for the spoor in the merger, I found myself running out of interest to do this research (Field note, March 16, 2005). I had “run out of creativity. … and felt stifled. Anger also came to the fore again” (ibid). I commented:

I’m totally pissed off at the Wild Woman. Where is she when I need her in my head, not just in the subconscious?! I need guidance for ‘where to from here?’ So stuck, so stuck. Why did I choose this for the research? Am I not making a fool out of myself? I’m calling her, then when she comes how much am I prepared to let her guide me, allow others to see? Am I not risking too much?

The inherent risks of waking proverbial psychic sleeping dogs that are best left to lie in the unconscious, can be likened to those of a corporate merger. Although both processes hope to see the successful coupling of multiple agencies, they both come with risks. No doubt, stalling in this study was a form of protection against ridicule, for I often feared that “I will not do the Wild
Woman justice on paper (Field note, May 24, 2005). Thus, I argue too that procrastination served as self-defence against “psychic ambush” (Pinkola Estés, 1992, p. 439) for such an ambush “is meant to loosen your faith not only in yourself but in the very careful and delicate work you are doing in the unconscious” (p. 439), and is thus evidence of psychic work. As an aside, if the reader is still not satisfied that an encounter with an archetype did indeed take place, they are asked to muse on the use of expletives in the field note cited on the previous page as evidence of Jung’s (1953) emotional alchemical fire, quoted in Chapter 2. Being “pissed off” may not be considered research etiquette, but according to Jung, it is a way of becoming conscious!

Finally, encountering psychic strength, in the form of a strong woman archetype, developing a relationship with an initiated animus who then “represents a woman’s adaptation to collective life – [for] he carries the dominant ideas she has learned in her journey to the topside, or outer society” (Pinkola Estés, 1992, p. 451), and keeping psychic predation within ones sights, is “not about one part of our lives, but about our entire lifetime” (p. 454). This study is but one reflection of Pinkola Estés’ (1992) archetypal soulwork.
CHAPTER 7
CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS

This chapter draws together the findings from this research, discusses its shortcomings and offers proposals for further research.

The Findings

This treatise begins with the introductory statement, “this study unfolds in the thick of a university merger”. Then, by way of indicating that mergers often ignore the inherent risks-to-person, the researcher introduces a tellurian aspect, and the reader is asked to consider the likeness of a university merger and an intra-psychic merger. The connection between the two mergers was cultivated throughout the study. It began slowly, at first. The reader may remember that it took me a while to leave camp and I also took my time in scouring the veld. This cautiousness may be seen to be indicative of intuition, which, we now know, helps a woman to recognize psychic blind spots for it is self-preserving.

The study showed how different psychic role-players all had a part to play in the journey towards psychic wholeness. The ego, as gatekeeper between conscious and unconscious, ordered the psyche, in the name of self-preservation, not to dwell too long in the unconscious realms. Consciousness occupied center stage. True to form, in accordance with Jung’s contention that the prevailing tendency of consciousness is to look for the source of all its discomfort and negativity in the outside world, the study showed how this very process occurred. The initial proverbial cry blamed all ills on the external
merger. The study showed how a prevalent ‘feminist complex’, (which, the reader may recall, clusters around an archetype in the collective unconscious), allowed the Wild Woman archetype to find expression in the researchers personal psyche.

Archetypes, we were told, are inherited forms or ideas, grounded in mythological concepts that do not initially have their own specific content. This content only appears when personal experience causes the archetype to be actualised. Furthermore, due to the fact that archetypes are grounded in myth, myths serve as links or connections to archetypes. In this study, the power of story was activated by active imagination. The write-up contained in this treatise became the story of the researchers journey (or dream, with eyes wide open) to the centre of her Self. Along the way, she encountered various archetypes, including the shadow, the animus, and the Wild Woman. The story showed how the proverbial god in this myth was an aspect of the researcher’s Self. The relationship that the researcher, in her role as heroine, had with this archetype was that of her ego with her unconscious.

Proof that the researcher had encountered the Wild Woman archetype was given in various forms. Her inquiry into the merger and subsequent questions, illustrated that she had sensed predation. A “deep scar” (Pinkola Estés, 1992, p. 13) in the form of the Masters selection rejection, set the process in motion. Pinkola Estés’ “wild time[s]” (p. 256), for the researcher, was the merger. The concomitant feeling of loss aroused a need within the researcher to “thunder[ing] after injustice.” (p. 13). She also experienced a
range of strong emotions, akin to “mood[s] that take[s] hold of the entire personality [as] … an expression of the dynamic effect of an archetype” (p. 3). Entering therapy and experiencing someone who symbolized a strong animus, afforded the researcher with an opportunity to observe someone who has instincts well intact, which, the reader may remember, is “central to retrieval” (p. 253).

Limitations and Recommendations

This study was intended as a metaphor for self-growth. While the process was a reflection of psychic processes, the content determined to apply scientific rigour to this process. This was not an easy task, and I hereby examine the potential leg traps of this research.

This study is based on one author’s view of an archetype of the spirit. It thus relied heavily on one source. Although other literature, including Jung, who is regarded as the expert on archetypes, was used to supplement Pinkola Estés’ (1992) understanding of an archetype, basing a research endeavour on one source runs the risk of it not having generalizability. Future researchers wishing to explore the presence of the Wild Woman archetype during a merger, may thus consider using this study as a point of reference to broaden their evidential base. This bodes well for subsequent generalizability.

This study could also be criticized for being “elitist”. In the present climate of change in South Africa, studies need to focus on universality. Although it is Pinkola Estés’ (1992) and my contention that the Wild Woman
archetype is universal, others might argue that the sample offered by the case study is not representative of our population. However, it must be pointed out that the process of psychic reclamation featured more heavily than the context in which it occurred, and one could thus argue that this process, irrespective of positioning, is universal.

The limited nature of this study, as a partial requirement for the Magister Artium degree, does not lend itself to an exhaustive investigation of the presence of the Wild Woman archetype within a university merger. The timeframe of one year, as well as the definitive requirements for a treatise, have limited this study. An in-depth investigation, in the form of a doctoral thesis, would do this study more justice.

As was mentioned in Chapter 5, the nature of this research best befit a case study. Now that an in-road has been made into the merger from a feminist Jungian point of view, studies wishing to produce generalizability of findings for this type of research, are asked to consider using focus group discussions, where anonymity is protected, but where "a small number of individuals, brought together as a discussion or resource group, is more valuable many times over than any representative sample" (Flick, 2002, p. 114). The discussions generated in such a group allow for probing and disagreements that may introduce different dynamics in understanding how individuals grow psychically during times of organizational change.
In order to increase the validity of a study like this, future research is asked to consider greater use of triangulation of data gathering, method and data sources. Once again, adopting a focus group will offer alternate stories, which then can work together “to create simultaneity rather than the sequential or linear” (Denzin & Lincoln, 2003, p. 8). As such, this research is a stand-alone attempt at offering explanations for an intra-psychic process. It would stand up better in the face of scientific scrutiny if it were able to offer alternate explanations for the connections made in this study.

With regard to the feminist slant of this study, the researcher was at all times aware of the dangers of exclusivity that a limited focus has. Just because women, thanks to Gilligan (1982) are now able to speak in a “different voice” (p. 1), does not mean that this voice is unanimous among women. Thus, the discomfort in not fully identifying with feminism, and the need to dethrone Tavris’ (1992) universal male (see page 7) remained a permanent feature throughout this study. Not wanting to discredit the male experience, it was easier to disclaim a fervent allegiance to the feminist cause. However, the realization that this research might adopt a half-baked attempt at explaining a psychic merger, neither taking a firm feminist stance, nor renouncing it completely, did not escape the researcher either. My only defence against those who might discredit the feminist approach in this research as an exercise in proverbial fence-sitting, is to say that I now, subsequent to this research, rest easier. The reason for my relative content is primarily due to having happened upon a back-copy of National Geographic (1989), in which Alice Walker, author of “The Colour Purple”, refers to herself
as a “womanist” (in Lanker, p. 210). Being a womanist means realizing that “every soul is to be cherished” (ibid) and that it is acceptable to be ambivalent about something, in Walker’s case, her country. She states that “I love this land. I’m not crazy about the nation” (ibid). The type of ambivalence portrayed by Walker is also reflected in this study.

Conclusion

Taking into account the limitations, this study served to show how an unconscious, underworld psychic agent, in the form of an archetype, manifests into consciousness. I am thus satisfied that the primary purpose, namely exploring the presence of the Wild Woman archetype within a university merger context, was satisfied.

The secondary purpose of this study, remains, in part, unfulfilled. It was my intention [italics added] to create a Wild Woman story with which other women can connect. We have read that Pinkola Estés (1992) asserts: “when a woman goes home according to her own cycles, others around her are given their own individuation work. … Her return to home allows others growth and development too” (p. 281). To this end, the researcher’s end of this purpose was met. The realization [italics added] of the secondary purpose occurs every time a woman reads this study and something within her is stirred to life.
DIAGRAM 1

The Psyche

Key to Diagram
1 – Self (beacon)
2 – ego (door of the beacon)
3 – ego-Self axis (mast)
4 – consciousness (island)
5 – personal unconscious (sleeping dog)
6 – collective unconscious (ocean)
7 – an archetype (bone collector)
8 – a complex (bone)
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