Unearthing the Third: The Crone in Depth Psychotherapy

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Abstract

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This dissertation utilizes the archetypal and symbolic image of the Crone as a way to imagine and integrate present-day depth psychotherapy as a model for the treatment of *stuck-ness*. The Greek myth of Demeter is used as a mythical and archetypal background to explore the inclusion of the analytic third (Ogden, 1985, 1994, 2010) as embodied in the Crone. This allows for the connection and treatment of unconscious narcissistic defenses, collaboratively enabling the patient's transformation towards individuation and wholeness. Demeter, as a mother in depression, illustrates characteristics of a patient who presents as narcissistically organized, complicated by grief with the inability to mourn. This hermeneutic research recognizes the isolative nature of depression as well as the patient's identification with a role that leads to feeling stuck and separated. The importance of Christine Downing's (2010, lecture) understanding of mythology as the study of the *other* is examined and the psychoanalytical presentation of envy, pride, and the denial of mortality is explored. The depth psychological notion of the integration of the unconscious through countertransference and the experience of co-creation through the analytic third and as represented through the feminine archetype of the Crone, are presented.

Keywords: stuck-ness, crone, Demeter in depression, unconscious, narcissism, analytic third, depth psychotherapy

Dedication

In dedication to and gratitude for the scholarly support I received from Dr. P.,

Kathi and Christy, the introduction to the realm of the myth from Dr. Downing, the

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passed down from Nona and from my mother. Without all your love and help, this work

would not be possible.

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The style used throughout this dissertation is in accordance with the *Publication Manual of the American Psychological Association* (6th Edition, 2009), and *Pacifica Graduate Institute's Dissertation Handbook* (2016-2017).

Chapter 1

Introduction

I have secluded myself from society; and yet I never meant any such thing.

. . . I have made a captive of myself and put me into a dungeon; and now I

cannot find the key to let myself out.

—Nathaniel Hawthorne, in a letter to poet Henry

Wadsworth Longfellow in 1837 (Bell, 2001, p. 17)

Purpose Statement

The purpose of this dissertation is to explore how narcissistic defenses keep us

stuck. This study looks toward the archetypal and symbolic image of the Crone as a way

to imagine and author the role of the therapist as a co-creator and integrator in present-

day depth psychotherapy. Specifically, this theoretical study utilizes the myth of Demeter

as the patient, to illustrate working through complicated process of grief and mourning.

Further, the research explores the process of depth psychotherapy and the inclusion of the

analytic third as a way to connect to and treat unconscious narcissistic defenses of

patients who present as stuck.

Statement of the Problem

The purpose of this study is to examine the presenting issue of "stuck-ness," or an

inability to move forward in one's life. A frequent clinical issue is patients' desire to turn

off or shut down their internal rumination and to "just stop feeling depressed." A patient

might even state, "I know I just need to let it go." A common aspect of this *stuck-ness* is a

patient who identifies her or his problem as the event that she or he has experienced but

does not have the ability to come to terms with the outcome and, therefore, repeatedly re-

experiences a sense of stalemate. Whether it was a job loss, divorce, or even the death of

a loved one, the event then becomes the identified issue or problem. Often, it is that event

that contains an aspect of the patient's identity, so that what may have been a normative

human process was psychologically experienced as a traumatic stuck-ness or even a

death. The patient expresses the desire to "go back to" a predetermined date and time.

The patient seems determined to stay stuck rather than go forward to a life that she or he

fears would be unfulfilling or full of deadness, and yet, this stuck-ness results in an

experience of dread and an unfulfilling life, with an inability to go back in time or to

move forward.

This research turns to the Demeter myth precisely because Demeter's story

illustrates this very dynamic of being stuck. Demeter so rigidly identifies with the role of

being a mother that when the role is traumatically taken away from her by the abduction

and death of her daughter, Persephone, she becomes unable to gain access to her good,

creative, imaginative parts and future self. Demeter then becomes unable to reflect and

see herself in her own life; instead, she experiences dread and emptiness and sees only

the loss of herself in the role of "Mother," which she no longer is.

Like a patient who presents with this experience, Demeter expresses an ongoing

and constant rumination and defensiveness, which results in an inability to go forward.

To mourn deeply would mean to realize the painful reality of her daughter's death. This

idea is incongruent with her own mind's existence, and the resulting fragmented and

psychotic state of her mind is maintained by narcissistic defenses. This then becomes her

identified self. This research illustrates the use of myth to uncover this narcissistic

defense that keeps a patient stuck, and then, a process for treatment is proposed.

Researcher's Interest in the Topic

My interest in the topic of utilizing myth in depth psychotherapy is based on my desire to help patients who come into therapy stating that they are "stuck." They tend to describe past success but have come to a place in their lives of "no feeling," "lost libido," and complaining of internal "deadness" or "emptiness." I see that today's evidenced-based approach allows for assessment, diagnosis, and treatment of the event or behavior, but I also believe that the process does not go far enough. As I started to work more in depth with my patients, I found that because the psychoanalytic ideas presented by Wilfred Bion, Herbert Rosenfeld, and Thomas Ogden incorporate depth processes, these theorists offered elements that are missing in many present-day treatment models. In his book, *Impasse and Interpretation,* Rosenfeld (1987) discussed the degree to which a patient feels under threat of what is sensed as an invasion, due to "persecutory anxieties" (p. 23). Such a case requires the therapist to display an ability to face these indigestible and unbearable threats and feelings, thereby demonstrating containment and the possibility of remission from one's fears (p. 23). Bion (1962a) stated, "If the patient cannot transform his emotional experience into [digestible] alpha-elements, he cannot dream" (p. 7). In his view, such a patient's presentation exhibits an individual cut off from her or his own experience, unable to access an ability to learn and to grow. I believe that these analytic understandings, along with the integration of archetypal psychology and myth, encourage imagination as a way to conceptualize the pieces that are missing; to work more in depth; and, ideally, to offer relief.

Demeter's presentation of being lost in severe depression is reminiscent of many of the patients with whom I have worked, and the myth illustrates the defensive,

destructive nature that their isolation breeds. This research explores an integrative process

that encourages the patient and the therapist to imagine a different experience as well as a

way to mourn, grieve, and unearth a new way of being.

Brief Overview of the Research

          This study is intended to show how the work of the Crone, as the therapist, is

representative of the analytic third, as defined by Ogden (1985, 1994, 2010). This

research incorporates Ogden's idea of co-creating through the therapist's use of her or his

own countertransference as essential to the process of depth psychotherapy and relates his

theories to working with patients such as Demeter. Explicitly, Rosenfeld's (1987) ideas

of impasse along with the notions of destructive narcissism and projective identification

(Klein, 1997) are included to show how these significant issues dominate in those who

present characteristics such as Demeter, as the patient. Bion's (1962a) work is utilized to

examine psychological and emotional learning and development through the process of

therapy. Included along with the psychoanalytic idea of working in the here-and-now is

Bion's theory regarding how one's ability to dream, either through sleep or by utilizing

one's imagination, affects one's psychological experience in the world.

          In a BBC "Face to Face" telecast, Carl Jung, discussing analysis with the elderly,

stated, "But when he [the patient] is afraid, when he doesn't look forward, he looks back,

he petrifies and he dies before his time" (as cited in Hannah, 2000, p. 47). This comment

describes Demeter in mourning. In discussing Jung's idea, Barbara Hannah (2000)

posited that within the person, two beings, the future self and the past self, exist

simultaneously, and the need to integrate and see the value of the here and now informs

the process of analysis that utilizes depth psychotherapy. This need and process is explored in this study.

This research draws on archetypal psychology to incorporate Jung's (1929/1970) understanding that archetypes represent concepts that illustrate all human experience. Jung believed that archetypes "belong to the basic stock of the unconscious psyche and cannot be explained as personal acquisitions" (p. 112). Christine Downing (2006) noted that the unconscious dynamic is essential to a depth psychological understanding and process. The practice of depth psychology is both a science and an art as well as a theory and a practice (Edinger, 2002). This research looks toward "the poetic basis of the mind and for psychology that starts neither in the physiology of the brain, the structure of language, the organization of society, nor the analysis of behavior, but in the processes of imagination," as suggested by James Hillman (1975, p. 22), founder of archetypal psychology. This approach is appropriate, because when a patient presents as stuck, or unable to know what is wrong and what path to take, it takes the imagination of both the therapist and the patient to form a new type of connection to the patient's self and soul.

It is her narcissistic defenses, perpetuated by Demeter's desire to return to her former *role* as mother, that restrict her ability to access creative imagination and to dream. The intervention of the Crone, as the therapist, provides the potential to reveal the meaning of depression experientially. This allows for the patient to learn to play with possibilities as well as to create space allowing for potential. Without developing another way of being in the world, a patient such as Demeter would petrify and simply continue to exist, and she would not develop a way to truly live. Uncovering the ability to see how her defensiveness might be deeper than the traumatic loss of her daughter offers Demeter

the potential to examine fear (of her own mortality), hate (of loss), and envy (of others

who seem happy). Finally, this study explores how narcissistic defenses are

unconsciously related to the patient's connection or fear of connection to death.

　　　　This research seeks to look beyond the mother archetype and the child complex,

and rather than erase or infantilize the third stage of life, develop and detangle the rites of

ageing and ripening, as suggested by Downing in *Women's Mysteries* (1992) and *Journey*

Through Menopause (1987). Through the inclusion of the Demeter myth, this research

integrates existential elements into its exploration of the patient's connection to death,

grief, and mourning. With the realization that a patient cannot go back to the person she

or he was before the significant event, depth psychotherapy can create space and process

within and through which a patient's psychic structure can be reconfigured. The research

associates this reconfiguration with the emergence of the regeneratrix, the feminine

regenerator of life, as found in the character of various goddesses including Demeter. The

feminine power of regeneration is essential for discovering and uncovering a patient's

gifts, thereby answering the patient's need to be found, supported, and helped to *integrate*

and process versus *extinguish behaviors or subvert issues* that limit participation in her or

his own life and in the world.

Relevance of the Research to Clinical Psychology

　　　　The works of Bion, Rosenfeld, Ogden, Betty Joseph, and Downing remind the

clinician that the experience and the relationship are vital elements in the process of

clinical depth psychology. The process of going deeper initiates metamorphosis of the

therapist and includes the therapist's reverie and ability to facilitate a cathartic process

that affects both the patient and therapist, interdependently and in relationship to each

other. The Crone, as therapist, symbolizes the antithesis of the clinician sitting in

judgment and the established therapeutic paradigm and, instead, represents the attempt on

the therapist's part to sit in the here-and-now, without memory and desire, as

recommended by Bion (1970).

      The image evoked by the Crone metaphorically provides the imagined

representation and embodiment of maturity, as Downing (1994) suggested with regard to

the Demeter/Persephone myth. The archetype of the Crone and the accompanying myth

facilitate an oral, metaphorical, and participatory tradition that calls for the experiential

inclusion of gender and ageing as well as mythos and logos (Hillman, 1975). Hillman

noted that depth and archetypal psychology remind us that archetypes are metaphors

rather than things and are subjective interpretations of our own projections. The Crone

represents the third stage of the triple Goddess—Maiden, Mother, and Crone—which, on

the surface, constitutes the third aspect of women's development. On a deeper level,

according to a more fluid, integrated human experiential model, the Crone represents the

third stage of the seasons of life in human development (Downing, 1987). This third stage

is important inclusion, because menopause propels women into a new phase of life

(Byrski, 2012; Downing, 1987). The archetypal qualities of the Crone bring this complex

development to the forefront. This third phase confirms life, libidinal energy, and

sexuality after motherhood and menopause (Downing 2010). The therapeutic

understanding also recovers the experience missing in the desexualized approach to this

phase of life in present-day psychoanalysis and evidenced-based psychotherapy

(Panajian, 2014, lecture), thus bringing wholeness to the treatment model.

Introduction to the Literature

Using the hermeneutic process as the method of study, the literature review in this dissertation provides an account of the Demeter myth, beginning with its origins, and explicates the myth in connection with the archetypal and depth psychological writings of Downing and Hillman. The myth and Demeter's historical origins in the Greek pantheon provide the background for illustrating her presentation as a patient. The analytic works of Rosenfeld regarding impasse, narcissistic defenses, and projective identification along with Bion's concepts of *container–contained*, *working in the here-and-now without memory or desire*, and *reverie* inform the analytic treatment concepts to be presented. Finally, the exploration of Ogden's concept of the analytic third along with a Jungian interpretation of the Crone as an imagined third are suggested to synthesize a process of depth psychotherapy. The following is a brief review of the main authors' research, ideas, and theories relevant to the themes that are referenced in this dissertation.

Mythological background.

In her course, *Approaches to the Study of Myth,* Downing (1998, audio file) stated, "Myth has the power to provide us with how our own psyche is shaped" (tape 1, side 1, 1:19:00). She proposed that the study of myth facilitates a hermeneutic process of interpretation that looks to the myth's oral inception and calls for interaction with the story as a whole through close introspection and attention to details, juxtaposed with the cultural context. It is this back-and-forth nature of Downing's approach to studying a myth that connects the story to the teller and the teller to an historic meaning, as applied to today. Downing noted that it is appropriate to tell the stories in the here and now, as so doing directly insures that the listener will be affected. Hillman (1975) stated, "Myths do

not tell us how, they simply give us the invisible background which starts us imagining, questioning, and going deeper" (p. 158). Adolf Guggenbühl-Craig (1986/1991) noted that myths do not provide explanations but perhaps note phenomena of the unexplainable.

Grounding the research in the story of Demeter allows for the characteristics of mythology as well as Demeter's narrative to be examined as a part of deeper work that draws from a more primitive understanding of the self. Downing (1998) denoted that the word *primitive* does not describe a derogatory understanding but rather an oral, preliterate source. She went on to explain that *mythology*, a word derived from Greek, is the emergence of two types of thinking: mythos and logos. *Mythos*, which she defined as a representation of the oral, metaphorical understanding, and *logos*, which means "to pick-up and arrange," were recommended as comprising an objective way to understand (tape 3, side 2, 1:29:34). Downing explained that mythology emphasizes skepticism and romanticism and includes the idea of relationship with other as separation of self and other. These two interwoven ideas help people recognize that at the deepest level, they are connected by these stored patterns and meaning. Defining *mythology*, Downing stated, "The study of myth is, from the beginning, the study of the *other*" (tape 3, side 2, 1:26:30).

The ancient source: The history of Demeter and her story.

Demeter's ancestry as well as the myths and rituals associated with her date back to the beginning of mythology itself. Demeter's grandmother was Gaia (Earth), one of the four beings that came into the world through an opening—through chaos (Downing, 2010). Downing noted that this chaos was not the common understanding of disorder or mayhem but rather a yawn or opening through which these four Beings entered. Drawing

from Hesiod's *Theology*, Downing remarked that coming into being along with Gaia were Eros, Tartarus, and Nyx. Gaia's parthenogenetic ability allowed her to give birth to clones of herself as well as Uranus (the Sky) and Pontus (the Sea). Downing pointed out that Eros exists in the world, indicating that Gaia not only created these other beings but also fell in love with her creations.

In the myth, Gaia and Uranus's union gives birth to the Titans, six sons and six daughters. Downing (2010) related that although these 12 children are beautiful, Uranus wants to stop producing more, but Gaia, being creative energy, makes this request impossible. Out of her own body, she creates several strange creatures. Uranus reacts by sitting on her to prevent her from further giving birth, and he pushes her latest creations back inside her. Gaia shares her horror with her youngest Cronus, who then picks up a sickle and cuts off his father's genitals, tossing them into the sea, creating Aphrodite. Uranus, emasculated, goes up into the heaven and separates from Earth, to be no longer associated in any ongoing way with the world. Cronus, who helped Gaia, then becomes the ruler of all the gods.

As Downing (2010) recounted the myth, Demeter comes into being from the union of two of the Titans, Cronus and Demeter's mother, Rhea. To dissuade a reoccurrence of the previous pattern, Cronus swallows each baby as it is born; this is Demeter's fate as well as that of her siblings, Hestia, Hera, Poseidon, and Hades. Rhea, now aware of Cronus's behavior, asks Gaia to be present at the birth of her sixth child, Zeus. Upon Zeus's birth, he is handed to Gaia, who flies away to with him to Crete. There, Gaia hides Zeus in a cave, until he is fully grown.

Continuing the story, Downing (2010) revealed that in place of the baby Zeus, Cronus has been fed a stone swaddled in a blanket and is unaware he has been tricked. When Zeus is grown, Gaia commissions him to rescue his siblings. Zeus, unrecognized by Cronus, gives him a drink laced with a powerful emetic to induce Cronus to vomit forth each child, one by one, including Demeter. Demeter, having been in Cronus's stomach long enough for Zeus to grow up, is fully grown as she enters the world.

Demeter's lack of development is reflective of her lack of a true childhood. In fact, Downing (2010) stated that this is a suggestion of a narcissistic presentation, in that Demeter has no experience and no idea of how to be a child, let alone a mother. As the myth describes Demeter's childhood as being spent within her father's stomach, one could imagine her experience as being sheltered and restricted, depriving her not only of self-knowledge but also of knowledge of others. In Downing's telling of the Demeter myth, she imagines that the type of mother Demeter would become would be a romanticized enactment of *Mother*. Demeter's giving birth to another would create an enmeshment and a mother–daughter being rather than a mother that gives birth to a daughter. This relationship would also suggest a mother who would have difficulty with her daughter's separation and individuation. This research investigates *The Homeric Hymn to Demeter* (Foley, 1994) to explore how the trauma of a loss such as this would be experienced and treated with depth psychotherapy.

Demeter, the Mother.

Mythological understanding.

Rollo May (1971) wrote, "A myth is a way of making sense in a senseless world" (p. 15). May believed that the use of myths provides the opportunity to relieve a person's

excessive guilt and anxiety through the exploration of internal identity in a variety of

human experiences and struggles. Downing (1998, 2010) noted that the study of

mythology presents a lens that proposes the view and import of the *other*. In *Approaches*

to the Study of Myth, Downing (1998) pointed out that at the time of Socrates, an implied

hierarchal relationship existed within the social order and thus was reflected in his ideas.

Later, Plato expanded on this implied relationship to allow for the freedom to imagine

and invent new myths as well as the freedom to retell known myths in creative and

different ways. Downing offered two ways to organize the focus on myths: *substantive*,

relaying stories of gods and heroes, or *functional*, conveying a specific cosmological,

sociological, psychological, or metaphysical purpose, as utilized by Joseph Campbell.

According to Downing (1994), the mother myth, specifically Demeter's story, in

many ways bridges both of these foci: Demeter's myth is substantive, in that it is the

story of the goddess of the grain, as well as functional, in that it introduces relational,

societal, and cosmological as well as psychological and metaphysical functioning.

Demeter represents the *Mother*, with intuitive knowledge, providing a harvest for mortals

to exist through her nourishment. Downing explained that the process of mythmaking

consists of many tellings of every myth, each applying the stories to the here and now of

a specific time and place. The Mother myth and the importance of the myth and ritual

associated with the story provoke and inform people based on how they apply them to

contemporary life.

Demeter is often referenced as the great Olympian goddess of agriculture, the

prime provider of sustenance for humankind (Downing 1994, 2010). Anne Baring and

Jules Cashford (1991) pointed out that the Greek Eleusinian Mysteries provide a different

interpretation of Demeter as goddess of the harvest and as the archetypal Lawgiver.

Perhaps it is through these definitions that the work of studying myth becomes magnified,

more easily revealing the juxtaposition of positions taken by the researcher, one being

that of sustenance and the other paying homage to the generations and the ancestors that

have come before. The study of myth is thus an effort to "re-member what we have

forgotten" (Romanyshyn, 2004, p. 65).

Utilizing the figure of Demeter symbolically as the Lawgiver allows for

exploration of an additional interpretation and Demeter's reaction (Cashford, 1991).

Examining how this concept is related to the analytical root of psychoanalytic theory

reveals an unconscious connection that perhaps explains the analytic tradition that

frequently leads patients to examine their relationship with their mothers. In such an

exploration, an analysis of the patient's narcissistic defense can reveal how the child or

adult has regressed to childhood and can also help provide understanding of not only the

individual's mother but also the collective Mother archetype within all people. This study

explores, in this multidimensional way, mythological interpretations of the Mother myth.

Employing myth to process the patient Demeter's life would present a narrative

that would seek to explore her experience as a goddess and heir to her bloodline

including Gaia and Rhea not only as she relates to it but also how she relates to the others

in that role. Demeter, like her mother, is unable to create parthenogenetically, as was her

grandmother, so the processing of the loss of her daughter as well as her rage at Zeus's

manipulation of Persephone's abduction exacerbates the trauma. Depth therapy would

seek to explore the separateness of others—Gaia, Rhea, and Zeus—as well as her

daughter and then humankind, who are all dependent on Demeter for sustenance in order

for the earth to continue to provide for humanity.

   Archetypal perspective.

   In dissecting the concept of the Mother archetype, Erich Neumann (1955/1983)

wrote, "When analytical psychology speaks of the primordial image or archetype of the

Great Mother, it is referring, not to any concrete image existing in space and time, but to

an inward image at work in the human psyche" (p. 3). This study explores the visceral,

imprinted image of the mother as the metaphoric seed that is the beginning of all of

humans and that originates in the collective unconscious and is hard-wired in individuals'

psyches. Neumann pointed to a song of the Colombian Kagaba Indians that starts, "The

Mother of Songs, the mother of our whole seed, bore us in the beginning. . . . She is the

mother of the grain and the mother of all things" (as cited in Neumann, 1955/1983,

p. 85).

   This research is intended to uncover the archetypal and unconscious concept of

the Mother from its inception and as illustrated through Demeter's story, which provides

a symbolic representation of a seed as well as the idea of the Mother as an archetypal

image. Her story is a reminder that the mother is the seed, the beginning, but not the

whole. The aspect that is missing is provided by the unconscious, encompassing the

polarity of the good, nurturing mother as well as her shadow, the devouring, rejecting

mother (Jung, 1954/1992).

   In an essay titled "The Classical Jungian School," David Hart (2008) wrote the

following regarding Jung's idea of the unconscious:

For Jung, to be unconscious was perhaps the greatest evil, and he meant

"unconscious" in a specific sense: *unconscious of our own unconscious*. There is

where consciousness needed to focus; otherwise life was lived irresponsibly and

even meaninglessly, and Jung felt that a life without meaning was the most

unbearable of all. (p. 103)

Hart went on to discuss the ultimate goal of life from Jung's perspective. He stated that

one's life, as seen by Jung, is a gradual emergence out of the ego's control and into the

realm of the Self (p. 105). In the developmental sense, the first half of life is striving for

mastery and establishing a secure base, whereas midlife presents the opportunity to tap

into what the larger Self wants (Gabrinetti, 2012, lecture). If, however, one's ego remains

inflated, inhibiting and preventing one from meeting this challenge, there is no room for

continued development and growth. One stays imprisoned in one's own inflated ego,

never moving beyond one's narcissistic understanding of one's self, like Demeter.

Therapeutically exploring Demeter's inflated ego could illuminate struggles that

seek to cover up the emotional complexes that lie underneath. As a patient, Demeter

would lack inner cohesion and would exhibit an inability to tolerate separateness, which

in turn would hamper the amplification of issues and complexes that perhaps

superimpose a child complex and Demeter's need to be mothered herself.

One could imagine that Demeter would complain of persistent depression,

difficulty sleeping, lack of appetite, and "feeling empty." Demeter's development, or lack

of it, would be explored to understand the nature of attunement and mirroring in her

relationships. Most notably, Demeter would lack childhood memories, with her mother

being represented in phantasy rather than actual experience. Edward Edinger (1973)

discussed the alienated ego and suggested, "In all serious psychological problems, we are

therefore dealing basically with the question of the ego-Self relationship" (p. 39).

Demeter's presentation recreates the shadow side by demanding that she be seen as the

Mother and as Goddess to all humankind, demonstrating a need to be reassured of her

value and goodness as a mother and to be worshiped as a Goddess (Jung 1954/1992).

This study demonstrates how the Mother archetype suggests the need to help Demeter

transcend her story to facilitate development and growth.

     Psychoanalytic theory.

     Mother is considered as a single entity, yet upon examination, the idea of

relationship is implied and necessary. One is not a mother without an other—a child.

Bion (1962a, 1967, 1970) explored the relationship within the mother–infant dyad and

introduced the concept of *container–contained*. To explicate analytic experience and

thinking, Ogden (2004b) explored Bion's notion of the container and pointed out Bion's

penchant for inventing new definitions for words such as *container*, which suggests a

functional receptacle or canister, whereas Bion referred to *containing* as the capacity for

"processing experience from the most destructive and deadening to the most creative and

growth-promoting" (p. 1). This new understanding of the words brought with it a new

perspective regarding the analytic process that included incorporating the ideas of Bion

(1962a), who presented a theoretical system through which to talk about and address

patterns that were being experienced by the mother and/or the analyst. This research

examines Bion's concepts of container–contained and working in the here-and-now as

applied to helping the patient transform.

According to Allen Bishop's (2011, lecture) review of the history of psychoanalytic psychotherapy, Bion's model evolved from the foundational elements established by Sigmund Freud and the early object relations theories of Melanie Klein (1986) regarding projective identification, published in 1946. According to the object relations school, a primary goal of therapy is to help the patient resolve conflicts and understand drives through the use of the relationship with the *good enough mother*, a concept originating in object relations theory (St. Clair, 1986). This concept represents an extension of Freud's notion of the oedipal conflict, which involves the infant projecting repressed and unwanted objects onto the mother (or therapist).

As stated by James Grotstein (2007), rather than focusing on *thinking* in the analytic process, Bion encouraged analysts (and therapists) to incorporate their own experiential processes. Bion developed his comprehensive insight over a lifetime of dedication and concern with how two people communicate. His research began with infant observation focused on the primary dynamic of mother and baby. Based on this experience, Bion hypothesized that it was the mother's role to contain the baby's emotions and projections, allowing for the containment of undigestible elements (or experiences) that the baby cannot manage. Through the process of reverie, the mother exhibits the capacity to contain and take in the infant's emotions. These digested elements then are fed back to the infant in the form of affective communications modified. This technique results in the infant's anxiety being projected into the mother and contained, modified, and digested by her. Bion (1962a) defined this capacity as the *alpha-function*, "analogous with digestion and transformation of emotional experience" (p. 107).

Bion utilized the concept of the container–contained relationship to add to analytic thought the possibility of the psyche's adaptability, and he reestablished the importance of external reality in the psychotherapy process (Glover, 2009). As Nicky Glover (2009) pointed out, Bion focused on the importance of the infant's relationship to her or his environment as well as the importance of the mother's adaptability to respond intuitively to her infant's needs. Similarly, in relation to psychotherapy, "the task of the analyst is to contain the patient's projections without rejecting or being destroyed by them. The therapist acts as the container to increase the patient's ability to tolerate anxiety and frustrations" (p. 128).

Klein's (1986) examination of the infant's mind connected the baby's fear of annihilation to persecutory anxiety, as first experienced in birth. In the context of psychoanalytic-based psychotherapy, Avedis Panajian (2012, lecture) discussed normal infant development. Referring to Klein's theories, he pointed out the two organizing characteristics of the unintegrated mind: *idealization*, providing the experience of bliss; and *devaluation*, accompanied by the experience of horror. These two extreme poles seek integration, whereby the baby would be able to identify and tolerate the fact that the same person supplies both experiences; when this integration fails to be experienced, the baby is left in misery, resulting in envy. Panajian noted that a significant characteristic of this un-integrated self is the lack of ability to feel a center. This study explores Klein's (1986) idea of manic defense and envy, along with lack of integration, and the theories of Bion in order to develop a model of depth psychology for working with patients to aid in them experiencing integration.

Melvin Lanksy (1996) explored shame and its relation to narcissistic rage and escalation of conflict in Sophocles's play, *Ajax*. Using the example of Ajax's shame over losing the competition with Odysseus for the warrior Achilles's armor, Lanksy related how narcissistic defenses could escalate, exposing underlying shame and driving a patient to the point of suicide. He pointed to "the destructive inner forces (Thanatos) that set one apart from the social order as well as opposing forces (Eros) that bind one to the social order" (p. 3). In light of this conflict, one can see the patient's need to defend against shame could increase phantasies and plans for her or his own death.

The Crone, the therapist.

This research considers the Crone as a symbolic representation of the modern-day therapist, a pseudo Trickster archetype that integrates the powerful potential of life's experiences and completes the third phase of the feminine triple-goddess developmental path: Maiden, Mother, Crone. At the same time, titling this research *Unearthing the Crone* calls for the archaeological amplification of the Crone's aspects that have been discarded, overlooked, and perhaps buried. The particular focus of this study is on the therapist in relation to the Crone's mythological and archetypal representation as well as the psychoanalytic implications of such a juxtaposition in order to illustrate the embodied symbolism and metaphoric understanding of the Crone as the therapist in depth psychology.

Mythological understanding.

The Crone is the symbolic expression of women in later life, and as presented in the Demeter/Persephone myth, she is expressed through several female characters: Rhea, Hecate, and Baubo. The latter, Baubo, represents the transformational laughter she

encouraged in Demeter. Demeter then is reminded of who she is, and it is through

Demeter's interaction with Baubo that she imagines a new way to think of herself.

Downing (2010) stated, "What she glimpses at that moment, and what Baubo is saying

and celebrating is, that there is life for women, there's embodied life, and a self to be

celebrated after motherhood." Downing (1987) posited that Baubo's interaction with

Demeter could be understood as the cathartic realization of a self after motherhood along

with menopausal growth. This cathartic realization calls for the patient to begin to

imagine a way to heal, a way to go forward, rather than to stay stuck or to go back.

Although menopause is marked by lack of a menstrual cycle, Downing indicated that it is

symbolic of much more. She stated that because the menstrual cycle is no longer

occurring, there is an understanding that there has been an accomplishment, which means

that by *not doing*, there is achievement. Clarissa Pinkola Estés (1992) tied the Crone,

specifically as represented by Baubo, to the oral tradition and conversation between

women. In particular, she conveyed a unique aspect that is a remnant from ancient times,

when women talked from their gut and laughed themselves silly, resulting in "feeling

enlivened, going home again, everything better" (p. 149).

       Referring to the *Homeric Hymn to Demeter* (Foley, 1994), Downing (2010)

described Demeter's days of wandering in grief and in despair, prior her encounter with

Baubo, and her learning of her daughter's Persephone's abduction and Zeus's approval of

it. When Demeter returns to the earth from Mt. Olympus, said Downing, she returns with

Goddess-sized grief, Goddess-sized rage, and Goddess-sized determination to undue all

of this misfortune and to find a way to get her daughter back.

In her lecture, Downing (2010) utilized the oral tradition of story telling and myth-making to emphasize Demeter's encounter with Baubo in particular. Through Downing's recitation of her version of the myth, the Baubo archetype is created and experienced. She described Demeter's state of depression, in one of her days of wandering and feeling disconsolate, as night falls. Demeter begins looking for shelter and a place to spend the night. She sees a little hut at the edge of the woods. Demeter makes her way to the door, and a very old woman opens it. The old woman invites her in, lights a fire, and sits Demeter by the fire.

Downing (2010) continued the tale with Baubo heating up some soup and letting Demeter tell her story. Downing noted that it is here that one gets the sense that maybe no one else has ever had the patience to listen to Demeter's whole story. As Downing retold the myth, Baubo is presented as being perfectly attuned, which, she states, is a new experience for Demeter. Downing illuminated Baubo's response: "clucking at the right moments, leaning in when appropriate, and being perfectly attuned to and mirroring Demeter, perhaps for the first time in Demeter's life." When the end of the story is reached, Baubo starts dancing. Here, Downing recounted that Baubo takes off her clothes. Downing explained that she is so involved in her dance that she starts to reveal herself. Downing reiterated the importance of Baubo's exhibiting her Crone-ness and added that Baubo is a really old woman ("older than me," said Downing, who, at this telling, was almost 80) and embodies the epitome of Crone. Downing laughingly stated that Baubo has really deep wrinkles, deeper than her own. In addition she, "of course has varicose veins, her tits come down to her belly button, her buttocks come down to the back of her knees, you know, . . . you get the picture," Downing giggled gleefully.

Downing also described Baubo as being totally into her dance and just "delighting in being herself, her embodied self." Downing went onto describe Demeter's reaction:

> Demeter bursts out laughing, . . . as anyone of us would. And this moment has great significance. Laughter, after tragedy, with grief, that is the moment that she glimpses something. . . . She gets a sense of something . . . that she's not really ready to fully appropriate yet. But you have the sense that years from now, she is going to suddenly remember, and say to herself—"Why didn't I get it then?"

Downing (2010) reminded us of the oral tradition and ritual that began with the telling of stories, "that were passed down from mother to daughter, to mother to daughter, to mother to daughter." Utilizing myth therapeutically invites the idea of ritual and the Crone's lived experience to interject authenticity and the raw experience of being into the client's session. Just like the tradition that was passed down from mother to daughter, the therapeutic tradition has its own ritual that is calling to be a part of the practice.

Archetypal perspective.

The Crone as the therapist, from the archetypal perspective, calls for the integration of physician, philosopher, scientist, confidant, mother, and father as well as other, without judgment and with consideration of the therapist's and client's subjective experience. Jung's (1932/1933) pivotal speech to a group of clergy in Switzerland noted the context and connective quality of the therapeutic relationship. He remarked,

> People forget, that even doctors have moral scruples, and that certain patients' confessions are hard even for a doctor to swallow. Yet the patient does not feel himself accepted, unless the very worst of him is accepted too. No one can bring this about by mere words; it comes only through reflection. And through the

doctor's attitude toward himself, and his own dark-side. If the doctor wants to

guide another, or even accompany him a step of the way, he must feel with that

person's psyche. He never feels it when he passes judgment. Whether he puts his

judgments into words, or keeps it to himself, makes not the slightest difference.

To take the opposite position, and to agree with the patient off hand, is also of no

use, but estranges him as much as condemnation. Feeling comes only through

unprejudiced objectivity. . . . We cannot change anything unless we accept it.

Condemnation does not liberate, it oppresses. And I am the oppressor of the

person I condemn, not his friend and fellow sufferer. I do not in the least mean to

say, that we must never pass judgment when we desire to help and improve. But,

if a doctor wishes to help a human being, he must be able to accept him as he is.

And he can do this in reality, only when he has already seen and accepted himself

as he is.

Perhaps this sounds very simple, but simple things are always the most

difficult. In actual life it requires the greatest art to be simple. And so acceptance

of one's self is the essence of the moral problem, and the acid test on one's whole

outlook on life. (pp. 234-235)

In his book, *Science of the Soul,* Edinger (2002) discussed the idea of depth

psychotherapy as its own constellation, and he examined its three underlying archetypal

roots—physician–healer, philosopher–scientist, and priest–hierophant—all of which

relate to important aspects of the Crone as well as to depth psychotherapy. Edinger

believed the need for balance in psychotherapy could be fulfilled by incorporating

science and art, teaching and discovery, and a calling to attend to the patient's anxiety

and sins without the necessity of penance and absolution. Edinger noted the etymological

roots of the term *psychotherapy* as from the Greek, "*psyche*—originally meaning soul or

life spirit—and the Greek verb *therapeuein*—meaning to render service to the gods in

their temples" (p. 83).

Edinger (1973) discussed the alienated ego and reminded the reader of the

seriousness and the importance of examining the ego–Self relationship. This statement

describes the presentation of Demeter as a patient. It may be imagined that she would

present with the need to control the sessions, to infuse the room with her outrage and

envy, and then to stay stuck within this constellation. Her situation would be as Hannah

(2000) described:

> As we try to adapt ourselves to the outer world and begin to form our persona, we
>
> mostly tend to repress those qualities that hinder us in this task, or that spoil the
>
> ideal picture of ourselves that we secretly cherish. (p. 77)

Panajian (2012) identified the need to control a session as a demonstration of the

masculine principle, which interjects vengeance and retaliation, provoked by a closed

system that the patient needs to penetrate. Hannah (2000) stated,

> Although the real function of animus [masculine] and anima [feminine] is to
>
> protect the ego and to bring un-integrated contents of the unconscious to its
>
> notice, both these figures, particularly before we recognize them and come to
>
> terms with them, are apt to affect the ego in a most unpleasant way. (p. 74)

Marie-Louise von Franz (1972) believed that remaining unconscious generated shadow

interplay and created mischief. She advised, "If you don't use your libido, you are bored

to death and must start some kind of nonsense" (p. 17). She viewed this libidinal energy

as less a trickster and more as seeking a goal and an idea that is calling to be experienced.

Psychoanalytic theory.

Rosenfeld (1987) explored how libidinal forces could be displayed as destructive

projections in patients who have severe narcissistic disturbances. He thus expanded on

Klein's theory of projection identification, specifically the notion of the schizoid

mechanism, in which the self is split into good and bad aspects, which are then projected

into others. Rosenfeld challenged Freud's idea that severely psychotic patients could not

tolerate analysis involving separation and identification of libidinal and destructive

aspects within. He hypothesized that psychotic anxieties exist in everyone, to varying

degrees. Based on his work with narcissistic traits, differentiating them from each other,

he believed that destructive narcissism presents the unconscious idealization of the

destructive parts of the self, which causes one to feel omnipotent and forces one to

devalue and attack the more needy libidinal parts of oneself. He added that these

destructive parts are difficult to uncover, because the patient who experiences them can

become protective, benevolent, and secretive towards them. Rosenfeld thus advised

analysts to pay careful attention to what the patient communicates, experientially. He

introduced the term *narcissistic object relations* to denote a narcissistically defended

patient's connection with the object, the analyst, and through interjection or projection, to

connect in a narcissistic omnipotent way. He believed that patients who are able to

project an omnipotent attitude towards others, specifically their analysts, are in a state of

confusion wherein they cannot distinguish between themselves their analysts. He stated,

A problem to which I drew attention in the analysis of the psychotic patient is that

when narcissistic self-idealization diminishes, the patient becomes aware of his

need and dependency on the object, the analyst. This creates pain and anxiety as

well as envy and threatens to rekindle the process of narcissistic omnipotent

object relating all over again. (p. 21)

The cycle of omnipotence, projection, and destruction presents as indifference and

deadness. Rosenfeld (1987) explored the process of differentiation achieved by the

analyst accessing and understanding the patient's projection identification so that it can

be contained. The splitting and projection, he said, illustrated patients' need to rid

themselves of objects or aspects that they find to be too frightening to think about.

Rosenfeld deduced that through containment and with creativity, the analyst must allow

him- or herself to be open to experiencing patients' projections, thus helping them

contain their pain and begin to express both loving and destructive objects.

Bion developed a new vocabulary to explore and discuss a different way to talk

about destructive objects and internal phantasies, not just within the patient but also the

patient in relationship to the analyst. Ogden (2016) and Grotstein (1997) credited Bion

with transforming the analytic field and psychoanalytic technique from a left-hemisphere,

Freudian-awareness model to a right-hemisphere, intuiting, experiential-process model

that recognizes the dynamics of the unconscious. According to Grotstein (1997), Bion

understood the need to transform emotional experience into something more palatable.

He claimed that Bion's concept of container–contained "transformed Klein's intrapsychic

psychology into an interpersonal or intersubjective one" ("Bion's Epistemological

Odyssey," para. 3). In discussing technique, Grotstein reiterated Bion's suggestions for

the analyst. Most important is to use sense, myth, and passion and, secondly, to abandon memory and desire. Regarding the latter, Ogden (2016) expressed his understanding that Bion was directing the analyst to work and think intuitively, without a preconceived idea of needing to cure or heal. Bion's third suggestion was for the analyst to enter a state of reverie, which he called "wakeful dream thinking" (as cited in Grotstein, 2007, p. 83), which dovetails with his fourth and fifth suggestions, for the analyst to be free to imagine and to *dream*, in order to infuse the patient's undreamed and yet-to-be-dreamed emotions (Grotstein, 2007, p. 83).

Integration and the analytic third.

The idea of the Crone being symbolically represented in the therapist, and co-created through the experience of both the therapist and the patient, parallels Ogden's (1994) notion of the analytic third. Christine Kieffer (2007) discussed the idea of *thirdness* in her description of the analytic encounter. She described thirdness as an *emergence* phenomenon, which includes the analytic couple's capacity for play, relating to one another, and then *becoming*, as the subjective aspects of each participant in the therapeutic dyad emerges. Through this experiential process, she said, what emerges is greater than its individual parts. This study considers the Crone as representing an aspect of emergence and integration in the process of depth psychotherapy. In this way, the Crone may embody the phenomenon of the analytic third. Ogden (1994) described the analytic third as an interpersonal event that illuminates and promotes the unconscious fantasy of the patient co-created with the therapist within the transference–countertransference phenomenon. Ogden expressly introduced his experience of the analytic third with his paper in celebration of the 75th anniversary of the founding of *The*

International Journal of Psycho-Analysis. He said that, as an analyst, he worked

simultaneously in the past and the present. He explained how he and the analysand

together utilized the experience to transform subject and object, transference–

countertransference, and intersubjective processes, the latter of which he described as

including the analyst's own "self-absorbed ramblings of his mind, bodily sensations that

seemingly have nothing to do with the analysand, or any other 'analytic object'

intersubjectively generated by the analytic pair" (p. 16). Ogden's concept imagines a

process beyond mirroring, as it is described by many contemporary theorists.

Demeter as a patient would present with a stuck-ness and a struggle to create or

imagine another way of being, or another way to go forward in her life. The Crone

represents the connection with the feminine, not in terms of gender, but through an

engaged relationship that models earlier experiences (Downing, 1987). This dynamic

evokes the intersubjectively generated by the mother and child, which reminds us that

"between infant and mother, . . . from a position of mutual reciprocity, a relationship

[exists] that engages the depths of each of them" (Panajian, 2000, p. 113).

Methodology

As a method of research, this study combines traditional hermeneutics and

alchemical hermeneutics, as developed by Robert Romanyshyn (2007), to explore how

narcissistic defenses keep people stuck. Hermeneutics, a qualitative form of inquiry,

provides the philosophical basis to illustrate, explore, and analyze human phenomena.

Hermeneutical research is informed by Martin Heidegger's understanding of an

investigation that presupposes some priori understanding of the subject and utilizes text

and language structure as a way of studying human phenomena and experience (Hein &

Austin, 2001). Romanyshyn (2007) expanded on this research method as a way to include

unconscious phenomena as well.

Research methodology.

Utilizing hermeneutical methodology, a careful examination and exploration of

the narrative of Demeter was conducted from a mythological, archetypal, and analytical

depth psychological perspective. This research as presented in this study is intended to

provide understanding of the ways that each psychological idea influences, informs, and

guides the whole research endeavor in a parallel process of inquiry. Hermeneutics scholar

and researcher Richard Palmer (1969) drew from the works of Friedrich Schleiermacher,

who interpreted biblical text and laws by presenting the rationale that humans are

fundamentally language-based beings, and therefore, the process of understanding and

interpreting must be based on texts and words. Schleiermacher instructed that

hermeneutic research should include two components: grammatical or objective

interpretation of the text and technical or subjective interpretation by the researcher

(Palmer, 1969).

Romanyshyn (2007) described imaginal psychology as the science of knowing the

autonomous life of the *other world*, by which he means the world of soul located in the

unconscious. He explained alchemical hermeneutic research as a method of opening up

space in the process of acquiring self-knowledge to take the unconscious into account.

Romanyshyn's approach is to uncover the gap between the conscious and the

unconscious within the subject of research. He used the term *re-search* to solidify as well

as define the task, because, like the term *unconscious*, it implies a knowing that eludes us

until we give it space to be investigated and discovered with a new meaning and a new understanding.

Romanyshyn (2007) stated that researchers are bound by their dedication to the work to note the unconscious process as it develops between themselves and the research project. He claimed, "The work wants something from the researcher as much as the researcher wants something from the work" (p. 105). Romanyshyn described this process as a hermeneutic spiral, which takes a researcher farther and farther into a depth of understanding and thus a complex state of knowing on multiple levels of the psyche. Romanyshyn brought the idea of research back to a mythological context, noting that the inspiration for hermeneutics as a method of interpretation is the wing-footed messenger-god Hermes. Romanyshyn's alignment of hermeneutics with an imaginal approach to research introduces the notion of a gap between soul and psyche. He added that the expression of this gap in research connects the researcher to the subject and creates a sense of vocation as "a natural outgrowth of this approach and its processes" (p. 221).

This research looked to depth psychotherapy to offer a middle way between psychoanalysis and evidence-based treatment as a way of *minding the gap*. Through examining, reimagining, and reintegrating the myth of the Crone's interaction with Demeter, this study developed a transformative, developmental therapeutic model for the therapist to follow with narcissistically defended patients who present as stuck. This goal suggested the exploration of Klein's (1986) concept of projective identification, Rosenfeld's understanding of destructive narcissism, Bion's (1962a) understanding of the psychotic and nonpsychotic mind and his concept of container–contained and reverie, and Ogden's notion of co-creation between the patient and the therapist. The aim of this study

is to describe the process of depth psychotherapy as an experience in which the patient is

able to co-create a new and corrective relationship as well as a co-authored sense of self.

The study examines the example of an individual who experiences a split

psychologically, upon entering therapy. If the experience of this split is not attended to,

the patient's psychotic state of mind may be reinforced as well as result in an inability for

the patient to move forward and instead remain stuck. The study utilizes the Demeter

myth to show how her denial of her daughter's death exhibits a split that keeps her stuck

and thus unable to gain access to the parts of herself that know how to play, imagine, and

dream. To this end, this study presents a depth psychotherapy story—Demeter's loss of

her daughter. This imaginal exploration reveals a different, more inclusive way to

encourage Demeter to develop an expansive experience of herself, through the

relationships with and realization of the Crone, an analytic third that the therapist

provides.

Through hermeneutic and alchemical hermeneutic inquiry, the research explores

what is missing or, perhaps, what has been left out of a framework that seeks to establish

an identifiable treatment path. Because being *stuck* is not diagnosable or billable, as a

licensed therapist, I explore how the medical model discourages depth in psychotherapy.

Many patients come to therapy and look to the therapist, psychologist, or psychiatrist to

"fix" them and to provide answers and outcomes that address and extinguish the

presenting behavior and issues. This desire may encourage and meet a protocol that only

partially addresses the issue and, often, fails to acknowledge and understand not only the

patient's wound but also the wounding in how the patient relates to her or his world. As

mental health providers, we may fail to understand the presentation of affect within a

symbolic context, which could provide further understanding of our patients as well as their ability to relate to their experience as a whole.

This research juxtaposes just such a symbolic context—the myth of Demeter—with an ageless story of a mother in mourning. This juxtaposition is useful not only to honor the seasons of life—birth, growth, and death—but also to recover the idea of mourning and a search for meaning. The process of depth psychology attempts to address the struggle to know what is unknown (and perhaps unknowable) in human experience and, in many cases, address an individual's need to imagine a new path and a new way of being. Diving into the myth encourages transcending the historical psychic reality and reintegrating aspects and elements that serve to propel us forward. The use of this myth helps us question, imagine, and find a path and language that teaches us how to think versus telling us what to think (Downing, 2010). The Eleusinian mysteries associated with Demeter (and Persephone) are ritual and communal experiences that were honored by the likes of Aristotle, Sophocles, and Plato and are said to predate the Olympics (Downing, 2010). This myth is not just a story about women but, more inclusively, a story about society, life and loss, being versus doing, and the ways in which relationships affect the way we are able to relate to the world. The research looks to this myth as a reminder that therapy is an interpersonal relationship that affects both the patient and the therapist. The therapeutic relationship is also an experiential process that brings together the personal myths and narratives of our ancestors in the stories we remember and reimagine in the room.

Research procedures.

The study first examines the history of Demeter, to present a clinical understanding of who she represents as a patient followed by an exploration of how she could be treated utilizing present-day depth psychology, with the Crone as the facilitator and integrator. In utilizing Romanyshyn's (2007) interpretive method of alchemical hermeneutics to denote experience, archetypal elements and symbols are identified that allow for an expanded understanding of the process of individuation and becoming one's whole, true self. Through this method, the archetype of the Crone, as the therapist is experienced, becomes the element of the research, bringing to me, the researcher, a knowing, or a new understanding of the patient's world. In exploring her story, the myth of Demeter, unconscious and personal as well as universal themes were unearthed and researched and are integrated into the narrative.

After this groundwork in hermeneutic research, the archetype of the Crone is explored as a possible means to embody therapeutic experience and process. Pulling from the foundations of archetypal mythos, the study presents a unique protocol for working with a growing population of disconnected and narcissistically defended patients in mourning, who seem stuck in their own hell, an underworld of their unconscious. The research proceeds with further examination and interpretation of the works of Bion, Rosenfeld, Hillman, and Downing to explore the historical characteristics of Demeter as a patient. The wisdom of the Crone archetype is introduced as a call to integrate the art of analytic psychotherapy and myth in unearthing and highlighting the intersubjective experience of depth psychotherapy.

Ethical considerations.

Because the study is theoretical and does not involve participants, there are no issues of confidentiality or harm to consider. This research extends beyond a specific individual experience to illustrate the notion that human beings are connected and reflect more than one story but also demonstrates how our individual stories, when explored, restore our connection and dignity with each other. In this aspect, as the researcher, I heeded the warning of André Green (1996b), who advised using caution when writing about clinical material, due to the possibility of patients gaining access to writings. With the Internet and search engines, published and unpublished dissertations are more accessible than ever before, and this was accessibility was taken into account regarding the discussion of clinical cases in this dissertation.

Chapter 2

Literature Review

This dissertation utilizes hermeneutic and alchemical hermeneutic methodologies to explore and interpret the myth of Demeter as a narrative for patients who present as narcissistically defended and stuck. Referencing depth psychology as an integrative modality, this study examines archetypal characteristics of the Crone, seen as embodied in the therapist who seeks to conceive, contain, and then collaboratively, with the patient Demeter, imagine and transform her process of becoming. This study recognizes the importance of mythology and archetypal psychology as well as an integration of the psychoanalytic theories of Freud, Klein, and Bion in order to realize the experience of *the analytic third* (Ogden, 1985, 1994, 2010).

To augment an examination and understanding of the connection between craft and science, this study incorporates a presentation of the Demeter myth as it was first experienced in ritualistic form in the Eleusinian Mysteries, the annual initiation rites performed in ancient Greece at Eleusis near Athens in honor of Demeter and Persephone. The Demeter myth is then explored through a mythopoetic and archetypal psychological perspective. Lastly, the characteristics of Demeter are discussed as understood through psychoanalytic theory in relation to the notion of moving from stuckness, as a narcissistic defense, into a place of mourning, which, in itself, is transformative. The idea of the Crone as the therapist is then explored, first, in terms of the symbolic, bawdy nakedness presented by Baubo and then in relation to the theories of Bion (1962a, 1970) and Ogden (1985, 1994, 2003), in order to inform the therapeutic process of integration and transformation and provide the foundation for a depth psychotherapy model.

Demeter and Persephone: Mythology and Ritual

In her introduction to her course on mythology and depth psychology, Downing (2010) explored some of the significance of the Demeter/Persephone myth. Downing noted, first, that the myth of Demeter and Persephone was drawn from two separate myths that did not stem from the same etiological origin. According to Downing, the myth of Demeter had Indo-European origins, and Persephone's myth had indigenous origins. Secondly, Downing explained that the union of these two myths amplified the importance and uniqueness of these two figures in relationship to each other: the mother Demeter and the daughter Persephone. This union was originally the focus of a Grecian agrarian celebration, with the oldest, all-women's ritual known as the Thesmophoria mysteries. The larger and greater celebration was known as the Eleusinian mysteries, and it was celebrated by "initiates all over the Greek world and later . . . the whole Roman Empire" (Foley, 1994, p. 65). Initially, these mysteries provided ritual celebration of agriculture and harvest, which later were expanded to denote and celebrate life's greatest mysteries: birth, sexuality, and death (Keller, 1988).

Although the Demeter/Persephone myth is widely recognized as an aspect of the Homeric Hymns, the archeological evidence of architecture, inscriptions, and vase paintings place the inception of the Thesmophoria and Eleusinian mysteries as predating the Homeric literary poetry and prose (Downing, 2010; Foley, 1994). According to Downing (2010), several variations of the myth are exhibited in a variety of vase paintings, some of which offer not only artistic illustration but also the artist's own interpretation. Downing explained that the richness and significance of this mother– daughter union form the basis for Greek mysteries and rituals that span a period of over

two thousand years, from the Mycenaean era circa 1500 BCE well into the fifth century

CE, when the invading Goths brought these rituals to an end. Downing noted that the

Thesmophoria ritual was thought to include only women, and the Eleusinian mysteries

evolved over time to include women and men, scholars and slaves alike.

For over a thousand years, the story of Demeter and Persephone brought together

the symbolism of a tender young shoot and the matured image of grain, ready for harvest,

in a local Eleusinian ritual (Downing, 2010; Foley, 1994). Downing (2010) highlighted

how the Eleusinian mysteries were different from other obligatory Greek rituals. She

stated that these mysteries, unlike others, were not based on gender, and one did not have

to belong to a specified class or craft to participate. Downing stated, in particular, that

these rituals had evolved from their agrarian roots to a ritual that promised initiates

freedom from their fear of death. She noted, "This was a ritual you undertook only if your

own soul called you to," and you felt called to face your fear of death.

Neumann (1994) stated that in the seventh century, when draught and famine

spread across Greece, the localized agricultural celebration was expanded due to the

oracle at Delphi, who instructed that a sacrifice be made to propitiate the Eleusinian

Demeter in the name of all Greeks. When sacrifice resulted in conditions allowing for the

return of agriculture and an easing of the hardship, the mysteries were expanded, and the

Greater Mysteries became an annual celebration. From that time on, the mysteries

increased to include and involve the whole Greek-speaking world. Participation was

limited by the following requirements: (a) the ability to speak Greek, (b) that the

participant not be guilty of murder, and (c), as specified by Neumann (1994) and Helene

Foley (1994), that the participant had undergone a ritual initiation, which some call the

Lesser Mystery, which took place in the Spring. Scholars hypothesized that this Lesser

Mystery may have been added to allow for soldiers to participate in the greater mysteries

in autumn. Foley (1994) noted, "The Lesser Mysteries were said to be founded in order to

permit Herakles to be initiated into the Mysteries" (p. 66). At this time, the agricultural

focus and ritual expanded to include the existential, chthonic, experiential process of

birth, life, and death (Downing, 2010; Foley, 1994; Neumann, 1994).

The Eleusinian mysteries sparked a great deal of speculation, as participants in

these rites took a vow of secrecy (Downing, 2010; Foley, 1994; Neumann, 1994).

Downing (2010) stated that according to written testimony, initiates stated that they "saw

the world differently, after having participated," and others noted, "It delivered what it

promised." Although specifics are not known, Neumann (1994) discounted ideas of

ecstatic, orgiastic communion. Archeologists have clarified that the mysteries included

sacred objects being carried in a procession from Athens to Eleusis, purification in the

sea, and pig sacrifice and that, en route, pilgrims were subjected to noninitiates' taunts

and shouts of obscenities (Foley, 1994; Neumann, 1994). Downing (2010) described the

latter process as part of the induction and initiation in commemoration of Demeter's

encounter with Iambe (Baubo). She cautioned, however, that many specifics of the ritual

are unknown, because what actually occurred is more correctly described as having been

imagined and without authentication. Downing gave the example of the suggestion made

in the 1960s that initiates drank or smoked substances with psychedelic properties and

posited that this commentary was more an influence of the times than based on historical

fact.

Downing's (2010), Neumann's (1994), and Foley's (1994) interpretations of the

rituals that took place at Eleusis and their meaning vary slightly. Specifically, scholars

point to the Eleusinian temple site as subterranean, unlike most temples, and vastly

different in appearance from other Greek temples. These authors estimated that the Great

Mystery took place for a period of 7-14 days, and the Lesser Mysteries spanned a shorter

period. Downing (2010) and Neumann (1994) proposed the idea that once the initiate had

participated in the ritual, the transcendent experience did not necessitate further

participation. Downing (2010) stated, "Aristotle confirmed that initiates had an

experience that transformed them." She further speculated that the initiates did not

graduate with a different idea or mantra but rather "came out different people, affected in

an emotional almost cellular way." Similarly to Downing, Neumann (1994) stated, "The

initiates returned to their ordinary life outwardly unchanged. But inwardly, as testimony

after testimony confirms, they were transformed" (p. 52). Neumann quoted Pindar:

"Happy is he who, having seen these rites, goes below the hollow earth: for he knows the

end of life and he knows its god-sent beginnings" (as cited in Neumann, 1994, p. 52).

Mara Lynn Keller (1988) quoted Cicero with regard to these rituals: "We have been

given a reason not only to live in joy, but also to die with better hope" (as cited in Keller,

1988, p. 27). Foley's (1994) conceptualization varied from these ideas by stressing the

benefit of frequency: "One could and did attend the festival more than once. . . . The

Mysteries were apparently an experience worth repeating" (p. 66).

Neumann (1994) pointed out that priestesses always played a central role in the

Eleusinian mysteries. Foley (1994) claimed that the rites were conducted by a chief priest

or *Hierophant* (Healer), who was a descendant of a prominent family, along with a chief

priestess of the Demeter cult who lived at the sanctuary. Downing (2010) related that it

was known that men who participated took on female names throughout the process. She

believed that this action required them to imagine what it would be like to have a womb

and to have birth-giving capacity.

Downing (2010) also stressed the importance of recognizing that two goddesses

were being honored, highlighting (a) the relationship between mother and daughter and

(b) the fact that because of her daughter's death, Demeter became the ritual's first initiate.

Downing believed that recognizing the death of her daughter necessitated Demeter

confronting her fear of death. Downing noted Demeter's need to understand how her fear

of death was misplaced and that the ritual was to initiate her into the experience of death

rather than merely the thought of death.

Downing (2010) hypothesized that Demeter's experience described the initiates'

deep experience. She noted that the idea was not to undergo an experience that was only

pertinent to one's own life but rather to experience a deep feeling of being so connected

to the web of life that the individual would come to the realization that "I too am able to

establish an imaginal experience" through the realization of the ongoing relation to the

mother–daughter dyad. Downing posited that the Eleusinian mysteries initiated this

imaginal relationship rather than a literal relationship, which, she claimed, differed from

Christianity's idea of an individual soul and leaned more toward an Eastern

understanding of nonattachment in an ongoing continuum of mother begets daughter,

begets mother, begets daughter. Keller (1988) commented that the ritual was essentially

the presentation of the mysteries of love. For Downing (2010), this cycle affirms the

continuity of birth, life, and death and the individual's connection to the web of life, as

imagined through the connection of the experience of life.

Mythology Grounded in Freud

According to scholars such as Downing (1975, 1998, 2013), Bruno Bettelheim

(1983), May (1971), and Hillman (1975), mythology forms the foundation for significant

contributions to psychology and to an understanding of philosophy, religion, and

sociology as well as life. The utilization of myths and stories such as Oedipus, the Hero,

as well as Demeter and Persephone are especially important today, because they allow for

the recognition of psychological presentation and interpretation that brings humans into a

circle that highlights their similarities rather than their differences and separateness and

brings focus to external (behavior) as well as internal development and struggles.

Examining the story of Demeter from a mythological perspective grounds and returns

psychotherapy to a depth of understanding that utilizes the vocabulary of the Greek

tradition, a connection first established by Freud (Bettelheim, 1983; Downing, 1975,

1998, 2013).

Bettelheim (1983) reminded us that Freud was well versed in classic literature,

along with having had a love of archeology and the Viennese culture in which he was

raised. He went on to state that the mistranslation of many of Freud's words and concepts

sends the English reader down a path of "abstract, depersonalized, highly theoretical,

erudite, and mechanized—in short, 'scientific'—statements about the strange and very

complex workings of our mind" (p. 5). Bettelheim believed that Freud implicitly sought

to connect people to the deepest part of themselves, but the scientific and mechanized

translations that were used often left the English reader of Freud's writings with only a

theoretical understanding, devoid of emotions. Downing (1975, 1998, 2013) furthered this idea, saying that because the translators wanted to create an *in language* that would establish a vocabulary that could belong to the profession, words that were deliberately used by Freud to connect to the common person were translated in English to convey a different context and understanding. Both Downing and Bettelheim (1983) expressed the idea that Freud was intrinsically connected to myth, and that his theories differ from the understanding of the rigid scientific interpretations translated by the likes of Philip Rieff, or the editors of the *Standard Edition* translations of Freud.

Bettelheim's (1983) *Freud and Man's Soul* as well as Downing's (1975, 1983, 2013) interpretations of Freud provide an understanding of Freud's writings and theories based in a cultural and historical context that differs from many of today's interpretations of Freud. Downing (2013, lecture) quoted Emily Dickenson's suggestion: "Tell all the truth but tell it slant: success in circuit lies." Downing described Freud as a master of German prose and a storyteller who utilized mythopoetic psychological metaphor as a way to give language to the soul, illustrating the living reality of myth within all people. Specifically, Downing (1975) noted that Freud utilized the term *metapsychology* in his writings on psychological theory, which Downing proposed as having "a mythical, 'as if,' 'let's pretend' quality to them" (p. 161). Downing (2010) suggested that these qualities formed the essence of depth psychology. She also acknowledged the idea that her interpretation of Freud was the representation of *"my Freud"* (2010, 2013).

Downing (1975, 2004) examined Freud's use of mythology in the Greek tradition and hypothesized that this formed the foundation of his relationship to psychology, myth, and religion. Further, Downing illustrated Freud's reaction to dogmatic religious fervor

and how he responded, creating a more explicit vocabulary by integrating myths that

were embraced by the culture preceding his time. Downing's use of hermeneutics to

illustrate and reference myth shows how Freud was able to create this expanded

vocabulary. This interpreted a process not based in concretized religious ideas but rather

on pretend and play. People from different religious upbringings were thus able to gain

access and understanding through the stories that they all grew up hearing and studying

versus struggling with religious theology. This new conception of integrating known

myth allowed for an emotional experience as well as the development of an evolved

common language, facilitating a way for Freud to create space and open the field of

psychology through his own mythological storytelling.

        Utilizing a depth psychological, interpretive, mythopoetic perspective, Downing

(1975, 2004, 2013) examined the foundations of Freud's theory and proposed the idea of

Freud as both a scientist and a poet. She claimed that Freud "invites us to look for latent

meanings" and is "someone we learn from by wrestling with" his concepts and ideas

(1975, p. 155). Downing (1975) stated that her own reading "focus[es] on Freud's

understanding of the role of myth in human life" (p. 156). She hypothesized that Freud's

aversion to religious authority was perhaps based on "his perception of its failure to

deliver the satisfactions it promises" (p. 156). She interpreted Freud's relationship with

mythology through his use of the term *instinct* rather than *gods* to intimate that this usage,

like Bion's use of *reverie*, is a way of telling readers (or clinicians) their own tale or

myth. Downing reported that Freud "himself admits: The theory of the instincts is so to

say our mythology" (p. 158). Freud's desire to separate the religious experience in myth

from the psychological experience in myth formed the basis for both understanding and controversy even today.

In discussing the translation of Freud's primary works, Bettelheim (1983) was able to expand the understanding of Freud's theory by focusing on his use and hypothesized intent of a single word—*psyche,* which, Bettelheim claimed, was interpreted as *mind* rather than what Freud meant with the German word, *soul.* Bettelheim went on to explain that the whole purpose of Freud's writing was to introduce the fertile and fantastic internal life of humans and how each person should be motivated and moved to look inward, into his or her unconscious.

Archetypal Psychology and the Mother Archetype

Jung expanded the concept of the psyche as a connection to the soul of the individual and integrated this idea into his notion of the collective unconscious. According to Sherry Salman (2008), Jung was drawn to the symbolic inclusion of matter and psyche in a new paradigm of understanding individuals' relationship to themselves as well as to the world. Salman went on to explore how Jung created a vocabulary to imagine "an interplay between intrapsychic, somatic and interpersonal phenomena within the world, the analytic process, and last but not least, life" (p. 58). She reported that this interconnected space, which Jung entitled *unus mundus,* or *one unitary world,* formed the basis for Jung's philosophy and represented undifferentiated unity and integrated wholeness.

Jung utilized the mandala to symbolize his concept of a world of unity (Salman, 2008). Salman (2008) furthered the idea of the mandala as representing the basic structure and dynamic of the psyche, including an individual's conscious and

unconscious, which Jung referred to as *personal unconscious*, as well as a collective

connection, which he entitled the *collective unconscious.* Salman stated that for Jung, the

collective unconscious became the realization of potential and actual experience, which

he called *archetypes*.

In his essay, "Archetypes of the Collective Unconscious," Jung (1954/1968)

explained the term *archetype* as referring to *God-image,* or *Imago Dei,* a concept found in

as early as the first century CE, in the philosophical thought of Philo Judaeus (p. 4). Jung

quoted Irenaeus, a second-century Christian theologian, who said, "The creator of the

world did not fashion these things directly from himself but copied them from archetypes

outside himself" (as cited in Jung, 1954/1958, p. 4). Jung concluded that archetypes

inform the content and understanding of myths, fairy tales, and dreams and that their

manifestations represent unconscious content and psychic phenomena that reveal the

nature of the human soul. Michael Vannoy Adams (2008) clarified Jung's concept of

archetypes by stating that Jung "explicitly says that archetypes are 'similar to the Kantian

categories.' Although archetypes 'do not produce any contents of themselves, they give

definite form to contents that have already been acquired' through experience" (p. 108).

The Mother archetype constitutes one of four archetypes that Jung (1968)

explored in Volume 9.1 in his *Collected Works,* which explored his idea of archetypes

that constellate the collective unconscious. Specifically, Jung (1954/1992) defined the

Mother archetype as having infinite variety and potential that is both personal, as in one's

personal mother or grandmother, and collective, as in the Mother of God, the Virgin, and

Sophia. For Jung, the Mother could have both positive and negative or good and shadow

characteristics, represented symbolically. He stated that for a patient, the mother of

significance is often considered the personal mother, but the patient's relationship to the

mother is better understood through the idea of a complex, or issue. This complex is the

Mother archetype, projected onto the personal mother as represented or misrepresented

within the psyche of the patient.

Jung (1954/1992) presented the idea of *complex* illustrated through his

exploration of the Mother complex. He noted that with the Mother complex, the

exaggeration of the maternal instincts could cause the feminine principle within a

patient's psyche to atrophy, in that the other aspects of the feminine within his or her

being are not realized. Referring to the Mother complex in women, Jung stated that if the

only goal of a woman is to give birth, her existence is limited: "Like Demeter, she

compels the gods by her stubborn persistence to grant her the right of possession over her

daughter. Her Eros develops exclusively as a maternal relationship while remaining

unconscious as a personal one" (p. 22).

The story of Demeter, presented in this dissertation, represents a multidimensional

exploration of the Mother archetype, trauma, defenses and stuck-ness. This study furthers

Jung's interpretation of Demeter remaining unconscious of a personal center. Demeter

had no childhood, thus the seed, which *is* she, symbolically, had no opportunity to

germinate, to grow (Panajian, personal correspondence, October 16, 2016). Donald

Kalsched (2013) stated, "Trauma constitutes an interruption of the normal processes

through which an embodied, true self comes into being" (p. 19). He went on to state that

relational trauma occurring during the primal experience of attachment can disrupt the

infant's normal process and ability to take in a normative reality of the world. The

Demeter myth is enriched by analytic exploration in this study as a way to understand

Demeter's suffering. Recognition of Demeter's severe depression informs an understanding of her relationship with herself and with her daughter as well as the ability or struggle to form a more integrated relationship with herself, through the process of depth psychotherapy.

In the introduction to his book, *Re-Visioning Psychology,* Hillman (1975) discussed the foundation of his theory and the idea of incorporating archetypal psychology into present-day depth psychotherapy. He stated,

> Here I am working toward a psychology of soul that is based in a psychology of image. . . . I am suggesting both a *poetic basis of mind* and a psychology that starts neither in the physiology of the brain, the structure of language, the organization of society, nor the analysis of behavior, but in the processes of imagination. (p. xvii)

In an interview with Fraser Pierson, Hillman (2011, audio file) referred to the word *Re-Visioning*, in the title of his book, as fortuitous, in that it describes a process of working not only with what is already there but also with what is being reworked in a nonsystemized, nonmedicalized way.

Hillman (2011, audio file) proposed an understanding of psyche and archetypes by looking back to Jung's idea of depth psychotherapy as reconnection to the soul through wonderment and curiosity. He emphasized the reintegration of the imagination into the experience as necessary for the patient as well as the therapist.

Demeter as Narcissus, With Stuck-Ness

Neville Symington (2002) discussed the breadth of "philosophy, literature, sociology, theology and science" in order to grasp a true understanding of the

psychological experience of narcissism, which he entitled *madness* (p. 10). Symington used the analogy of a carpenter to illustrate a better understanding of the need for a synergistic approach. He stated that a carpenter would be unable to work properly if any tools were missing and that "the finished product will be blemished" (p. 10). Demeter presents a myth, a relationship within mother and daughter, as well as an archetype and an image. She is also the representation of the feminine and a being within herself; therefore, to understand her in depth, there is the need for further exploration not only of Demeter's story but also of the origins of the myth as a way to establish the foundation of the concept of *becoming.*

Downing (2006) explored the origin of the myth of Narcissus, tracing it back to the symbolism of a flower and Ovid's *Metamorphoses.* She recounted the telling of a boy on the cusp of manhood, who is desired by all, as well as an awareness of a desire for himself as revealed in image in the stilled pool. She reflected on the narcissus flower's scent that had the ability to "make the heavens laugh" as well as to "overpower us mortals, put us to sleep, [and] remind us of death" (p. 306). Downing also noted that Havelock Ellis's literal autoerotic translation associated the term *narcissism* to self-love and masturbation. Downing highlighted the irony in that Narcissus is unable to touch his image, his body, but rather is only able to interact with his reflection. She further observed that the context created by Ovid described "juxtapositions, repetitions, prefigurings, variations, contrasts, interruptions, and flashbacks" (p. 307), all of which culminate to develop the myth's original meaning of transformation and mourning and differentiate it from present-day pejorative, superficial use.

Downing (2006) noted like so many myths, an oracle illuminates an image (Narcissus's beauty), by illustrating a riddle (he will have a long life, only if he does not come to know himself), propelling us on a journey (into self-discovery of being). For Narcissus, this myth is set in motion through a boy, born from the union of a rivergod imprisoning a water lily by curving tightly around her (Downing, 2006). Downing reminded us of the intertwining of a tale, amplified by the constant dance and struggle towards a more complex and richer understanding "that flows deeply through the souls of all of us" (p. 311).

Downing (2006) described the myth of Narcissus through bringing together the literature of Ovid, the explication of his psychology by Freud, and the play of imagination and experience through depth psychology. She noted that Freud's understanding of narcissism is enriched and becomes more complex than the deprecating term implies. She explicated Freud's concept of *secondary narcissism,* denoting the conscious experience of separation and loss, "the withdrawal of libido from object back to self" (p. 312), as opposed to *primary narcissism,* which is the "ungrievable primal loss of the mother, [and] of one's own wholeness" (p. 313).

Downing (2006) stated that Freud's work on narcissism was explored and developed in 1917, in his essay "Mourning and Melancholia." She hypothesized that Freud's essay revealed and clarified the distinction "between object-libido and ego-libido, between love of the anaclitic/attachment (Oedipal) type and narcissistic love" (p. 313), as well as illustrated a development in his understanding on narcissism. Downing further noted that the Greek word for *transference* is *metaphora.* She also reasoned that the unconscious, or the primal mind as described through Freud's writings

on narcissism, along with his two essays on transference, were all completed within the

same year, showing his exploration and struggle with the concept. Downing

acknowledged Freud's deep friendship with Lou Andreas-Salome as perhaps an

important catalyst for his work. She noted the difference between Freud's and Andreas-

Salome's presentations of narcissism. Downing stated that unlike Andreas-Salome, Freud

believed in a "persistent melancholic undercurrent, associated with a *lost* wholeness and

with impossible longing," that then propels one forward in the world, towards others

through imagination (p. 314). In contrast, Andreas-Salome acknowledged the potential of

good narcissism and the "role of self-love in love" (p. 315). Downing noted that Andreas-

Salome came to this understanding through a woman's perspective on love and God,

quite unlike Freud's path of working with neurotic and psychotic patients. Downing

highlighted this important distinction when she stated, "Lou says that for women the aim

of love is to expand the self, not to reach toward a distant separate other as a romantic

man does in his pursuit of the ever-desirable [but] unattainable woman" (p. 315).

     N. Symington (2002) delineated the idea of narcissism as a result of early trauma

and noted that "narcissism and consciousness are mutual contradictories" (p. 3). He went

on to state that

> one of the effects of narcissism is that, under its influence, the patient splits good
>
> from bad according to concrete agglomerations rather than according to mental
>
> tendencies that run through the activities of all institutions, whether political,
>
> aesthetic, or moral. (p. 7)

Like Jung, Symington believed that in order to understand one side, one had to examine

the other, and therefore, the examination of sanity allowed for the understanding of

madness. He utilized the idea that being in touch with *the real world* calls for the ability

of the patient to decipher and distinguish correctly between an emotion and an actual

experience within a relationship. Symington equated this relational exchange with the

idea that "condemnation spawns madness, whereas acceptance generates sanity" (p. 20).

He stated,

> The core difference between condemnation and acceptance is that in the former
>
> the negative qualities in the personality are hated and expelled from it with
>
> violence. . . . Acceptance, on the other hand, receives the negative quality, and
>
> through that very act the quality becomes endowed with an appositive balance and
>
> becomes a source of strength in the personality. (p. 21)

Symington went on to explain that resistance to and hatred of envy paradoxically

damages and corrupts personality, whereas acceptance of envy strengthens the

personality. He thus concluded that "acceptance is a creative act" (p. 24).

Betty Joseph (1986) believed that an important characteristic of envy is that it

involves a relationship between two people versus jealousy between three. She

differentiated between jealousy and envy by noting, "One is jealous because someone

one loves, or to whom one is attached, shows more interest or affection for someone else"

(p. 13). Joseph proposed that in the case of an individual, envy incorporates a *spoiling*,

which she believed to be connected to greed and competitiveness that is related to oedipal

material and, ultimately, projection or introjection on the other as an object or part object.

This type of envy Joseph associated with "psychological mudslinging, hurting another

person's attributes or achievements" (p. 14). She posited that the patient who displays

such envy is unable to face another's achievement or success and that, often, the patient

cannot acknowledge with gratitude or recognition the other's accomplishment or gift. Like Bion, whose ideas are discussed below, Joseph felt that this reaction resulted in the person's inability to learn. She went on to state that, in some instances,

> this problem can prevent the individual from reading and using books, scientific
> papers, etc., because the feeling is of having to know what is written before he
> reads it, and, therefore, his mind is not free to follow the argument of the book or
> paper. (p. 16)

Joseph observed that when envy is pervasive in a patient, the patient might continuously take over sessions, due to her or his experience of interesting thoughts coming from the therapist. She believed that in this case, "the envious person is actually more interested in spoiling what the other person has than in getting actual good things or experiences for himself" (p. 17).

Envy is represented in the primitive defenses of splitting and projection, as suggested by both Joseph (1986) and Bion (1967). Bion noted that a patient who is stuck in denial often has an inability to differentiate internal from external realities. Bion based this idea on the theories of Klein (1983), who stated, "At the beginning of post-natal life the infant experiences anxiety from internal and external sources" (p. 198). Klein elaborated on Freud's model of the mind and the death instinct as the primary cause of persecutory anxiety and fear. Klein (1955) stressed the importance of noting "fluctuations between love and hatred; between happiness and satisfaction on the one hand and persecutory anxiety and depression on the other" (p. 10). She understood that the lack of differentiation between self (infant), and part-object (the mother's breast) that forms the

"antithesis between the good breast and the bad breast is largely due to lack of integration

of the ego" (p. 200).

Hanna Segal (1985) outlined Klein's investigation of the ego and superego and

their object relatedness and noted that Klein's model of the paranoid–schizoid and

depressive positions, or stages, identified introjective and projective processes of the

human psyche. Segal reiterated Klein's idea of projective identification as "not only

impulses but parts of the ego [that] are projected onto the object" and super ego (p. 37).

She noted that Klein was able to illustrate how projective identification helps to organize

instinctual drives and emotions, with greater maturity associated with the later stage.

According to Klein (1997), a preponderance of envy is displayed through

destructive aggression and excessive anxiety. This leaves the baby in a state of discontent

and dysfunctional connection, which is displayed as envy. Klein believed that this state

showed a dominance of the paranoid schizoid position with an inability to move into the

depressive position or to tolerate depressive feelings. Moving from the paranoid–schizoid

position into the depressive position is reflective of the maturation process. Panajian

(2012) explained that omnipotence is used to control and to defend internal thoughts

against depressive feelings.

Bion (1967) developed a theory of functions and factors to represent his concepts

of emotional experiences and the analytical process. He stated that he intentionally chose

terms that were "devoid of meaning" (p. 3), and he referenced mathematical terms that

had evolved throughout a comprehensive history of investigations in that field. Bion

looked back to Freud and combined his principles of pleasure and pain with Klein's

theories of splitting and projective identification to develop a theory of functioning that

he called *alpha-functioning*. Bion stated that the "alpha-function operates on the sense impression . . . and the emotions" (p. 6). He believed that, when successful, the alpha-function produced elements (alpha-elements) that allowed for the development and processing of emotions within dreams and imagination. Bion proposed that projective identification is produced when beta-elements, representing undigested facts, are evacuated and used to manipulate and disrupt or disable learning from experience. He stated, "To learn from experience alpha-function must operate on the awareness of the emotional experience" (p. 8). For Bion, the idea of alpha-functioning denoted mental capability, with the ability to move from conscious to unconscious process, thereby allowing for more development and growth. In contrast, beta-elements stay within conscious thought, thereby disrupting the patient's experience and preventing growth.

The examination of Oedipal material, for Bion (1967), illustrated the patient's ability to explore intrapsychic tensions and to tolerate separation and control. He noted that examining the patient's stream of associations reveals that developmental aspects are represented, though not necessarily sexually. He placed the sexual components aside in order to examine the developmental elements of curiosity, arrogance, and stupidity. He believed these factors are related to a patient's unconscious struggle with the death instinct, which manifests in a predominance of pride and envy. For Bion, narcissistic defenses present when patients displayed certain patterns: (a) a negative therapeutic response; (b) an appearance of scattered, unrelated instances of curiosity; and (c) stupidity. These patterns, he said, represent a psychological catastrophe. Bion realized that these oedipal elements are displayed in myth in the story of the sphinx, Tiresias the prophet, the King, and Oedipus, wherein "curiosity has the status of sin" (Grinberg &

Grinberg, 1984/1989, p. 186). León Grinberg (1985) observed that this myth reflects the

following configuration in relation to knowing: "Stimulated curiosity searches for

knowledge; intolerance to pain and fear of the unknown stimulate actions and these

actions tend to avoid, cancel out or neutralize the search and the curiosity" for self-

knowledge (p. 186).

In the process of working with patients, Bion (1962a) realized that individuals

who exhibited primitive developmental failures were often consumed with proving their

superiority over their analysts. He believed that these patients would sometimes reject the

analyst's interpretations in an attempt to demonstrate the need to control, through their

mis-understanding. Bion thought that this rejection and lack of insight sometimes

signifies that the patient suffers from a disorder of thought and a projective process that is

dominated by violent emotions such as envy. He attributed these characteristics to the

unhealthy traumatic connection and pride, in the service of the death instinct, which

interrupts the patient's ability to learn (Panajian, personal communication, October 16,

2016). Bion (1967) discussed and understood how pathological projective identification

exhibits an inhibition of curiosity. Panajian (2016, lecture) explained that this lack of

desire results in an absence of the ability to know and be known, as well as a failure of

curiosity for the purpose of learning. The infant (patient) presents as too inhibited, or too

invasive, with borderline-like characteristics. Panajian cautioned that this exhibition of

increased rage, envy, and pride, is experienced as unbridled anger, but the patient's rage

is secondary to stifled curiosity. The failure to learn causes the patients to disown

themselves. He explained that such patients have not learned *how* to learn, and then *how*

to love. They then repeat this cycle over and over again, recapitulating pathological

projection, because they do not have the capacity for healthy curiosity. They display a

pridefulness, and they do not know what is unknowable, which results in psychological

catastrophe (Bion, 1967).

Bion (1962a) explored how elements that produce this psychological catastrophe

are the reverse of what is experienced with normal development. He specifically

examined how the emotion of envy "precludes a commensal relationship" (p. 96). Bion

hypothesized that, in infancy, the violence and fear associated with the experience, or

projection, was utilized as a way to control and that this pattern continues to be replicated

by the adult (patient). In addition, Bion described a predominant characteristic of this

projection of feeling as *without-ness.* He stated that this factor implied the lack of

separateness, or "an internal object without an exterior" (p. 97). Bion emphasized this

drastic emotional experience and process by differentiating the concept of superego as

"*super*" *ego* (p. 97). Quotes were used to designate a distinction and to reference a

visceral cavity that has been stripped through envious assertions of omnipotence and

omniscient. As an example of the "super" ego, Bion posited that the patient would exhibit

"an envious assertion of morality superiority without any morals" (p. 97). He described

how any connection to reality or search for the truth "no matter how rudimentary a

fashion is met by destructive attacks . . . and the reassertion of the 'moral' superiority"

(p. 98). He went on to ascribe the individual's underlying absence of containment and

lack of the ability to communicate to a lack of acknowledgement or recognition of an-

other. Bion added that the "super" ego aspect "shows itself as a superior object asserting

its superiority by finding fault with everything" (p. 98). He declared that, for the patient,

"the power to arouse guilt is essential and appropriate to the operation of projective

identification" (p. 98) and explained that this emotion is left meaningless, unable to

function as an apparatus for learning, and destroys rather then promotes knowledge. Bion

concluded that for this individual, a new idea becomes concretized and "is stripped of its

value" so that abstractions "are felt to become things-in-themselves" (p. 99).

In a similar way, Joseph (1986) explained this phenomenon of being unable to

learn as an exhibition of excessive envy in such a patient. This struggle to learn has a

connection to envy, and envy is related to the lack of connection to another. Joseph also

pointed to the patient's inability to experience gratitude, "which means that his capacity

to enjoy and to live is severely interfered with" (p. 19). She described how the infant

takes in the experience of the mother through introjection, and this then represents how

the infant takes in the external world, which becomes the foundation for the baby's

internal, inner world. Joseph believed that if the infant's inner world is insecure or

unstable, the infant's ability to feel confident and comfortable, to be soothed, and to feel

adequately cared for is placed in jeopardy, and thus begins the cycle of increased hatred

or envy of others who are seen to have more.

Like Bion, Joseph (1986) linked this envy to various defenses and expressions of

envy. She noted that a patient could unconsciously utilize envy as an attack or to defend

against the experience of envy. She posited that envy could be observed within the infant,

the patient, or in ordinary life. Joseph asserted that envy is projected onto the analyst,

mother, or other as a way to idealize them, assigning omnipotent capacity, and thereby

increasing the distance between the individual and others, making comparisons

impossible. On the opposite end of envy, devaluing engages splitting that negates the self,

and as Joseph stated, "this type of defence can be very close to a kind of masochism, placating and flattering" (p. 20).

N. Symington (2002), Joseph (1986, 1989b), and Bion (1962a, 1967) pointed to key characteristics of stuck-ness and a narcissistic defense structure in the process by which the patient enters into a relationship of *no relationship*. This process begins as a withdrawal and isolation in order to establish a break from the external world and the support the patient's internal narrative. This break then manifests in the patient as a withdrawal and disconnection from the external world's continuation of existence. Panajian (2012) stated that the need to *kill time* represents a primitive defense against infantile need to protect oneself from being reactivated by early traumas or feelings of helplessness. With this defensive structure, the patient evokes omnipotent characteristics in order to stay unaware of her or his own neediness.

The Crone, the Therapist Within Depth Psychology

The emphasis in this study is on Demeter, not only as the mother but also as the mother stuck in depression. The evolution of the mother–child dyad as the model for psychoanalytic therapy is first implied then made explicit when some of the theories of Klein, Bion, Donald W. Winnicott, and Green are examined. Winnicott (1960) stated, "There is no trauma that is outside the individual's omnipotence. Everything eventually comes under ego-control, and thus becomes related to secondary processes" (p. 585). Winnicott explored Freud's theories and noted that Freud worked mostly with adults in analysis, reconstructing rather than observing infancy. Winnicott and Klein advanced Freud's theory in their work with infants through specific observation as well as application. Green (1996b) stated that in his book, *Playing and Reality,* Winnicott (1971)

progressed the notion of Freud's external object, combined with Klein's idea of the

internal object, to create the concept of "intermediary space and transitional phenomena

which were essential to the understanding of non-neurotic structures" (Green 1996b,

p. 10).

Green (1988/1999) explored the idea of working in the negative, and in so doing,

referenced Winnicott's later work. He stated that Winnicott's (1971) *Playing and Reality,*

was an important foundation in understanding mother–child and therapist–patient

dynamics, especially regarding traumatic experiences. Green (1988/1999) noted that

Winnicott understood that "traumatic experiences which have tested the child's capacity

to wait for the mother's longed-for response, lead, when this response is not forthcoming,

to a state where only what is negative is felt to be real" (p. 5).

In 1961, Winnicott presented his study of the parent–infant relationship and

psychoanalytic transference at the 22nd International Psycho-Analytical Congress at

Edinburgh. Here, he stressed characteristics that explicitly pertain to "personal and

environmental influences in the development of the individual" (1960, p. 585). Winnicott

(1960) believed that one of the primary developments in infancy was the organization

and integration of the id, within the ego. He stated that this was achieved through the

mother's care, but that the infant must eventually develop and differentiate her- or

himself from the mother, in order to accomplish mental detachment and separation.

Winnicott expanded on Klein's work on early aggressive and destructive defenses during

the period of time when an infant is dependent; however, he believed that the stage of

"full dependence" (p. 590) was being overlooked.

Being in this stage, or state of absolute dependence, Winnicott (1960) believed,

was equivalent to "the analyst's acceptance of the reality of dependence, and his working

with it in the transference" (p. 588). He further held that working in this stage and with

ego defenses called for the analyst to focus on the preverbal state of dependence, within

what he called the *maternal-care-infant unit.* For Winnicott, each phase of development,

although complex, was clearly defined. He noted three stages as overlapping but each

dependent on maternal or parental care: (a) holding; (b) mother and infant living together;

and (c) father, mother, and infant, all three living together.

Winnicott (1960) used the term *holding* to denote the actual physical holding of

the infant as well as the "environmental provision prior to the concept of *living with"*

(p. 588). He posited that in this phase, the infant begins to experience anxiety, through

the process of becoming a person. As the ego becomes integrated, the infant also

becomes conscious of having been dis-integrated. Winnicott noted that the infant

develops with reliable maternal care, or memories of such, and thus is able to link

sensory-motor functioning to identifying a *me* and *not-me* sense of self. He felt that this

phase also is characterized by the development of the infant's awareness of an inside and

an outside as well as "a personal or inner psychic reality" (p. 589). Winnicott noted that

this is also the phase in which orgiastic functioning, with its attributes of aggression and

erotic experience, is achieved and that, with "a good enough holding" (p. 589)

environment, the infant can realize these developments.

Winnicott (1960) recognized that the very early stage of the infant–mother

relationship, when the two exist together in absolute dependence, requires a specific role

for the mother as well as the infant. He described several provisions needed to insure that

the mother cares for the infant's psychological and physiological needs and

characteristics. He stated that the infant's needs should be met in an empathic way and

that even though, at this early stage, the infant is not yet distinct, the mother should be

reliable, protective, accountable and "provide good enough care" (p. 591) to allow for the

minute-to-minute, day-by-day changes in the infant's individual needs. Winnicott stated

that "holding includes especially the physical holding of the infant . . . [as] a form of

loving" (p. 591).

In his essay titled "The Dead Mother," Green (1996a) explored the extent to

which the problem of mourning had not been recognized. The concept of the dead mother

metaphorically represents disconnection in the mother–infant dyad, when the mother is

emotionally vapid or vacant. He proposed that when mourning goes beyond the normal

depressive presentation, a larger, more pervasive issue needs to be explored and

addressed. Green utilized the metaphor of the dead mother to examine the issue of

mourning, when experienced by the mother, affecting the infant (and the mother)

catastrophically. He believed that this catastrophic experience of mourning is

camouflaged within one's psychic reality in a variety of symptoms that could be explored

from two perspectives. In the first case, as described by the theory of *object-loss,* the

psyche experiencing the loss of the loved object is propelled into a new reality. In this

instance, the reality principle takes over and, in part, protects the pleasure principle. The

second perspective was derived from the realization of the depressive position, as

discussed above, which was recognized by Klein and then Winnicott as a maturation and

development. The Oedipus complex brings in the dead father as well as symbolic

castration anxiety, but Green noted that there was still something missing in the ability to reference and understand this idea of mourning.

Green (1996a) denoted the difference between earlier anxieties and those of castration anxiety. Earlier anxiety concerns object-loss and focuses on the "loss of the superego or its protection" in response to "threats of abandonment" (p. 145), whereas castration brings about fear of bodily wounding. He noted the differences color indicates symbolically: red versus black and white; blood versus "black as in severe depression, or blank as in states of emptiness" (p. 146). Green went on to illustrate how, clinically, the blackness of depression is often addressed and explored, although it is the blankness, or emptiness that is overlooked and pervasive, especially in mourning. He noted that the blankness is connected to the emptiness and "is the result of one of the components of primary repression: massive decathexis, both radical and temporary, which leaves traces in the unconscious in the form of *psychical holes*" (p. 146).

Green (1996a) explored the dead mother complex and referred to it as "a revelation of the transference" (p. 148). He went on to differentiate *transference depression* as the recapitulation and experience of infantile depression, that is, not regarding object-loss but rather depression or loss "in the presence of the object, which is itself absorbed by a bereavement" (p. 149). Green continued, saying that the mother's sudden loss "is experienced by the child as catastrophic" (p. 150) and thus, without warning, "love has been lost at one blow" (p. 150). Green stated that, due to the lack of explanation, this event then translates to the infant as not only the loss of love but also a loss of meaning.

The dead mother complex is further complicated through triangulation. Green

(1996a) noted that, depending on the timing of awareness of the loss, the infant might

attribute the loss (love loss) to the father, meaning that, for the infant, the father is the

reason for the mother's detachment. Green believed that the child's inability to repair or

restore the mother as a loving object results in the child reacting in one of two ways. The

first he called *the decathexis of the maternal object and the unconscious identification*

with the dead mother. Green identified this state as an affective state of being, in which

the child representatively kills off the mother. He emphasized that this is accomplished

without hatred. He noted that the child, in essence, is mirroring the mother's affect and

behavior—which the child experiences as being taken care of, rather than being cared for.

Essentially, each is going through the motions, but neither mother nor infant has a

chthonic connection to the other.

The second result of the child's inability to repair or restore the mother as a loving

object is *the loss of meaning.* Green (1996a) attributed the loss of meaning to the creation

of a *preconscious Oedipus complex.* Specifically, he noted that because the mother's

bereavement is not realized, the infant looks to assign blame to another object of

awareness, namely the father. Green stated that this action results in the infant's

confusion and use of projection as a way to control and, at times, release hatred onto an

other in the form of vengeance in an attempt to dominate, seeking pleasure ruthlessly,

without love, just as she or he has experienced.

The importance of this very early precocious, primitive, preverbal loss represents

the emotional development that allows for holding, as conceived by Winnicott (Green,

1996a). Green (1996a) explained that catastrophic results are realized with the "psychical

collapse, which would be to the psyche what fainting is to the physical body" (p. 155).

He hypothesized that this collapse leaves a hole that transforms a positive into a negative

that then is experienced as emptiness. He asserted that this emptiness manifests and is

filled in through "an affective hallucination of the dead mother, as soon as a new object is

periodically chosen to occupy this space" (p. 155).

The analytic processes that Freud, Klein, and Bion explored are similar but

interpreted from different vantage points, and to a certain degree, each builds upon the

other (Grotstein, 2007). Grotstein (2007) noted that through his own analysis by a

Freudian, a Fairbairnian, Bion himself, and then a traditional Kleinian, he was able to

recognize and articulate some of the differences between the three interpretations of the

analytic process. He stated that Freudian analytic work was like an archeological dig, in

that it explored both infantile neurosis and repressed libidinal drive. In Grotstein's view,

the Kleinian process allowed for the exploration of his destructiveness and how this

destructive nature was connected to love and the death instinct. With Bion, Grotstein

noted, the transformative nature of analysis was recognized. He was able to understand

that what he thought were his personal limitations as experienced by his symptoms and

anxieties ultimately represented the connection to an infinite intersubjective experience

and realization of his own possibilities. Grotstein explained, "Bion shifted the focus from

drives to emotions and restructured the drives as L [Love], H [Hate], and K [Knowledge]

emotional linkages between self and objects and as emotional categories for these links—

a revolutionary development" (p. 39).

Grotstein (2007) noted that one of the bases of Bion's revolution was his concept

of container–contained. Bion understood that words are themselves imperfect symbolic

representations of an object or idea (Symington & Symington, 1996). Symington and

Symington (1996) stated that Bion's belief that using the symbols for container as ♀ and

contained as ♂ allowed for less rigid conceptualization of the phenomena. The symbols

♀♂ represent a dynamic experience, and Symington and Symington stated that this

represented the archetypal mother's breast and the infant, with the mind of the infant

searching to be experienced by the mother through the connection to her breast. They

understood that for Bion, the relationship was a didactic, mutually beneficial model, in

that the mother and the infant "both can grow through the experience of containing and

being contained" (p. 52).

Grotstein (2007) believed that Bion had an ability to utilize, incorporate, and

elucidate analytic as well as analogic thought. He hypothesized that this capacity allowed

Bion to gain both breadth and depth perspective, enabling him to observe, synthesize, and

link philosophy with theoretical and clinical matter for use and application in analytic

experience. Bion's (1962b) paper, "The Psycho-Analytic Study of Thinking," capitalized

on this approach and explored (a) the development of thoughts and (b) thinking as an

apparatus that "has to be called into existence to cope with thoughts" (p. 2). Bion noted

that this idea was a reverse assumption, "in that thinking is a development forced on the

psyche by the pressure of thoughts and not the other way round" (p. 2). Grotstein (2007)

simplified Bion's idea that thinking is essentially unconscious, and he asserted that what

is considered "*thinking,* might better be called *after-thinking*" (p. 47). Grotstein believed

that Bion's way of thinking moved psychoanalytic experience from a linear, hierarchical

process into a multidimensional reconfiguration that aligned analytic thought "with

metaphysics and ontology" (p. 47). In essence, said Grotstein, through his deconstruction

of thought, Bion enabled the uncovering of psychological process as a *sense*-based

interpersonal model.

For Bion (1962a), this interpersonal process was the emotional link from infant to

mother. Specifically, he stated, "an emotional experience cannot be conceived of in

isolation from a relationship" (p. 42). Bion believed that the patient, regardless of age,

could unconsciously and interpersonally access Freud's pleasure principle and a

corresponding reality principle. Bion added that it was through this interpersonal

experience within the transference that the analyst should observe and interpret the

patient's mental phenomenon, projective identification, and phantasy. Through this

experience, he said, the analyst would be able to understand more fully the patient's

unconscious phantasies, projections, and personality.

Through the work of Freud, Klein, Winnicott, and Bion, this idea of *stuck-ness*

could be seen as a state of disordered experience and processing within the patient. As the

process of analytic treatment evolved, theorists developed a greater understanding of

psychotic, narcissistically defended, and more primitive states of mind. Rosenfeld (1987),

through many years of clinical practice working with psychotic, borderline, and neurotic

symptoms, explored outcomes and antitherapeutic processes that ended (or endlessly

continued) in what he labeled an *impasse*. What Rosenfeld was able to understand and

articulate was the omnipotent and omnipotence projective identification through the

transference in relation to the analyst. Specifically, Rosenfeld stated that the distinction

between libidinal and destructive focus within the patient's material must be assessed in

order to understand whether the patient is projecting into the analyst's mind a phantasy of

symbiotic fusion or the struggle to distinguish between him- or herself and the analyst.

Rosenfeld believed that this split, ruled by sadistic destructiveness, corrupts the patient's

ability to form a healthy therapeutic relationship. It is only through the therapist's ability

to persist in interpreting the patient's conscious and unconscious, loving and destructive

phantasies that transformation can occur.

The Analytic Third

Ogden utilized intersubjectivity within the psychoanalytic process, which he

referred to as *the subjugating third* (2004a), *the intersubjective analytic third* (1997), *the*

third (2010), and, at times, *transformative thinking* (2010). He examined the concept of

projective identification—the creation of unconscious verbal and nonverbal narratives

that are deposited, projected, or repressed by both the analysand and the analyst—to

create a third idea. Ogden realized and reworked the understanding of the patient's and

analyst's unconscious phantasies to illuminate and promote "the unconscious fantasy and

the interpersonal event" as "two aspects of a single psychological event" (2004b, p. 180).

Ogden (1994) believed that by co-creating this experience, the analytic third was realized

through three subjectivities: those of the therapist and patient and the analytic third. He

noted that the context of the analytic third is made jointly through the patient's and

therapist's personalities, experiences, and somatic understandings in an interdependent

subjective, objective, transference and countertransference phenomenon. It is through this

process that the transformative process is realized.

For Ogden (1997), this phenomenon represents not only an evolution in the

process of analysis but also a shift in the way to understand *thinking*. Ogden (2010)

stated, "In broad strokes, the current era of psychoanalysis might be thought of as the era

of thinking about thinking, . . . [with the focus] on *the way* a person thinks, as opposed to

what he thinks" (p. 318). Ogden utilized descriptors to classify three forms of thinking, as a way to provide some possible clinical illustration and perspectives. The three ideas that Ogden examined are (a) magical thinking, (b) dreamthinking, and (c) transformational thinking. He noted that Bion introduced this idea with reference to "thinking and feeling" (p. 319). Ogden acknowledged that each of the three forms of classification noted above represents thoughts that are on a nonlinear, relational spectrum dependent on context and individual maturity and offer various aspects of the experience of the thinker.

Magical thinking refers to the psychic reality of an individual who circumvents external reality through the utilization of omnipotent fantasy to deny outer reality (Ogden, 2010). Ogden (2010) stated, "Such thinking substitutes invented reality for actual external reality, thereby maintaining the existing structure of the internal world" (p. 319). This magical thinking, besides being impractical and ineffective, Ogden noted, "subverts the opportunity to learn from one's lived experience with real external objects" (p. 319). This subversion results in an inability to tolerate frustration and results in projective identification, intellectualization, and omnipotence in thinking (Panajian, 2012).

According to Ogden (2010), the term *dreamthinking* not only applies to the state of dreaming but also to the mental experience of working with unconscious and conscious symbolic images, in sleep and awake. Ogden denoted *dreamthinking*, combining both words into one, as referring the process that incorporates the most creative form of thinking and rumination within oneself. Ogden referenced the theories of Bion, Grotstein, and Sandler to arrive at an understanding of this nonlinear, unconscious thinking that "gives rise to psychological growth . . . [and contributes] to the development

of a sense of an emotionally alive, creative, self-aware person, grounded both in the

reality of himself and of the external world" (p. 327). Ogden extended this idea through

the analytic process and the use of *reverie.* He suggested that it is necessary to include the

therapist, or the other, in order for the patient to develop and progress past her or his most

disturbing experiences. For Ogden, dreamthinking incorporates the psychological–

interpersonal phenomenon symbolic of the mother–infant, container–contained,

intersubjective analytic process that is digested through the ultimate analytic relationship

and that allows for development through one's experience to genuine psychological

growth. In simple terms, Ogden referenced Bion: "As Bion put it, the human unit is a

couple; it takes two human beings to make one" (p. 328).

   The idea of reverie calls for the relational engagement of two individuals,

connected through the mother or therapist's capacity to receive, digest, and communicate

the experience of the infant-patient, through the transference, and countertransference

(Ogden, 1997, 2003, 2010). Bion (1962a) stated that this capacity comes from one's

ability to tolerate the incomprehensible emotional experiences of another in a

transformational process. This interpersonal process denotes a factor of the mother's

alpha-function, namely reverie. The infant-patient's experience through the mother's

reverie is then one's experience of love (Bion 1962a; Panajian 2012, 2016). Bion (1962a)

continued, "I am here supposing that projective identification is an early form of that

which later is called a capacity for thinking" (p. 37). The infant's (patient's) ability to

think is largely dependent on the mother's (therapist's) access and capacity for reverie.

Ogden (1997) incorporated the intersubjective unconscious reverie of both the patient and

the therapist to inform and enhance the analytic experience.

Ogden (2010) described the form of transformative thinking as the incorporation and extension of dreamthinking. Here, Ogden is suggesting a radical psychological shift (p. 319) that effectively denotes a fundamentally significant alternation in the *way* one thinks relationally of oneself and one's world. With his concept of transformative thinking, Ogden is suggesting what Bion (1962a) noted as the ephemeral, phenomenological experience, rather then a mental theoretical model of concreteness. This organizational, co-constructed, and transformational interaction is greatly influenced by one's self-organization as well as the organization of others, "along with alpha-function and dreaming" (Grotstein 2007, p. 215). Grotstein added, "We unconsciously *decide*—through transformations—to impart our metaphoric 'saliva' of personalness onto each input from the other and *then* claim it as our own. The default alternative we call *trauma"* (p. 215).

Ogden's (2010) case report, "*A woman who was not herself*," is a fortuitous clinical example for this study, and one that illustrates transformative thinking and Ogden's concept of the analytic third. This case, in some ways, also embodies the ritual and process that parallels aspects of the Eleusinian Mysteries. Briefly, Ms. R presented as a patient who felt she did not belong in analysis, or perhaps in the world. Ogden described her as "well dressed but in a way that seemed artificial in its perfection" (p. 332). As he described it, through the analytic experience, Ogden and Ms. R were *both* transported and transformed. Originally, Ms. R was consumed by a hallucination of an internal, endless string that frightened and entrapped her. This hallucination was linked back to Ms. R's childhood worship of her mother as well as her "revulsion for herself and her body" (p. 333). In this case, Ogden, through reverie, played with conscious and

unconscious somatic interpretations and experiences of oedipal material to give birth to

an embodied understanding of "a strong sense of emerging from a psychic state in which

I had felt inhabited by Ms. R in a strangulating way" (p. 335). This visceral connection to

his patient and her mother was experienced in the room and elicited the preverbal words

and rules with which to investigate and understand that the patient's question of who

should live—*my mother or my father, my mother or myself*—was now actually able to be

explored and experienced, through the transference. Although Ogden recognized these

newly felt emotions and feelings as those of a father and daughter, in my view, his

process with Ms. R seemed more like a unique and loving connection between a mother

and daughter, illustrated by Ogden's description of the symbolic nature of the string as an

in utero umbilical cord. Both Ms. R and Ogden arrive at a transcendental emotional

experience and new order of the world. Ogden stated,

> Ms. R and I were now capable of feeling were alive for both of us when she spoke
>
> of a world in which "you and I talk like this." Even Ms. R's use of the words "you
>
> and I" in this phrase, as opposed to "we," conveyed a feeling of loving
>
> separateness, as opposed to engulfing, annihilating union. So simple a difference
>
> in use of language is communicative of the radical transformation in the patient's
>
> thinking and being . . . [and] the firm knowledge of one's own and the other
>
> person's independence. (p. 347)

In his case study, Ogden (1994) emphasized the interplay and co-creating through the

utilization of the "present moment of the past" (p. 2). This concept illustrates the

dialectical nature of the analytic dance of entering the depths of each person's psyche. In

his later paper regarding technique, Ogden stated about the analyst, "He relies heavily on

his reverie experiences to recognize and verbally symbolize what is occurring in the

analytic relationship at an unconscious level" (p. 167), and this reverie is mutually

experienced by the analyst and the patient, to create one, in the realization of *the third.*

Hillman's (1975) concept of *re-visioning* is suggestive of utilizing Ogden's

concept of the third. Here, Hillman is asking for psychology to return to the idea of

image, to encourage birth from the psyche, or the soul. Hillman (2011) cautioned that the

reductive reasoning of analyzing should not become a production but rather an

interpretation that awakens one's curiosity.

Returning to Jung's (1932/1933) address to clergy, he seemed to say that for the

patient to feel acceptance, not only does the judgment of the patient need to be put aside

but that even the therapist's own self-judgment, the "doctor's attitude towards himself,

and his own dark-side" (p. 234) would prevent the experience on a depth psychological

level. Ogden (1985), Hillman (2011), and Downing (2010) noted the connection to the

other and discussed the interpersonal as part of the past-present, here-and-now process

being enacted.

Baubo the Crone: Linking the Third in Depth

The experience of the third in the transformative process can be linked to the

image of Baubo's dance in reverie, as displayed in the laugh that erupts as surprise. This

dance is also a symbolic bridge, linking the body to the soul and connecting the heart to

the mind. Downing (1992) concurred with Esther Harding in her understanding that

image connects people to a poetics of experience—and this experience, Downing stated,

is more authentically feminine. Downing suggested that neuropsychologically, words and

logic force the mind to go to the head, versus when one experiences image; image

experienced in the body is the poetics of the psyche. Downing credited Harding with recognizing "that a truly 'feminine' psychology would have a different form and not just a different subject from the 'masculine' psychologies which were then the only available models" (p. 7).

In her foreword to Winifred Milius Lubell's (1994) research on the metamorphosis of Baubo, Marija Gimbutas (1994) noted how "a single small potsherd can make it possible to reconstruct a large vase" (p. i). Lubell (1994) uncovered ancient artifacts from primitive European and African cultures and religions to study archetypal linkage to the feminine trickster, postmenopausal sexuality, and the sacred laughter of transformation. She traced Baubo back to pre-Judeo-Christian times and unearthed imagery from Paleolithic and Neolithic art. Lubell searched the globe and centuries past to discover the sacred, joyful ritualistic laughter that was not associated with armor of the male Olympian but rather the spontaneity of being and a power within Baubo's body. Specifically, Lubell denoted feminine images anchored historically in archeological records that predate the more familiar idea of the two sides of the feminine, characterized as the witch or Venus.

Gimbutas, who published *The Gods and Goddesses of Old Europe, 7000–3500 BC* in 1974, illustrated her later discoveries of the primary existence of the feminine goddess by changing the title of her new, updated edition of her book to *The Goddesses and Gods of Old Europe, 6500–3500 BC* (1982). Gimbutas (2001) described a culture in Old Europe with a historically matrifocal basis in agriculture and a lifestyle that was primarily harmonious, egalitarian, and sedentary. She emphasized an understanding of the early matriarchal society by pointing to the many clay and stone figurines she

discovered that predated the 7th millennium BCE. Illustrated ritual vessels, inscribed

objects, and temples with pictorial paintings on vases and walls of shrines were among

the artifacts she noted as evidence of the origins of people who had erected a complex of

images that symbolically detailed the cycle of life giving and sustaining, death, and

renewal and indicated the importance of the feminine in Western culture. Gimbutas

claimed, "Although male energy also motivated regeneration and life stimulation, in both

the plant and animal worlds, it was the feminine force that pervaded existence" (p. 3).

These images and various manifestations displayed an innermost divine force of the

Creator in female form that extended far beyond eroticism and came to represent the

embodiment of the Crone. Downing (1987) posited that psychological growth is realized

through images rather than ideas. The image of the Crone, in the description of Baubo

sitting with Demeter, signifies the craft of the transformative or metamorphic

intersubjective process.

Downing (1987) pointed to the enactment of the Crone as grandmother.

Persephone's grandmother is Rhea, and Rhea mediates the compromise for Persephone to

return to her mother for two-thirds of the year, which then initiates the seasons. This

agreement facilitates Demeter's resumption of fertility in the fields. Downing (1992) is

cautionary, however, regarding the image of this wise old woman, petitioning readers not

to forget the shadow side of the Crone, the dark side of the archetype, signifying

suffering in life and, ultimately, death.

Downing (1992) posited that the Crone "may represent something in ourselves

that frightens us—and that we avoid by claiming that we are already crones" (p. 129).

This thing within us needs to be claimed. Downing denoted the positivity of the feminine

circle, referring to noncommunicative isolation juxtaposed with the "urgent desire to find old age a happy part of life's cycle" (p. 129). The archetype of the Crone represents both the life yet to live and the somatic and soul realization of one's own limits, regrets, and even bitterness.

Bion realized that, for him, thinking functioned as a masculine defense, in part limiting his connection to his whole self (Panajian, 2000). Panajian (2000) emphasized Bion's understanding that in order to connect to the feminine, he needed "to put aside his thoughts and insights" (p. 111) and patiently wait and listen through the wisdom of his heart rather than the wisdom of knowledge. This practice connected him to an embodied experience in reverie, where patient and therapist as well as mother and infant are connected, yet each with a center within themselves.

To surpass the clichéd gestures of the restrictions of gender, Lubell (1994) contested Baubo's origin and posited that Baubo's role may present a being in between Olympian and mortal, life and death, gestures or jokes and obscenity, and Thanatos and Eros. It is this in-between state that engenders creative energy and thus change (Bion, 1962a; Downing 1987, 2006; Ogden; 1994, 2003). After all, Downing (2006) pointed out that it was Gaia who planted the aromatic flower, Narcissus, picked by Persephone. It was Rhea who entrusted Zeus to be hidden away to Crete until he was grown. Looking back to the theology, it is *Chaos* that gives birth to the possibilities of becoming (Downing, 2010).

Chapter 3

Methodology

In this research, the utilization of hermeneutics and alchemical hermeneutic

methodologies provides the qualitative means to investigate the human experience of

being as a stuck-ness as presented in the myth of Demeter. Initially, hermeneutics offers a

method of interpretation to apply scientific inquiry to explicate the "phenomenology of

spirit" (Hegel, 1952/1977, p. 15). This research explores the Demeter myth as a narrative

entailing the goddesses' essential lack of connection to the human phenomena of spirit, as

seen from the historic perspective of narcissism as a defense as well as from a view of the

characteristics of mourning and loss that keep one stuck. This study examines the

complicated process of grief through the utilization of the myth with the addition of an

archetypal lens. The research also looks back to the clinical psychoanalytic language in

the literary works of Freud, Klein, Winnicott, and Bion. Lastly, this research integrates

alchemical hermeneutic insight with the feminine image of the Crone. This image creates

a therapeutic bridge with which to study the transformative nature of depth psychology,

amplifying the analytic third, as conceived by Ogden.

Hermeneutic Methodology

The application of the hermeneutic method in this research demonstrates the

usefulness of the multidisciplinary approach of utilizing philosophy, theology, art, and

literature within this method of inquiry to arrive at understanding and meaning.

Hermeneutics was selected as a methodology, to acknowledge the importance of a

qualitative form of inquiry (Hein & Austin, 2001). Beginning with biblical

interpretations, through the utilization of an applied scientific method, hermeneutics

established a theory of interpretation of scripture as authority presented through the text

to arrive at an understanding of truth (Gadamer, 1975/1994). Utilization of hermeneutics

as a method allows an historical distance to influence this understanding. In using

hermeneutics as a method of inquiry, an historical understanding as well as a present-day

meaning must be bridged and interpreted to arrive at a model of understanding within this

method of research.

The term *hermeneutics* stems from the Greek verb *hermeneuein* and the noun

hermneueia, meaning "*to interpret*," and the term's use dates back as far as the works of

Aristotle and Plato (Palmer, 1969). As a parallel to this current research involving myth,

the hermeneutic method grounds this study historically to mythology and the origins of

the wing-footed messenger of the gods, Hermes. Hermes was accredited with transmuting

messages from the gods in a way that conveyed their understandings and meanings to

mortal beings.

This study follows the concept of phenomenology as first conceived by Edmund

Husserl as well as the existential hermeneutic understanding found in Martin Heidegger's

(1927/1996) *Being and Time*. The integration of principles of hermeneutics provided by

Palmer's (1969) provides objective and subjective ways to interpret, experience, and

understand historic texts in the here-and-now. In addition, the imaginal interpretative

method of alchemical hermeneutic inquiry is used with a depth psychological focus along

with my own interaction with the topic as the researcher.

Husserl's notion of phenomenology.

Husserl (1954/1970) sought to clarify a distinction between philosophy and

science in an effort to arrive at a remedy to address what he entitled and considered a

"crisis of European sciences and psychology" (p. 3). It was his belief that the emphasis

on the object in these two fields overlooked the essential acknowledgement of one's lived

experience. He sought to establish transcendental phenomenology as *the* science of

human experience and phenomena. For Husserl this could be accomplished by elevating

phenomenology beyond the *unscientific* characteristics of the natural sciences and

devising a factual discipline based on rational scientific insight and one's lived

experience. Simply put, Husserl sought to understand and scientifically explicate the idea

of intersubjective consciousness, or the phenomena of lived experience. Jean Paul Sartre

(1937/1957) noted that Husserl's concept was the "logos of phenomena, that is to say, the

truth or rationale of immediate experience" (p. 12).

In the aftermath of World War I and with the imminent approach of World War

II, Husserl (1935/1965), through the utilization of Cartesian logic and a reductive

rationale, attempted to uncover the existential meaning of being human and to establish a

universal science that was both reductive and exact. Husserl expanded on René

Descartes' *Meditations* doctrine, which he noted to be an absolute foundation and the

prototype for a transcendental phenomenological science (Husserl, 1929/1960). From his

original exploration in his treatise, *Ideas: General Introduction to Pure Phenomenology,*

Husserl (1931/2012) explicated the concept of *Eidos,* which he understood to be the

essence of conscious experience. He stated that consciousness reverts back to the

understanding of things themselves. Husserl sought to amplify scientifically an

understanding of the subjective experience of the object, which, he stated, was to

understand knowing as *lebenswelt*, or *lived world* experience.

For Husserl, intentionality meant that consciousness lends understanding to an intersubjective field of the life-world from an experiential perspective. In his book, *The Crisis of European Sciences,* Husserl (1954/1970) contended that the concept of "theoretical philosophy is primary" (p. 8) and serves as a universal foundation of the human self. He examined the subject–object dichotomy and understood the artificial relationship as a misrepresentation of the human subjective experience of the object, found in the natural description of the object itself. Husserl believed *knowing* to be an experience of the subject and that experience is descriptive of the human spirit. He claimed that the failure to recognize this experience of spirit maligns naturalistic science and our understanding of the phenomena of the human self—and this is what Husserl considered to be a *crisis.*

Husserl (1997) believed that if pure science was to be a unifying and factual discipline, there was a need to examine the idea of the *I* as a science of the *I*. This meant setting the intention to explain human consciousness through a definitive concept of the transcendental self. In order to understand the transcendental *I,* Husserl utilized the concept of bracketing to set aside preconceived biases, suppositions, and theories. For Husserl the process of bracketing provided a method to arrive at an understanding of a unified universal truth or pretheoretical consciousness coming together to form a universal truth. He therefore referred to "phenomenological psychology as an eidetic science" (p. 4).

Husserl emphasized the intentionality of consciousness (Sartre, 1937/1957). For Husserl, this meant the conscious recognition of the external reference, or the idea that an individual is conscious *of,* which acknowledged direction to connection, namely

intersubjectively. Utilizing Kant's contribution to the notion of experience, Husserl

(1997) believed that the naturalist's approach represented a crisis of viewing the object in

an objective way. This method, he claimed, ignored subjectivity as well as a connection

to the object. He said that one cannot bracket out the object or solely the subject. Husserl

sought to provide an understanding that in making a descriptive statement of knowing,

one must present the subjective experience of the object that is known, through the

addition of conscious awareness of the object. He proposed that this intersubjectivity

presents an essence of phenomena within the lived experience—which he denoted as the

truth and a rationale for establishing transcendental phenomenology—and emergent

themes to establish the systematic construction of a phenomenological, pure,

psychological science.

Heidegger's notion of existential phenomenology and integration of

hermeneutics.

Heidegger, one of Husserl's protégés, expanded on Husserl's phenomenology to

include the relational understanding of beings in time (Palmer, 1969). For Heidegger,

interpretation required a grounding within philosophical and mythological roots, away

from the reductive scientific rigors praised by Husserl. Heidegger expanded the

perspective of the relationship from rational to existential phenomenology as an

exploration of "our experience of being-in-the-world (rather than simply our experience

of being)" (Hein & Austin, 2001, p. 4).

Heidegger adopted an interpretive stance as a means to explicate his

understanding of the science of being. For Heidegger, this meant an examination of the

divergence and acknowledgement of everyday occurrences that are embedded in

everyday life. Heidegger (1927/1996) dedicated his pivotal work, *Being and Time,* to

Husserl, in friendship and admiration. This act seems to be a nod to Husserlian theory,

even though Heidegger quickly diverged from Husserl's reductive restrictions. Heidegger

took issue with Husserl's concept of bracketing and therefore grounded existential

hermeneutics instead in phenomenological method. At the same time, Heidegger

proposed the idea that some parts of understanding must be included and actually

incorporated in order to interpret and understand the whole.

An important conceptual tool and a point for investigation of Heidegger's theory

is the idea of *Dasein.* Joan Stambaugh's (1996) preface to her translation of Heidegger's

Being and Time pays special attention to the hyphen used by Heidegger in the word *Da-

sein* to denote a more ambiguous understanding of being-in-the-world. Stambaugh

suggested that, in some instances, Heidegger was intentionally interjecting a more

orthodox or spiritual understanding of *existence* and, at other times, a literal translation.

Similar to Downing's interpretation of Freud, Stambaugh believed that Heidegger's

language consists of purposeful prose meant to challenge the use of "common vocabulary

in uncommon ways, and so exhibit a curious mix of strangeness and familiarity" (p. xiii).

She further noted that Heidegger's other works had been translated and discussed for

over three decades, which necessitated, in her view, a revision of his earlier translations.

Stambaugh noted that Heidegger's use of language, hyphens, and neologisms in common

and uncommon ways was a way of communicating that brought to light the experience of

being human. According to Stambaugh, it was also a way that Heidegger paid homage to

philosophy while reinventing a new vocabulary for modernity. Downing (1987) furthered

the idea that Heidegger's recognition of the significance of poetry conveyed a richness

and sense of relationship to nonverbal experiences.

Palmer (1969) stated that Heidegger integrated phenomenology and hermeneutics

to make visible and to bring the unseen to light. What is made visible, then, is suggested

by Heidegger's notion of the hermeneutic circle, which implies an intersubjective

phenomenology of being. This understanding was extracted from Schleiermacher's

notion of methodological circumstances, whereby he presented the experience of

understanding as a method in dialectic dynamics, or looking in between the parts as a

means to illuminate the whole. For Heidegger, along with conveying understanding, the

hermeneutic circle symbolically connects the phenomena of research, suggesting the

back-and-forth nature of the interpretive perspective. This notion is interpreted

throughout Heidegger's writing and exploration of what it means to be a human *being* in

relationship to the temporality of *time.*

Heidegger (1927/1996) believed that *Seinsfrage,* or the question of being, was, in

reality, a forgotten question. Heidegger began his investigation of the perplexing concept

of *being* by going back to Aristotle's understanding of theory of form to define its

meaning concretely. In investigating the ontological nature of *being,* he set out to unearth

what he supposed had been trivialized by some of his predecessors, and he highlighted

what had been *pre*supposed and bracketed out. Heidegger took a purposeful step toward

understanding the expression of being by stating that one cannot separate the idea of

being from the understanding of being-in-the-world. He explained this understanding by

noting that "1. Being is the most *universal* concept. . . . An understanding of being is

always already contained in everything we apprehend in beings. . . . 2. The concept of

being is indefinable. . . . 3. *Being* is the self-evident concept" (pp. 2-3).

In his pivotal method, Heidegger (1927/1996) acknowledged that both the

concepts of *being* and *time,* in reality, represent only temporality. He added that

temporality is an idea that is never finished or accomplished. Heidegger facilitated the

meaning of being through the existentialist presentation of art and poetry, looking back to

the conception of being as an idea originating from the Greek language and

understanding, which parallels Bion's concept of experience. Heidegger believed that the

metaphysical dynamic of duality, or subject–object, could not be separated out from the

essence of being to arrive at a foundational understanding. Grounding objectivity (from

Kant), Heidegger presented the concept of *care* as an integral part of *being,* which then

extended to humans' engagement in the world. Heidegger believed that one starts from

one's own point of view, and things are meaningful from the start. Temporality attempts

to give representation to the foundation of understanding, which then is fundamental to

being human. Heidegger noted that the multiple levels and layers of meaning in and with

the world become and remain meaningful in how one views and understands the world.

The history and art of hermeneutics.

In his explication of the history of hermeneutics, Palmer (1969) was instrumental

in illustrating how hermeneutics began with the interpretation of literary works and later

was expanded to include the phenomenon of human experience to become the

foundational method for qualitative research today. Palmer furthered the notion of

hermeneutics as a tool of interpretation that bridges historical meaningfulness into

present-day, here-and-now relevance offering a more transformative dimension.

Palmer (1969) believed that hermeneutics allows for "two different and interacting focuses of attention: (1) the event of understanding a text [or experience], and (2) the more encompassing question of what understanding and interpretations, as such, are" (p. 8). Palmer added that the hermeneutic act of interpretation is, in itself, to be understood as one of the most basic acts of being human. He stated that this activity is an ongoing and continuous phenomenon in that people are all essentially interpreting each other's individual remarks, letters, news, events, and happenings continuously. Hermeneutics, then, is the complex, conceptualized analyses of these interpretations linguistically, with the use of the phenomenon as well as the phenomenon of language.

Utilizing Heidegger's interpretive nature of hermeneutics, Palmer (1969) clarified three functions of the process: (a) to state, or to express as in *saying*; (b) *to explain* a situation; and (c) *to translate*. With this explanation, Palmer suggested the idea that something foreign or strange, implying a separation of time or space, is made familiar and comprehensible to bring about a present-day understanding and meaning.

Palmer (1969) acknowledged Homer himself to be a purveyor of the hermeneutic process through his interpretations of Greek myths and legends that existed before him. Palmer noted that Homer not only interpreted and enunciated the legends of the Gods but also added a dynamism and great power to them through his transcription of the spoken words and stories that had been recited through the ages. This process of authoring denotes both an art to the method of interpretation and the transformative quality in the experience of interpreting whereby the process itself simultaneously comes into play.

This back-and-forth nature is the basis not only for hermeneutics but also for psychotherapy. Hermeneutics, as a parallel process to depth psychotherapy, can bring

greater knowledge and interpretation to one's subjective experience. Hegel (1807/2003) believed that every era becomes a repository of a particular kind of wisdom. This wisdom or artistic work serves a purpose as the sensuous presentation of ideas as expressed by human nature. Utilizing hermeneutics as a method to inform this study thus asks for an historical understanding of how this method evolved to current day use.

Palmer (1969) outlined six overlapping and interconnected definitions of hermeneutics to correspond with an historic evolution of understanding of this method of inquiry. He noted the development of the process, beginning with a discussion of J. C. Dannhauer's distinction between hermeneutics and exegesis methods of Biblical interpretation, published in 1654. Palmer's six definitions of hermeneutics are as follows:

1) The theory of biblical exegesis; 2) general philological methodology; 3) the science of all linguistic understanding; 4) the methodological foundation of *Geisteswissenschaften;* 5) phenomenology of existence and of existential understanding; and 6) the system of interpretation, both recollective and iconoclastic, used by man to reach the meaning behind myths and symbols.

(p. 33)

Palmer (1969) noted that Schleiermacher perceived hermeneutics as a method of unity and, through this idea, a principle of understanding all text; therefore, language—whether it was philological, theological, or legal—applied. Simply put, Schleiermacher believed that all the exceptions and cultural discrepancies, if not bracketed, interfered with the ability to understand. He therefore posited a general question: "How is all or any utterance, whether spoken or written, really *understood*?" (p. 86). Schleiermacher's conclusion was that the art of understanding is a reconstructive process by which the

utterance of the author is then received by the hearer, in a dual relational process, and it is

this interaction that grammatically or psychologically gives birth to the hermeneutic

circle. For Schleiermacher, the hermeneutic circle illustrates the concept that to

understand, the hearer, must compare what is heard to a known concept, so that the

known part informs the whole that, in turn, defines the part. This understanding then,

allows for the researcher to enter into an interaction with the hermeneutic circle.

Gadamer's focus on human understanding.

Hermeneutics method lays claim to the idea of polyphonic representation,

drawing from Aristotle's statement, "that which is may be so called in many ways" (as

cited in Kung, 1986, p. 3). Hans-Georg Gadamer, a student of Heidegger's, extended the

idea of philosophical interpretation to arrive at an understanding of what he considered to

be the ubiquitous nature fundamental to human knowing. In *Truth and Method,* which is

often referred to as Gadamer's (1975/1994) *magnum opus*, *"*Gadamer teaches us that the

idea of a perfect translation that could stand for all time is entirely illusory"

(Weinsheimer & Marshall, 1994, p. xi). Incorporated into Gadamer's (1966/1976)

method is the idea that truth is always something that is coming into being, through our

own judgment and interpretive hermeneutical method.

Gadamer (1966/1976) examined the philosophical "problem of language" (p. 3)

as it both constructed and limited humans' view of understanding as well as their

experience in the world. Here, Gadamer seemed to infer the need to incorporate the ideas

of the cultural–spiritual world with scientific concepts to bring about a more holistic

understanding. Gadamer adopted his own method for understanding the nature of truth.

He drew on the historical works of Greek thinkers and used Socratic reasoning to extract

from a variety of philosophical approaches a more ambiguous understanding of the idea

of truth. Gadamer's method adopted the notion that to discover truth, one has to let go of

truth as a rigid scientific idea and allow for a more holistic understanding of it. For him,

this meant the integration of art through poetics and the philosophical renaissance of

historic understanding, which meant looking towards artistic expression for

understanding rather than the mathematic sense of empirical understanding of certainty.

Utilizing a microhistory, Gadamer grounded his concept of reality in the creativity of

community and historic culture to allow for the foundation of context and understanding.

Notably, Gadamer looked to the way perceptions and aesthetics subjectively influence

not only humans' taste but also how they connect with as well as divide themselves from

others. Central to his writings is the concept of *Horizontverschmelzung*, which is

translated as the *fusion of horizons*.

Gadamer's concept was often criticized by others, including Emilio Betti, as the

idea that the dominate event overtakes and obstructs the *otherness* in a dualistic view; the

fusion of horizons was also interpreted as a way to give voice to the context through

spiel, or play (Palmer, 1969). Play, Gadamer believed, brought about ontological

understanding through both shared and complex realities, thus allowing for an expression

of a new pattern to be understood. He noted that the nature of language, through

conversational interaction with others, creates and transform one's understanding and

experience in the world. For Gadamer, language provides both historical references as

well as the rules by which humans communicate, and as such, must be applied and

adhered to.

Hermeneutics perspective and the feminine.

Gadamer's use of historical experiences to reference the historical horizon illuminated cultural and philosophical differences through interpretation (Henriques, 2010/2011). Fernanda Henriques (2010/2011) noted that hermeneutic interpretations with a feminist perspective could add another dimension to this understanding. She continued:

> It seems indisputable that we received from Greece a foundational anthropological discrimination, a kind of *archetypal stereotype,* which caused the feminine to be perceived as derivative, and women to be considered the second sex throughout the Western tradition. (p. 3)

Luce Irigaray (1975/1992) stated that Henriques believed

> the issue is not one of elaborating a new theory of which woman will be the *subject* or the *object*, but of jamming the theoretical machinery itself, of suspending its pretension to the production of a truth and a meaning that are excessively univocal. (p. 126)

For Irigaray, an interpretation of the feminine demands examination from philosophic and linguistic as well as psychoanalytic perspectives. She stressed that to understand the idea of *being* from an authentically feminine view, the idea of equality must be abolished to allow for an understanding that differs from the understanding of "the universal human as a male in disguise" (Green, 2002, p. 1). Irigaray (1974/1985) particularly stated that not only philosophy but also psychoanalytic theory and even language are all based on the single-subjective masculine understanding and experience of the world. For Irigaray, the feminine is represented by the unconscious as well as the tension, ambiguity, and silences of philosophy.

In her book, *Speculum of the Other Woman,* Irigaray (1974/1985) examined the psychoanalytic and Western cultures to expose how women's wombs have been abducted and portrayed as *baggy monsters,* all under the guise of enlightenment. She asserted that the dominant patriarchal paradigm forces the feminine into an objectified *other* and roles such as wife and mother. Irigaray understood that one must recognize and utilize language that deconstructs sexualized understanding and reconsiders phallocentrism through a strategy that she called *mimesis.*

Irigaray's method of mimesis denotes her attempt to extrapolate gender and cultural differences between the sexes. Helen Fielding (2003) highlighted how Irigaray's assertion is grounded in subjectivity and a desire to provide both symbolic as well as imagery differences that have been absent throughout modernity. Fielding noted an evidential uneasiness that is present in the desire to distinguish sexual differences from long-standing bias "grounded in the binary thinking that preserves a hierarchy of the One over the Other" (p. 1). This understanding entwines and informs Irigaray's (1992/2016) phenomenological understanding. As she stated in *I Love to You:* "Any universal corresponding to a single gender or claiming to be neuter sins against spirit. And to sin against spirit is absolute. Everything else can be forgiven" (p. 147).

Irigaray (1974/1985) interjected the idea that sexual difference affects our reality, and because of this, something new needs to be constructed. In her deconstruction of Freud's analytic theory of the mind as well as Descartes' philosophy of being, she pointed out that the patriarchal lens skews one's ability to see the feminine as well as to imagine differently. With regard to phenomena, she stated that Freud makes statements for all of society through *his* understanding of society. Irigaray noted that *the one* does

not leave room for *the non-one*. Irigaray believed that for the feminine to emerge, one

would have to utilize reductive measures. She stated that Descartes' notion of "I think

therefore I am" negates the very idea of being human, by failing to acknowledge that we

are born of another human being. Irigaray proposed that Descartes' construct of being,

equating thinking to being, denied his own materiality. Instead, Irigaray posited that we

are embodied subjects with relational experiences. She felt that awareness of the body is

equally mediated, and that gender is both nature and culture. For Irigaray, the feminine is

not about having an equal voice, or even a voice at all, but rather having an understanding

of the logic of one and non-one, which allows for the other to emerge and for us not to

forget that we are all finite.

Postmodern approach of integrating the feminine.

Finding a balance in the postmodern age demands that one embraces a method

that allows for an integration of multileveled, multigenerational, multicultural

frameworks. Many postmodern theorists such as Mary Gergen (2001) have utilized a

social constructionist point of view, through which historical, social, gender, and sexual

and cultural variances are accounted for and incorporated. Georgia Warnke (1993)

acknowledged that attention to social construct may allow for the examination of subject

but often "ignores the conscious and unconscious forces that undermine unity and make

psychic life itself a process of change" (p. 83). Warnke cautioned researchers about

overgeneralizing and failing to make a distinction between public and private spheres

and, in doing so, creating what Jean-François Lyotard called a *metanarrative*.

Warnke (1993) suggested that utilization of hermeneutics method might allow the

researcher to find balance and allow for the creation of a complex construct with

multiambiguous factors. She suggested "giving up on unitary notions of women and gender" (p. 84) to allow for the recognition of both social and historic perspectives and dimensions with multidimensional ambiguous factors that can be identified and interpreted through the phenomenological hermeneutics process.

Alchemical Hermeneutics

Alchemical hermeneutics allows for the rediscovery of the alchemical nature of the imaginal as well as the hermeneutic understanding of the ambiguous nature foundational to human experience, as illustrated within an archetypal structure (Romanyshyn, 2007). Romanyshyn (2007) discussed the utilization of this method as groundwork rooted in metaphor for discovering meaning in the absence of meaning. He stated,

> I make the case that an approach to research that makes a place for the unconscious subjectivity of a researcher is the next logical step in a line of development, from psychology as natural science through it as a human and hermeneutic science, that has made a place for the subjectivity of the researcher in research. (2010, p. 275)

This approach recognizes that both the subject being researched and the researcher are aspects of the phenomena of being—psychological being. From a depth psychological perspective, alchemical hermeneutics consciously makes room for the unconscious both in the subject and within the researcher. Romanyshyn stated that making room for the unconscious also opens one to the recognition of one's own complexes. He believed that these complexes often appear as a calling or vocation. He quoted Jung as stating the following:

No investigator, however unprejudiced and objective he is, can afford to disregard

his own complexes, for they enjoy the same autonomy as those of other people.

As a matter of fact, he cannot disregard them because they do not disregard him.

Complexes are very much a part of the psychic constitution, which is the most

absolutely prejudiced thing in every individual. . . . His constitution will therefore

inexorably decide what psychological view a given observer will have. Herein lies

the unavoidable limitation of psychological observation: Its validity is contingent

upon the personal equation of the observer. (as cited in Romanyshyn, 2007, p.

111)

The method of alchemical hermeneutics furthers the image of the hermeneutic circle

transformed into the hermeneutic spiral, drawing the researcher into an unconscious

imaginal relationship through the work. With this approach to research, as stated in *The

Wounded Researcher,* Romanyshyn (2007) reminded us that this method entwines a

personal connection, returning the researcher to an experience with "the poetics of

research" (p. 220). This approach presents a parallel process to working in the analytic

third, through the idea that the researcher and the research reciprocally affect each other.

The alchemical process links analytic research back to Jung and to his process of

active imagination and the concept of imaginal psychology. Henri Corbin developed

imaginal psychology and has described it as the science of knowing the autonomous life

of the soul and the other world (Romanyshyn, 2007). Romanyshyn expanded on the

image of the hermeneutic circle with his notion of the circle forming a spiral downward,

towards the unconscious. The spiral brings the researcher into a connection with the

unconscious, which is the antithesis of being aware of specific time and space, as

described by Heidegger. As mentioned in the introduction, Romanyshyn's direction *of re-search*, is to let go of preset ideas of what is intended to be investigated, thereby allowing for new meanings and connections to be discovered.

Romanyshyn (2007) suggested six moments through which to incorporate the process of alchemical hermeneutics. The first is the researcher allowing her- or himself to be "Claimed by the work" (p. 62). To describe this moment, Romanyshyn utilized the Orpheus–Eurydice myth, and noted that Eurydice is enraptured by Orpheus's voice. He emphasized that, as the researcher, one must keep one's soul in mind and that the work will often involve one's complex, vocation, or both.

Romanyshyn (2007) described the second moment as "Losing the work/Mourning as an invitation" (p. 65). He explained that "what we love we lose, and mourning is thus an inevitable aspect of love" (p. 65). It is in this moment that one might lose oneself, in the belief that the work is larger than the process. Here, Romanyshyn suggested that giving way to mourning can invite letting go of the loss.

The third moment, "Descending into the Work/Mourning as Denial," was described by Romanyshyn (2007) as "tricky business" (p. 68). He said that much like Orpheus's process of denial, through repetition of honoring the loss in mourning, the actual loss may not be experienced but rather held in purgatory, with the researcher's inability to realize the loss, or to move on.

Regarding the fourth moment, "Looking back at the work/Mourning as separation," Romanyshyn (2007) described how many fairy tales and myths often repeat a second loss, as in the Orpheus–Eurydice myth, when Orpheus negotiates Eurydice's release from the underworld but is unable to delay the temptation to look back (p. 72).

This glance back, or the "re-view" (p. 72), as noted by Romanyshyn, reveals a different experience in the relationship between Orpheus and Eurydice. With this moment, Romanyshyn was acknowledging the transient, ever-changing nature of the lived experience and impermanence of being.

With the fifth moment, "Dismembered by the Work/Mourning as Transformation" Romanyshyn (2007) explored the ultimate need to let go. Romanyshyn quoted Mogenson, who said, "By becoming absent, an object becomes wholly psychological" (as cited in Romanyshyn, 2007, p. 75).

"The Sixth Moment: The Eurydician Question: Mourning as Individuation," said Romanyshyn (2007), is the realization of image as being both existential and archetypal. He suggested that this moment is symbolic of the metaphor in itself—being caught in the middle and examining the space, transforming it within the process, and coming into one's own individuation, all within the process of the alchemical hermeneutic method.

Chapter 4

Presentation of Data

This research utilizes the myth of Demeter to examine the display of narcissistic defenses. This chapter details and explores the characteristics of Demeter and the roles with which she identifies as elements representing a *stuck-ness.* These are the parts of Demeter that inhibit resolution and lead her to seek isolation in defense against her external and internal world. From the analytic perspective of working with narcissistic defenses in transference, this chapter addresses factors that disrupt and prevent the therapeutic process for the patient as well as the therapist. In addition, countertransference is identified as a significant transformative element that may involve and lead to the co-creation of the analytic third. This discussion considers Joseph's (Institute of Psychoanalysis, 2013, video file) advice that therapists should be able to bear what is occurring in their own minds, in order to be able to tolerate what is occurring in the minds of their patients.

Characteristics of Depression as Narcissistic Defenses

  Stuck in a role as identity.

Mythology illustrates how Uranus dampened Gaia's creative energy and parthenogenetic ability just as Cronus usurped Rhea's creative potential. It is not surprising, therefore, that Zeus and Demeter experience discord and confrontation with regard to their daughter Persephone's development and separation from her mother while making her own individual creative path in the world. It is understandable, to some degree, that Demeter's creative power is not fully developed and is limited by her identification with her role of Mother. She does not recognize another role beyond

motherhood until after her role of mother to Persephone is traumatically stifled. The fact

that Demeter takes pride in her motherhood (as a type of ownership) and in being a

mother to Persephone is determined, perhaps, because of her own missed childhood.

Demeter is powerful in her own right, yet she does not see her own potential (or herself)

until she has the ability to look back (Downing, 1994).

Jung's understanding of the Mother archetype constituted a constellation within

his concept of the collective unconscious. For Jung (1954/1992), his proposed Mother

archetype presents a variety of potential via one's personal understanding as well as

within the collective understanding of Mother. The Mother archetype also represents both

positive and negative attributes—good and bad, nurturing and devouring—symbolically

and in image. Although Jung recognized the significance of the patient's personal mother,

he was also instrumental in demonstrating how a mother complex incorporated

exaggeration and phantasy to form the idealized projection of the archetype. Jung

believed that the Mother archetype was often projected onto the personal mother as

represented or misrepresented within the psyche of the patient.

Jung (1954/1992) utilized the myth of Demeter to illustrate the mother complex in

women. He understood that if the idea of becoming a mother is objectified, a woman's

existence is limited: "Like Demeter, she compels the gods by her stubborn persistence to

grant her the right of possession over her daughter. Her Eros develops exclusively as a

maternal relationship while remaining unconscious as a personal one" (p. 22). For Jung,

this projection of the Mother archetype illustrates a relational dynamic that could limit a

woman's experience as well as her idea of the feminine.

Jung (1954/1992) believed that the realm of the Self could emerge out from under

the ego's control if one was able to uncover the emotional complex that lies underneath.

A lack of inner cohesion is exhibited by an inability to tolerate separateness and

exemplifies the alienated ego–self relationship as explored by Edinger (1973). This

condition of alienation demonstrates, in Demeter, the need to be reassured and valued as

Mother, or Goddess.

The archetype of the Crone represents the image of embodied maturity and

presents, symbolically, the third phase of development as a woman as well as a new stage

of life (Downing, 1987). Further, the Crone represents the complex development of

libidinal energy and, as represented by Baubo, sexuality after motherhood and the onset

of menopause. The Crone presents a ripening and evolution of the image and Mother

archetype. To incorporate this development, there is a need to uncover Demeter's

defensiveness and perhaps reveal something even deeper than the traumatic loss of her

daughter, such as Demeter's lack of childhood, or a healthy mother experience. As Jung

(1954/1992) suggested, in the exploration of complexes, analytic work asks one to

examine one's fear of mortality. In Demeter's presentation, she is asked to explore

elements of loss and hate within her experience along with her experience of envy and

her desire to return to her previous self and role of Mother. Finally, the Crone archetype

recognizes menopause as the end of fertility and the symbolic representation of

achievement and accomplishment, beyond that of motherhood (Downing, 1987).

Stuck-ness.

The characteristic of *stuck-ness* is reflective of Demeter's identification of the loss

of her daughter as *the* problem, or the object. Demeter's narrative and presentation

becomes an identification with loss (*object of loss*). She demands that Zeus return her

daughter to her, and she stays in a relative stalemate and in a constant state of dread, with

the inability to go back or move forward. Within this constant recapitulation, Demeter

exhibits a determination to stay stuck rather than go forward into a life that she has

anticipated to be unfulfilling or full of deadness. This determination, in reality, keeps her

stuck in emptiness and longing for her past. Her ongoing, constant rumination and

defensiveness results in Demeter's depressed presentation. An idea that is incongruent

with her own mind's existence results in her fragmented and psychotic state and is

maintained by narcissistic defenses that keep her stuck.

Bion's (1962a, 1962b, 1967) transformation of the analytic field utilizing Freud's

model of the mind and Klein's theories of splitting and projective identification allows

for the development of an integrated emotional-relationship model. Through his use of

the concepts of container–contained, reverie, memory, and desire, the therapist is able to

grasp and communicate the experience between the patient and the therapist. Bion

encouraged the analyst to use the transference and what is in the room to allow for

curiosity to transform the process. His use of the concept alpha-functioning

communicates the patient's ability (or inability) to process her or his emotional

impression and experience and to allow curiosity to increase learning from the experience

in the here and now.

Rosenfeld (1987) showed how a cycle of omnipotence, projection, and destruction

presents as indifference and deadness. His concept, as an expansion of Klein's theory of

projection identification and presentation of the schizoid mechanism, posits a split within

the psyche into good and bad aspects, or objects. As an unconscious defensive tactic, this

split is then projected onto others and displayed in the patient as rigid beliefs and

impermeable deadness. Rosenfeld stated that this destructive narcissism could present as

the unconscious idealization of the destructive parts of the self, which would cause the

patient to feel omnipotent and would force the patient to devalue and attack the needier

libidinal parts of her or his self. Rosenfeld noted that patients who experience this

destructive narcissism could become protective, benevolent, and secretive towards these

parts, forming an impasse in treatment.

The degree to which a patient feels threatened or under attack relates back to

Rosenfeld's (1987) discussion of persecutory anxieties. Rosenfeld, like Joseph and Bion,

believed that the therapist must be able to tolerate and face these indigestible and

unbearable threats and feelings, thereby providing containment and the possibility of

remission of the patient's fears (p. 23). Utilizing the idea of *narcissistic object relations,*

Rosenfeld identified the patient's connection with the object (or the object of loss) as well

as the patient's transference. He believed that it is through projection and introjection that

narcissistic omnipotent defenses are activated. The identification of the projection of an

omnipotent attitude towards others, noting states of confusion wherein the patient

struggles to distinguish between her- or himself and the therapist, allows for the patient to

become aware of her or his need for dependency on the object, or the therapist. Rosenfeld

stated that this process "creates pain and anxiety as well as envy and threatens to rekindle

the process of narcissistic omnipotent object relating all over again" (p. 21). It is this

activation of the transference that brings the projection and introjection into the room to

be processed.

Stuck as the other.

The myth of Demeter presents a linage of powerful women, each of whom illustrates her own gift and identity. A common understanding for Demeter is that she is the goddess of the grain, daughter to Rhea, and granddaughter to Gaia. Her story is told from and with a patriarchal world's point of view, in recognition of her representation in the narrative of the *other*. The repeated pattern of Demeter's creative energy being thwarted by Zeus, her daughter's father, is experienced as being circumvented by what she perceives as a power differential. Demeter sees the world around her as a war zone in which she must take a defensively rigid stance.

Demeter's identification of herself as *other* in this case represents her adoption of the role of the victim, to some degree, and abandonment of her power in a revolt against the reality of her perceived world. This stance conveys Winnicott's (1960) idea of secondary process, representing trauma within her psychic reality being identified through her withdrawal and assumption of an omnipotent position—herself against the world. This state of withdrawal relates to Green's (1996a) interpretation of Winnicott's illustration of trauma being useful in helping the patient identify and wait in the negative space, while both the patient and therapist realize the personal and environmental realities that influence the patient's development and the patient's response to them.

As noted earlier in this study, Winnicott (1960), Green (1996a), and Joseph (Institute of Psychoanalysis, 2013) described the type of struggle that Demeter's myth illustrates as a conflict within a personal and internal psychic reality. As Green (1996a) suggested, the patient who either presents with mourning that is pervasive and goes beyond the normal depressive presentation of the experience of mourning or who

presents the inability to mourn may require analysis to explore catastrophic defenses

activated by traumatizing *object-loss*. This analysis would entail the exploration of the

idealization and loss of the loved object, such as the one that propelled Demeter into a

new reality. Green stated that as this new reality takes over, it acts, in part, to protect the

pleasure principle.

      Rosenfeld (1987) acknowledged that psychotic anxieties, to a varying degree,

exist in everyone. Recognizing a patient's projections, omnipotence, and omnipotent

parts and the ways that these parts are being portrayed marks the entrance into depth

psychotherapy. Joseph (Institute of Psychoanalysis, 2013) acknowledged the importance

of the analyst utilizing the countertransference to find the balance between neutrality and

contamination. This balance, she stated, allows for the discovery of truth, and that then

becomes the foundation of the work. She continued, saying that when a patient gets

stuck, the analyst might be too withdrawn and too complacent, remaining neutral in the

experience, preventing either the patient's or the analyst's connection to and with affect.

When this happens, the analyst may be too rule bound, applying theories and being pulled

away from the real work. This calls for the analyst to utilize Rosenfeld's (1987)

suggestion of openness, thereby experiencing the patient's projection in the containment

of the patient's pain as well as her or his loving and destructive objects, without adhering

too rigidly to dogmatic constructs.

      Stuck in depression.

      Green (1996a) recognized, as did Klein and Winnicott, that the ability to

experience the depressive position signifies maturation and development on the patient's

part. He noted, however, that there is still something missing in the patient's ability to

reference and understand the idea of mourning. He believed that the inability to mourn

could be exhibited as state of emptiness that is often overlooked by the therapist,

especially when confronted with the patient's symptoms of depression. Green concluded

that the affect of emptiness or blankness needs to be addressed. This blankness or

emptiness, said Green, "is the result of one of the components of primary repression:

massive decathexis, both radical and temporary, which leaves traces in the unconscious in

the form of *psychical holes*" (p. 146).

His pursuit of understanding these psychical holes pushed Green (1996a) to

explore what was being revealed in the transference, which he termed the *dead mother*

complex. He differentiated transference depression as the reexperiencing of infantile

depression, which is not due to object loss per se but is rather depression or loss "in the

presence of the object, which is itself absorbed by a bereavement" (p. 149). Green noted

that a child experiences catastrophe with the sudden loss of the mother, when, without

warning, "love has been lost at one blow" (p. 150). He believed that this catastrophic loss

then translates not only to the loss of love but also to the loss of meaning for the child

(and the patient).

To understand this loss of meaning, Green (1996a) explored the Oedipus complex

in its preconscious state. As previously mentioned, he noted that the infant might assign

blame to the father or, in confusion, ruthlessly project hatred and vengeance onto an other

in an attempt to dominate or control the other. When this catastrophe is experienced at a

preverbal, early developmental stage, said Green, the infant's emotional development is

affected, resulting in psychical collapse, leaving a hole that is experienced as emptiness.

This emptiness is then filled in with "an affective hallucination of the dead mother"

(p. 155) as new objects are periodically chosen to occupy the space.

In working with these catastrophic preverbal aspects of a patient's development,

Joseph sought to effect psychic change by understanding the patient's unconscious past

and recalled memory conveyed in past-to-present transference in the here and now

(Aguayo, 2011). Joseph Aguayo (2011) noted that Joseph tracked moment-to-moment,

explicit and implicit communication and enactments in an effort to connect with the

patient through an "inside-to-outside understanding of transference" (p. 1). Joseph

believed that the analyst's response to the patient's affect and language can be understood

through the analyst's countertransference, which, in turn, influences the patient's

projection and introjection as a way to maintain psychic equilibrium.

Working with these more primitive developmental failures predicts splitting and

projection in the transference, stemming from unhealthy traumatic connection (Bion,

1962b). Bion posited that violent emotions such as envy did not signify an inability or

lack of insight but rather pathological projection that could inhibit curiosity for the

purpose of learning; the patient with such pathological projections is thus inhibited in

learning how to learn as well as how to love (Panajian, 2016). Lack of healthy curiosity

such as this propels the patient onto a demonic carousel, repeating the same traumatic

connection over and over again.

Individuation and stuck-ness.

The myth of Demeter in mourning illustrates an extensive process of depression

exacerbated by denial and stuck-ness. The myth also emphasizes the entanglement

between mother and daughter in terms of the cyclical incestuous nature of narcissism as it

manifests within the Demeter–Persephone myth. Vera Bushe (1994) noted that for

women, the individuation process could be especially trying. She stated, "Mothers

experience daughters as one with themselves; their relationships to daughters are

narcissistic" (p. 177). This narcissistic entanglement necessitates clarifying separation

and individuation within the process of development.

Downing (1987) noted that psychological growth is realized through images

rather than ideas. The image of the female trilogy is represented in the Demeter myth

with Persephone as the maiden, the mother represented by Demeter, and finally Baubo as

the crone. Downing (2010) illustrated Baubo sitting with Demeter in a transformative or

metamorphosis intersubjective process. In the process Downing presented, cathartic

laughter was experienced in parallel process; as she was describing Demeter's

metamorphosis in the myth, Downing and her listeners were also transformed. She

stressed that Baubo's ability to be perfectly attuned to Demeter's story on a psyche level

brings Demeter into engagement through laughter. Hillman (1975) encouraged the

therapist to facilitate patients' connection to their psyche, or their soul. He noted that it is

the use of interpretations that awakens one's curiosity and conveys the reconnection to

image and imagination within the therapeutic process. In so doing, the therapist promotes

the therapeutic process of *seeing through* to one's own psyche.

Therapeutically, working with traumatic loss and grief, laughter, and the process

of playing with and reimagining corresponds to Ogden's (1994) concept of working in

the analytic third. Ogden stated that he utilized the "present moment of the past" (p. 2) as

part of the process of the analytic third to prompt a co-creation of individuation and

growth. Ogden believed that this understanding represents the realization of a therapeutic

phenomenon that occurs at an unconscious level, illustrating the depths of each person's

psyche. For him, this phenomenon expresses the essence of reverie mutually experienced

by the two to create one, in the realization of *the third.*

Therapists' Unconscious Stuck-Ness and the Role of Omnipotence and Omniscience

The myth of Demeter represents the idea of transformation in reaction to and in

connection with relationship to herself and to others. The conclusion of the myth brings

forth the creation of the seasons and illustrates the continued desire for resolution and

transformation. The seasons allow for Persephone's reign in the underworld to attend to

the souls of the dead and also for her return to her mother's side for all but the winter

months.

The winter months expose a reality that even the gods must acknowledge: their

dependency on others for their existence. In Downing's (2010) recitation of the myth,

Zeus thought it was time for his daughter to marry and agreed to his daughter's union

with Hades. Demeter's rage reflects her perceived enmeshment with her daughter and

also her anger at not being consulted or considered regarding her daughter's fate.

Demeter's reaction and rage results in her alienation from the other gods and goddesses,

and her refusal to fertilize the fields affects the ability for the mortals to eat as well as to

sacrifice to the gods. In his understanding of myth and archetype, humans and nature, and

symbolism and meaning, Jung emphasized the interdependent nature of gods and mortals

and identified this interdependent relationship as a process of life (Gabrinetti, 2012).

This interdependency illustrates a reality of life, the cycle of life, and the

occurrence and the splitting of the archetype of not just the patient but of the therapist as

well (Guggenbühl-Craig, 1971/2009). Guggenbühl-Craig (1971/2009) noted the helping

profession's inability to utilize empirical statistics within the experiential process and

said that, in reality, "our only proof is the experience of ourselves and others" (p. 34).

This experiential process, he believed, aligned therapists with likes of clergy and

spirituality, working in the realm of transcendence, and forced them into a role of

omniscience. Guggenbühl-Craig cautiously explored the archetype of the helping

profession as assigned by their own unconscious narcissistic defenses—the God

archetype—that prevents them from being in the room with themselves and the other. For

the therapist, this unconscious role goes beyond the human experience of oneself and the

patient in the therapeutic relationship. For the therapist, the result is the embodiment of

an omnipotent and omniscience projection and archetype that transcends the role of their

human limitations.

Chapter 5

Exploration and Discussion

This theoretical research has examined the Demeter myth, envisioning Demeter as a patient and identifying her narcissistic organization and experience of stuck-ness within her inner world. This research has also explored a therapist's reaction to identification and, at times, collusion with these defenses. This final chapter explores and integrates the mythological and psychoanalytic concepts from the lens of the myth and the patient as well as from the point of view and experience of the therapist. This discussion expands on the utilization of the depth psychological perspective as a model for the identification, integration, and treatment of stuck-ness.

Exploring Narcissistic Organization

Feminine embodiment alongside patriarchal reality.

Downing (1994) stated, "The well-known myth of Demeter and Persephone is unquestionably the most important myth of classical antiquity to focus on the lives of women" (p. 166). Bushe (1994) acknowledged that "we live in a patriarchal world, and psychological theory comes out of human participation in that world" (p. 173). Bushe suggested that in light of this fact, women must convey and include their own point of view as coming into being. She believed that women should come from a place of experience in an attempt to understand and interpret the reality of our world. Downing (1994) illustrated how the myth of Demeter relates to women as well as men by providing representation of women's transformative cycle of life from maidenhood, to midlife (Mother), and then to postmenopausal life (Crone). Downing acknowledged that for many scholars and storytellers, the abduction, rape, and death signify not only

Demeter's loss of her daughter but also "her own daughterly aspect: the youthfulness to which she still unconsciously clings represents her resistance to taking on the challenges of the second half of life" (p. 186). Downing emphasized that some interpretations of the myth place as the goal an evolution of consciousness to involve not only Persephone and Demeter but also Gaia. She stated that it is Gaia, returning to her true, authentic self and the *creative energy* that inspired her to plant the narcissus flower. She posited that this planting is the Crone's desire to push Persephone into her next stage of development and also to provide an impetus for Demeter to undergo an Eleusinian experience through which to be transformed as well. Downing noted that Gaia's push forced the appearance of the shadow and, for both Demeter and Persephone, the possibility to see past the "upper-world" reality to acknowledge the "forced descent" (p. 187) and Gaia's shadow self.

Downing (1994) recognized that some perspectives of the myth and the Eleusinian rites associated with the mysteries initiate the individual with violation, separation, socialization, and transitions instigated through culturally approved roles. With this myth, we associate Demeter's psyche reality along with the cultural social norms that "often involve a figurative death experience" (p. 161), with sexuality as a secondary motive. This association then underscores an interpretation that examines Demeter's experience from a philosophical, linguistic, cultural as well as psychoanalytical perspective—as suggested by Irigaray (1974/1985). Bruce Lincoln noted, however, that the real point of such practices is "the forcible subjugation of women to male control" (as cited in Downing 1994, p. 162), suggesting that this issue continues to be a reality of our culture.

Susan Rowland (personal communication, March 2, 2016) researched Jung's writings and proposed a re-visioning of Jung's ideas of feminism and gender. She relayed how the concept of gender is socially constructed and thus dependent more on social and cultural norms than on biology. Rowland suggested that during Jung's time, the term *gender* implied a more *stagnant* understanding. In part, Rowland believed that specific statements by Jung illustrate an ambiguity of meaning that offers insight into gender being not only a problem for Jung but also presenting a creative potential for him (and for us) as well.

Regarding the unthinkable, unspeakable, and forced subjugation of women by the patriarchal order, Rowland referred to one of the most controversial of Jung's statements and noted that *patriarchal* is defined as the "rule of the father" (personal communication, March 2, 2016). Jung (1954/1968) wrote,

> No matter how friendly or obliging a woman's Eros may be, no logic of earth can shake her if she is ridden by the animus. Often the man has the feeling—and he is not altogether wrong—that only seduction or a beating or rape would have the necessary power of persuasion. (p. 15)

Rowland (personal communication, March 2, 2016) explained that one significant perspective is Jung's inclusion of *rape* as a representation of a transcendent function, significant to women and to men. She hypothesized, perhaps as noted above, that rape, abduction, and wars symbolize the need for metamorphosis and transformation at all cost.

Guggenbühl-Craig (1986/1991) wrote, "Myths are symbolic stories" (p. 41), and it is through these symbolic stories that we come to understand the ideas that are presented as psychological phenomena that affect our souls. He suggested that Jung

returned the soul to the center of science, and Downing (1987) noted that transitions such

as the onset of menses and menopause initiate women into a process that affects their

bodies and their souls as well. This thesis recognizes the myth of Persephone and

Demeter, with the inclusion of the Crone, as the mythological exploration of the feminine

cycle of life, which includes birth but also constant change. Also understood is the

inability for any individual to stay rigidly in one phase, and this research has indicated

that in the Persephone–Demeter myth, Demeter is stuck in her desire not only to stay in

her role as Mother but also to go back to mothering Persephone.

Downing (1994) highlighted Carol Christ and Catherine Keller's interpretation of

Demeter as a mother challenging the patriarchal pattern with her rage and failure to

comply with Zeus's demands. Downing pointed out that for some, Demeter's withdrawal

from the world is a tribute, first and foremost, to the mother–daughter bond, and her

behavior stands as a rejection of the patriarchal reality. The inclusion of the Eleusinian

Mysteries ensures the ritual through which Demeter is both honored and initiated into the

personal and communal experience.

Stuck in depression.

Demeter's pride, along with her constant defensiveness, exhibits a state of

rumination and depression causing her live in her own stuck-ness. Returning to the myth,

Downing (1994) and Foley (1994) explained how Demeter exhibits not only narcissistic

defenses but also a desire to stop time, if not go back to a time prior to her daughter's

abduction. The myth presents Demeter in constant rumination and defensiveness,

expressed in her inability to struggle with what has happened, and this prevents her from

then being able to go forward. Her stagnation symbolically represents her loss of a part of

herself (Persephone) but also her search for her own immortality. Foley's (1994) interpretation of the myth describes Demeter's wandering the earth in search of her daughter: "Withdrawing from the assembly of the gods, . . . she went among the cities and fertile fields of men, disguising her beauty for a long time" (p. 6). Foley related that in her wandering, Demeter disguises herself as an old woman and becomes a nursemaid to a king's baby son, Demphoön. Metaneira, the baby's mother, is relieved to have such a seasoned nursemaid for her son. The mother is unaware that Demeter is feeding the baby ambrosia and secretly holding the baby over the fire, in a process meant to make him immortal. When Metaneira screams in reaction to her discovery of Demeter's behavior, Demeter snatches Demphoön from the fire and throws him to the ground. Surprised by the mother's scream, Demeter then proclaims, "Mortals are ignorant and foolish, unable to foresee destiny" (p. 14). In an attempt to shame Metaneira, she states, "You are incurably misled by your folly" (p. 14). Demeter then reveals her true identity as a goddess and instructs Metaneira to have the mortals build a great temple in her honor, in order to avoid her further wrath. This is the temple of Eleusis, site of the Great Mysteries.

In the myth of Demeter, her depression is displayed through her aimlessly wandering the countryside and playing nursemaid, illustrating perhaps both a listless state of mind as well as a desire to go back to being a mother—specifically, a mother of an infant. Some interpretations note the importance of Demeter seeking to immortalize Demphoön and identify the behavior as a further example of her denial of death. The irony is that it is Demeter's denial of death and inability to mourn that forms the foundation for the Eleusinian mysteries, with Demeter as the first initiate (Downing 1994, 2010).

The cycle of life and Demeter's desire to control rather than relinquish herself to it and then become a part of it are pervasive themes of the Demeter myth. Downing (1994) wrote, "The myth's powerful evocation of Demeter's commitment to her daughter only made her aware of all she had not received from her own mother and how great the distance between them was" (p. 117). In the narrative of the Demeter myth, the cyclical nature is exhibited in Gaia giving birth to Rhea, whose childhood is thwarted by Uranus. Then Rhea gives birth to Demeter, who was swallowed by her father Cronus. This cycle illustrates Demeter's struggle to realize a life and relationship different from her foremothers. Demeter becomes destructive, and it seems that she has an inability to grasp the extent of her loss of her daughter and instead experience it more as a loss of self.

Joseph (1989a) explored masochistic transferences with patients who struggled with a malignant type of self-destructiveness. She recognized a specific stuck-ness that she termed an *addiction to near-death*. She noted that for these patients, an early and primitive split occurred that forced them into an addiction to self-destruction and a disconnection from love and life instincts. Joseph believed that a primary aspect of the masochistic transference was the adoption of a mental activity that the patient identified as thinking. She thought this addiction was best described by the word *chuntering,* which she found defined in the *Compact Oxford English Dictionary* as muttering, murmuring, fumbling, finding fault, and complaining (p. 131). She explained that the patient, in a recreation of an imagined dialogue that recapitulates provocative sadomasochistic phantasies, experiences this mental chuntering. It is through chuntering that the patient hurts another and in return is hurt as well.

Joseph (1989a) acknowledged that for many self-destructive patients, narcissistic

wounding occurred within the parent–infant dynamic. She understood that the parents in

these cases were not particularly bad, yet she had a sense of their poverty of connection

as well as a lack of real warmth and understanding. Joseph felt that in order to work with

patients of this kind, uncovering deep-seated anxiety that is overshadowed by the

patient's masochistic self-destructive addiction is key. She stated,

> I get the impression from the difficulty these patients experience in waiting and
>
> being aware of gaps and aware of even the simplest type of guilt that such
>
> potentially depressive experiences have been felt by them in infancy as terrible
>
> pain that goes over into torment, and that they have tried to alleviate this by taking
>
> over the torment, the inflicting of mental pain, on to themselves and building it
>
> into a world of perverse excitement. (p. 138)

Joseph stated that for these patients, positive, desirable libidinal parts had been split off

and projected into the therapist. The therapist, in turn, may want to realize and pursue

change actively for the patient, but the patient will seem nonresponsive or unable to

incorporate and sustain transformative development. Joseph cautioned that if the therapist

fails to understand this dynamic, a "major piece of psychopathology is acted out in the

transference" (p. 136), leaving the patient passive and the therapy at an impasse, because

the patient lacks the capacity to even care.

The trilogy of maiden, mother, and crone is represented in the myth by

Persephone, Demeter, and Rhea, respectively (Downing, 1987). Downing (1987) noted

that it is Rhea who represents the "always sympathetic and majestic *mother of the gods*"

(p. 41). In Downing's recitation, she noted that it is Rhea who inscribes the "compromise

whereby Persephone may spend two-thirds of the year with her grief-struck mother and one-third in the underworld" (p. 42). Rhea also persuades her daughter to return to fertilizing the fields. It is thus the imagination of a new relationship between Persephone and Demeter, Demeter and Rhea, and even Gaia and Zeus that changes the narrative for all the players involved.

Downing (1987) acknowledged that the developmental achievement of menopause could have a similar presentation. She stated, "Deutsch notes that 'women who are good observers of themselves report that confronted with the climacterium, they experience a kind of depersonalization, a split in which they feel simultaneously young and old" (p. 42). Downing suggested that it is a maiden–crone connection that holds promise, and in fact, she cautioned that being unaware of this split could present hazardous results. What seemed to be suggested was the need to develop awareness as well as an ability to connect to the healthy younger parts of oneself, as Baubo does in bawdy laughter and dance.

Arrogance and pride of identity.

In the myth, Demeter's identification with herself as Mother is revealed as the most significant image of her identity. In some ways, her creation of this façade has become her power, value, and her sense of pride. With the abduction and death of her daughter, however, and the loss of herself in the role of Mother, Demeter is seen to have adopted a false self. If seen in therapy, Demeter's presentation of emptiness, repetitive depression, and a state of dread and deadness would be experienced by the therapist as a stalemate. Her presentation might be understood by Rosenfeld's (1987) description as

treatment at an impasse. The issue for the therapist then becomes how not to become too stuck along with the patient's stuck-ness.

Demeter's presentation of a false self, a type of façade, would be described by Winnicott (1956) as a protective shield adopted by the patient. This adaptation presents an impoverished, less adaptive, and less experienced self that lacks cohesion (Panajian, 2012). Panajian (2012) expressed how a lack of cohesion illustrates a deceptive exterior of rigidity and pridefulness, which becomes an expression of arrogance. In the Demeter myth, this arrogance characterizes Demeter's rigid, defensive presentation. Demeter exhibits a determination to stay stuck in her depression rather than allow for a natural curiosity and her own development, and this resistance prevents an ability to see a way through her stuck-ness.

Bion (1967) stated, "The meaning with which I wish to invert the term 'arrogance' may be indicated by supposing that in the personality where life instincts predominate, pride becomes self-respect, where death instincts predominate, pride becomes arrogance" (p. 86). He noted how these seemingly neurotic characteristics can cover up a more pervasive psychological catastrophe and denote a stubborn resistance. The lack of curiosity along with arrogance and stupidity in a presentation of pridefulness serve as protection in the form of the "Super" ego. Bion believed that this condition indicated a domination of pride related to the patients' unconscious struggle with their own mortality, or the death instinct. For Bion, and in the case of stuck-ness, the patient's struggle with envy and the need to control or neutralize internal curiosity forms a barrier to development whereby the patient forsakes self-knowledge and becomes unable to learn (Grinberg, 1985; Joseph, 1989b; Panajian, 2012; 2016).

Green (2002) noted that pride is connected to primitive defenses and stated that a correlation between narcissism and the death instinct was expressed by Freud, but that Freud stopped short of realizing the whole connection (p. 634). He felt that Freud understood that a patient with narcissistic defense organization was overtaken by self-preservative instincts. Green looked to Kohut to provide an additional link, a phenomenological understanding of the idea that survival favors the ego in developmental arrest. Green understood Kohut's expression to include not only drive, "but of the quality of the cathexis" (p. 634). Green further pointed out that Kohut's concept presented an important feature but remained incomplete until it was transformed through the addition of the "relationship between two selves interacting with each other" (p. 634).

Bion's (1967) illustration of some patients' rigid defense along with a lack of curiosity and a vapid presentation demonstrated their need to control their experience through disordered projection and thinking. He understood that these patients' exhibition of rage, anger, envy, and pride was an unconscious and secondary response that he supposed would reveal a destructive interior, and that these patients would exhibit "an envious assertion of morality superiority without any morals" (p. 97).

Green (1996b) presented these features as indications of a type of narcissism—moral narcissism. He distinguished between moral narcissism and masochistic fantasies and described moral narcissism as "more difficult and more tempting, . . . beyond pleasure-seeking displeasure without seeking pain by vowing endurance" (p. 119). Green stated that masochism, on the other hand, denoted "the presence of the Other" (p. 119) with whom the masochistic defenses can be employed.

Green (1996b) explained that with the moral narcissistic stance, the individual renounces the world and all of "its pleasures as well as its displeasures" (p. 119). The individual thus displays a life of "poverty, destitution, solitude, even hermitage—all states that bring one closer to God" (p. 119). Green believed that this attitude included behavior common to adolescence development, but within this context, patients present as and feel child-like when they desire to be seen and valued as a grown-up.

This desire to be acknowledged and *how* one is acknowledged vary between the individuals who display masochistic narcissism and those who exhibit moral narcissism (Green, 1996b). Green (1996b) stated that the masochist wants and seeks to be treated like a child but might feel guilty regarding her or his misbegotten gains. On the other hand, a moral narcissist will display pridefulness, in a determination to be acknowledged as an adult, while acting like a child. Green stated, "The moral narcissist has committed no fault other than that of remaining tied to his infantile megalomania and is always in debt to his ego-ideal" (p. 120). Green believed that the need to exhibit this idealized façade resulted in the individual being "ashamed of being nothing more than what he is or of pretending to be more than what he is" (p. 120). He stated that with the defense of moral narcissism, "punishment or shame is brought about by the insatiable redoubling of pride" (p. 120).

Joseph (1989a), Green (1996b), and Downing (1987) acknowledged that the patient's presentation of chaos can create an impasse unless it is transformed with creative energy infused into discovery. It is through the application of a depth psychological reading of the tragic life of Demeter that we can better understand the variety of ways that pride can dominate in a narcissistic defense of stuck-ness. This pride

exhibited by patients indicates a need for therapists to recognize their own mortality, their

pride, and their desire to heal as well as their potential to be stuck in their own phantasies

of omnipotence and omniscience, as discussed by Guggenbühl-Craig (1971/2009).

Downing (1994) suggested that myths in general, and Greek mythology in

particular, could be approached and interpreted in a variety of ways. She looked to J. J.

Bachofen's work to explain how myths could retell as well as symbolically present

ancient stories. Downing reiterated Bachofen's call for "the imagination [*Phantasie*]

[that] grasps the truth at one stroke" (p. 60). She said that for Bachofen, interpreting the

ancient stories called for "a sloughing off of acquired sophistications" (p. 60). Although

Downing was discussing the interpretation of myth, it is understood by Baubo, the Crone,

as well as therapists working with the pain and fear of defenses and mourning, that a

sloughing off on the part of the therapist must be utilized in order to experience and meet

patients where they are.

Stuck-ness, individuation, and enmeshment.

Demeter's constant rumination and longing for the past belies a denial of the

cycle of life and her mortality along with an inability to imagine a way to go forward. As

discussed above, the triad of maiden, mother, and crone represents a connection of

mothers, who give birth to daughters, who then become mothers, who give birth to

daughters. As the daughter becomes a mother, the mother is inevitably becoming and

entering the realm of the Crone. If she lives long enough, the postmenopausal woman

enters a unique phase of life. As noted by Downing (1987), in many cultures, the

postmenopausal woman is recognized as being both male and female, an androgynous

person (p. 44). The way a woman experiences her own oneness varies, depending on her

phase of life as well as in relationship to her social construct. Downing (2010) noted a

woman's constant need to experience oneness, and alternately, separation and

individuation. It is understood that in the Demeter myth, separation is being forced upon

Demeter and her daughter. Also present is Demeter's denial of reality, denial of loss, and

an enmeshed, fused relationship between her and her daughter. As discussed by Bushe

(1994), Demeter's enmeshment with her daughter prevents her from realizing her own

creative capacity to give birth to herself as a feminine woman. Persephone's death

ruptures their oneness and becomes the instigative spark of her own mortality. Salman

(2008) explained that this cycle of life has symbolic meaning and reminds us also that we

are individuals connected in a collective, personal as well as interpersonal conscious and

unconscious, undifferentiated unity, and integrated wholeness.

Identity and the therapist.

The work of the Crone, as the therapist, representing the analytic third, presents

the imagined possibility to work with patients that have come to a place of feeling lost,

empty, and dead. Utilizing the myth along with the psychoanalytic theories of Joseph,

Green, Rosenfeld, and Bion offers elements that are missing in many present-day

treatment models. Bion provided the idea of curiosity as a tool for therapists to explore

myth and ideas, while discovering their patients' and their own narrative and then,

together, imagining a way forward.

When patients are stuck, it is not difficult to see how their therapists might also be

stuck alongside them. Demeter's reactions and defenses could be interpreted in a variety

of ways by reading these myths, the works of various scholars, and the variety of

interpretations offering the means to explore her presentation and defenses creatively.

Pride can present in the transference as well as in the counter transference, just as it does within the Demeter myth. Zeus's reaction to Demeter's ascetic, self-denying presentation informs us of another dynamic in the relationship. Therapists also need to be aware of their own archetypal construct that restricts and defines not only the way they see the patient but also the way they see themselves.

In Bion's (1978) Paris seminar, he insisted on speaking English to discuss his impression of a patient. He gave a minimal description of the patient and asked attending analysts whether or not they would wish to work with the patient, based on Bion's impression of him. He noted that the patient's age formed an uncertain impression, in that it was hard to determine if he was 25, 42, or perhaps even 62 years old. Then, Bion acknowledged that no one can tell a person that he or she should work with another or, in fact, determine one's capability of working with another.

Bion (1978) noted that our limited language and empirical statistics only inform us of one way to see and understand the patient and that the incorporation of art, music, or poetry could inform the therapist's understanding from another dimension. Bion used the English lexicon to accentuate the idea that the expression *green with envy* differs from the French use of the phrase *yellow with envy*. Bion thus suggested the importance of paying attention to even the smallest debris, as it might allow to embers to ignite and spark. He continued:

> One cannot afford to cast aside imaginative conjectures on the grounds that they
> are not scientific—you might as well throw away the seed of a plant on the
> grounds that it is not an oak or a lily but just a piece of rubbish. (para. 20)

The Demeter myth illustrates, in terms of therapy, the presentation of a patient with

narcissistic defenses and a more primitive state of mind. Like myth, a patient's narrative

can be understood through the presentation of the other as well as through mythopoetic,

moment-to-moment attunement, connection, or lack of connection. Psychoanalytic

understanding as posited by Bion, Joseph, Rosenfeld, and Green offers another layer

through which the therapist could experientially identify, take in, digest, and then

articulate what is omnipotent projective identification. The ability of the therapist to

utilize symbolism or imaginative phantasy is implied through transformative and creative

energy, or Eros.

The Crone and the Third

Utilizing the Crone to symbolize the therapist in the depth psychological

experience prescribes an image as suggested by Downing as well as by Hillman, who

reminds us that psychology is the poetic basis of mind. The myth of Demeter not only

connects to the phases of life and transition but also connects back to the Eleusinian

Mysteries, one of the oldest rituals that was understood as rites of passage. Downing

(1994) stated, "Rites of passage serve to reveal the social significance of what might

otherwise appear as individual crises (puberty, childbirth, illness, journeys, death); their

purpose is to integrate the personal and the transpersonal" (p. 5). Turning to the

development of a woman's life cycle asks the therapist to incorporate and imagine a

nonlinear reconnection to the soul, the psyche, and the mind. The Crone represents the

basis for bridging the bareness, the emptiness of old age to the life-giving, meaning-

giving acceptance of the transcendent function and brings ritual understanding to the idea

that "resistance to death is resistance to change and to life" (Downing, 2004, p. 48).

Demeter represents the mother as well as the goddess of the grain. She then also represents the seed and the potential, all coming together within the patient and the therapist as well. This link takes us back to the idea of Bion's conceptualization of the phenomena ♀♂ and his representation of living an experience together. Panajian explained that Bion was illustrating the idea that

> baby is waiting and ready for mother; mother is waiting and ready for the baby, then, they have this oneness together. Which is a paradox; they have to be separate and each their own self, then, they have an alive experience together. (personal communication, August, 24, 2016)

Ogden's (1985) presentation of the analytic third introduced a reconnection to reverie and the imagined. He conveyed that through the use of co-creation, the patient and the therapist can enter the potential of the third together, in a figuratively naked dance, thereby arriving at a new truth. We must remember that "the truth was always there, but our feeble mind could not handle it, until, one day, we might be able to face small doses of the truth. But it was always there before we got to know an aspect of it" (Bion, as cited in Panajian, personal correspondence, October 16, 2016).

Implications for Psychotherapy

This research integrated of the Demeter myth with foundational principles of analytic and archetypal psychology to unearth and reintroduce present-day clinicians to collective ideas that could expand and present a model to treat the clinical presentation of stuck-ness. The importance of looking to the myth is grounded in the Cronian energy of intuition that encouraged Gaia to plant the flower, Rhea to ensure Zeus's survival, and Zeus to understand that his daughter needed to diverge and uncover her own identity.

The implications of this research for psychotherapy include how to work with and perhaps see differently the deeper meaning of a patient's stuck-ness, through looking back to our personal as well as psychological ancestors, not for rigid concrete understanding but to bridge the mythopoetic psyche and embodied experience in a moment-to-moment attunement through which to find the truth. The presentation of metaphors and symbols comes back in a repetitive, musical fashion that encourages us as therapist to enter the ritual of therapy. It is through this experience, letting go of the theoretical and the idea of needing to know, that we can then enter the experience of co-creation in the dance of the patient, the therapist, and the third.

In Summary

Utilizing the myth of Demeter amplifies and illustrates the rigidity presented by a narcissistically organized patient that hides the true sense of self, without a center. Therapists can also hide behind their theories in merely mechanical ways of applying techniques and transference interpretation. Therapists thus exchange one rigid role or idea for another. The therapist's rigid reaction or countertransference may result in unconsciously colluding with and fostering narcissistically organized patients to resort and substitute one rigid role for another.

Demeter rigidly identifies as a mother, and in her pride, then refuses to acknowledge the loss of her daughter. She also displays narcissistic organization in her reaction and determination to stay stuck, unchanging, and immortal as well as her attempts to corrupt others around her, making them immortal as well.

Narcissistically organized patients display rigidity as stuck-ness that disallows development or growth and the ability to go forward. When the therapists become stuck

and resort to applying theories and transference interpretation, they lack the ability to tolerate healthy breakdowns within the session and avoid experiencing disorientation and depersonalization.

Recommendations

Utilizing the richness of the Demeter myth allows an examination of the patient's presentation and narrative that amplifies and illustrates the possibility of an increased understanding, which then can be organically explicated in the hermeneutic process. As Downing acknowledged, myth connects the teller and listener to historic, cultural, and societal symbols, as well as individual and collective meaning. Myth allows for the integration and understanding of the other, but from the personal interpretive point of view. Downing's (2010) translation of myth extends permission to the reader, student, or listener to utilize the narrative as she has in statements such as "*My Freud, and my Jung.*" This recognition translates to not only a personal understanding but also a personal truth. Based on these finding of the research, I recommend the investigation of a variety of myths such as those of Persephone, Hekate, or Zeus along with further integration of analytic concepts to enable the depth psychological clinician to enter the possibility of becoming.

In Conclusion

The significance of the myth of Demeter is found in its provision of visual, symbolic, and narrative imagery. In itself, the myth is an attempt to break away from rigid identification and false narratives to arrive at the essence of her truth. Dogmatic application of text, theories, and formulations call for a reductive understanding juxtaposed with the value of integrating myth, which provides for an opening and

expanded image through which to explore the unconscious of the patient and the

therapist, thereby co-creating the third.

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