

A Case Study of a Monomyth Created by a Little Girl

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Abstract

This paper analyzes a story written by a four-year-old girl that includes a total of 18 pictures which she entitled “The Little Princess and Her Butterfly.” This paper focuses mainly on the verbal messages. Its purpose is to examine the child’s story solely as an expression of a collective narrative following a pattern that “was established long before man developed a reflective consciousness” (Jung, 1983, p. 76). This story can be seen as an unprocessed primordial kernel bound to unconscious, collective archetypal content and processes indicative of a universal developmental myth.

Introduction

Shira is a healthy girl, developing suitably for her age, very outgoing, curious, and attracted to all kinds of stories. She is able to spend hours on her own and playw imaginary games. Her parents have not reported any particular problems over the course of her development.

Four years ago, at the age of four, she had to deal with the arrival of an adopted baby brother. Signs of regression appeared, including baby talk with stuttering and temper tantrums. During this period of personal crisis, she drew the series of appended pictures as part of a personal imaginary story.

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She took a small blank page, half the size of a regular notebook page, and a large selection of colored markers. Upon completion of each drawing, she described its contents to her parents. The process continued for several days. Her parents transcribed her descriptions word for word in Hebrew, her native language. Each drawing was made at a different time, with gaps ranging from hours to days. Shira made each drawing after reviewing the previous ones. After producing the last picture, she asked that the pages be bound like a book. She has not touched the drawings or added anything since then. The story includes a total of 18 pictures which she entitled "The Little Princess and Her Butterfly." I was presented with the story, and its publication is with the full agreement of her parents.

This paper will place relatively little emphasis on processes that take place within Shira's psyche or her present developmental stage; it will not deal at length with what may be called "psychic ontogenesis" (Stevens, 2002). Similarly, it will not deal with whether the story creates culture or is created by it. I do not exclude the possibility that in her story Shira reproduced a melange of narratives that she heard from her kindergarten teacher or parents and internalized in her primary learning and socialization processes. It is impossible to speculate how much adult shaping and phrasing contributed to its form. Furthermore, there are methodological limitations connected to any translation because idiomatic expressions and nuances tend to lose some of their content.

However, I posit that Shira underwent a process of crisis that elicited compensatory creative and useful material projected from her unconscious which crystallized in a consistent story. Shira set forth on a story journey where she encountered herself and gathered resources and strength from her inner mythological world which transcended spoken language and other secondary mental processes.

This paper thus deals primarily with symbolic world behind the verbal messages and does not dwell on the pictures (details, colors, shapes, proportions, positions, composition, etc.). It is not concerned with Shira's inability at that age to plan for available space, her immature motor skills, or limited abilities to represent the body. Rather its purpose is to examine her story mainly as an expression of a collective narrative, as the "phylogenesis of human culture" (Stevens, 2002). In other words, her thought forms follow a pattern that "was established long before man developed a reflective

consciousness” (Jung, 1983, p. 76), a type of projection into a personal myth (von Franz, 1972). This story can be seen as an unprocessed primordial kernel bound to unconscious, collective, archetypal content and processes indicative of a universal developmental myth.

Myths are a rich source of psychological insight. They are a special unwritten literary genre, the creation not of one person but of the imagination and experience of an entire cultural epoch. These can be seen as the distillation and essence of the dreams and experiences of an entire culture (Johnson, 1989).

The shared myth of surviving, coping, and overcoming difficulties touches on the central universal processes of the development of human consciousness. I will identify parallels between the stages in Shira’s personal story and what such scholars as Carl G. Jung and some of his followers, in particular Erich Neumann, Esther Harding, Edward Edinger, Marie-Louis von Franz, Marion Murdock, and Anthony Stevens stress regarding the parallel development of the consciousness of the individual and the collective. To some extent I follow the orthodox Jungian explanation. Obviously this monomyth could also be interpreted in other just as plausible ways (Electra conflict, etc.).

The scenario takes place in nature. In the story, the heroine is called upon to depart from her home and go forth on a journey. She is attentive to the voice calling her, leaves her home, prevails through great dangers, and is at last rewarded for her bravery with a royal crown on her head and a handsome bridegroom at her side. This is the story of the heroine’s journey within her psyche, the process of the development of the ego from within the unconscious. It may be seen as a classic monomyth (Campbell, 1949), often referred to as “the hero’s journey,” a basic pattern found in many narratives around the world. A few typical and more spiritual and introverted aspects of the “heroine’s journey” will be identified as well (Murdock, 1990, p. 11). The monomyth in general is constructed according to a number of stages:

- Leaving one place and going to another. This is a call to begin a journey, an adventure, which the hero must accept.
- Being tested along the way by obstacles, dangers, and challenges which the hero must overcome.

- Achieving the goal, thus making new self-consciousness possible.
- A return to the ordinary world, with application of this newly acquired knowledge on a new level of consciousness.

As noted by Joseph Campbell, in this kind of story the hero dares to leave the ordinary world for regions of supernatural searching. In the course of his journey, he encounters mythical forces from nature and achieves a decisive victory. The hero returns from the mysterious journey with the power to distribute the treasures he has brought with him to humanity (Campbell, 1949, p. 30).

This type of adventure is not only idiosyncratic to Shira's state during this particular age and period of personal crisis. It expresses basic psychological experiences, archetypes common to all human beings: "The production of archetypes by children is especially significant, because one can sometimes be quite certain that a child has had no direct access to the tradition concerned" (Jung, 1983, p. 73).

We all begin life as powerless infants. All of us are forced to free ourselves from parents and other adults and face life's challenges independently. All of us are forced to cope with sibling competition, the birth of a new brother or sister, frustration, and parental demands in accordance with the "principle of reality." If we fail in these tasks, we will not get anywhere in life, we will not attain the crown, nor will we attain sufficient maturity (Storr, 1982). If we do not confront pain, ambivalence, and inevitable losses, we choose an easy "short cut" which will have detrimental implications for our mental development.

Stages of the Monomyth

THE OPENING SCENE: LEAVING THE GREAT MOTHER



Picture 1: One day the little princess went out, and all of a sudden her butterfly disappeared. But it didn't say anything to her.

The *little princess* is the central character and the heroine of the journey. She has no name and no personal parents. She can be anybody, a universal heroine. She can exist at any period of time. She can symbolize man's soul at the outset of a journey, at the outset of life. If she is a princess, she must have lived previously in a palace, with a king and queen for parents, and been kept physically safe and innocent in terms of knowledge of the world. However, a dramatic triggering event takes place, which forces her to leave the realm of the Garden of Eden. In fairy tales, the death of the king or queen, the rejection of the heroine by the stepmother, or the threat of incest may be the explicit triggering event. If there is no crisis, there can be no birth and no beginning of a journey; there is no myth and no legend (von Franz, 1969). All we know, according to Shira, is that this sudden event happened "one day" (like the sudden arrival of a new adopted brother – without any previous preparation such as the mother's pregnancy).

The heroine must set out, leave the castle, the Garden of Eden, and the protective womb. She must "go out," leave her previous life behind her, she must grow up, she must leave the

state in which all is known beforehand, the world of absolute ideas. In *Phaedo*, Plato reasons that by the exercise of our senses upon sensible objects, it is possible to recover the knowledge that we are born with but that we lose at or following birth (Plato, trans. 1961). What the princess will learn is related to the recovery of her own knowledge, by metaphorically regaining the lost butterfly after a difficult journey. The heroine must set out alone in order to begin to develop, and to regain the knowledge she has lost. She faces forward, with no regrets. She avoids dealing with the issue of the place she left behind. She has the capacity to move ahead in spite of despair. From an existentialist perspective she “is called to do something new, to confront a no man’s land to push into a forest where there are no well-worn paths and from which no one has returned to guide us” (May, 1975, p. 12). She leaps into the unknown, she moves toward separateness (Murdock, 1990, p. 19).

Shira wrote this story at the age of four. Thus, besides her personal crisis, it could also refer to separation from her mother and the beginning of the construction of her personal consciousness. She is leaving her identification with her protective environment (Harding, 1997). For many Jungian scholars, the age of four is part of a stage in which the ego begins to observe and discover the self as a separate, continuous identity (Stevens, 2002, p. 172). During this stage the child leaves “the golden age” and the perfection of the mother’s womb behind her (Edinger, 1972, p. 8). Following the period of physical dependence, there is a continuation of identification with the mother as a psychological reality, since in the unconscious infantile world there are no clear-cut boundaries between the child’s psyche and the mother’s. From a psychological standpoint, the mother’s all-embracing protection encompasses the infant until she attains her own freedom and psychological independence. From the child’s point of view, the final resolution of this crisis depends on partnership with the family and can be achieved only by means of a conscious and deliberate separation from the all-embracing mother (Murdock, 1990, p. 17). The setting out on a journey marks the birth of self-consciousness, which makes the first step possible in the lifelong mission of discovering, on the psychological plane, “what is and is not me” (Harding, 1997). According to Neumann, for girls in particular this stage is very crucial.

As we will see, Shira created introverted elements in her journey. There are penetrations into nature, and there is a period of

internalized incubation and initiation during which a deep internal split is healed and a number of inner problems are resolved (von Franz, 2002). This process is well known in male narratives where the grail seekers and many fairy tale heroes head off into the forest on a symbolic quest. However Shira's heroine's journey differs from the active extroverted quest usually characteristic of the masculine hero who feels he must surpass himself and slay a monster or a witch.

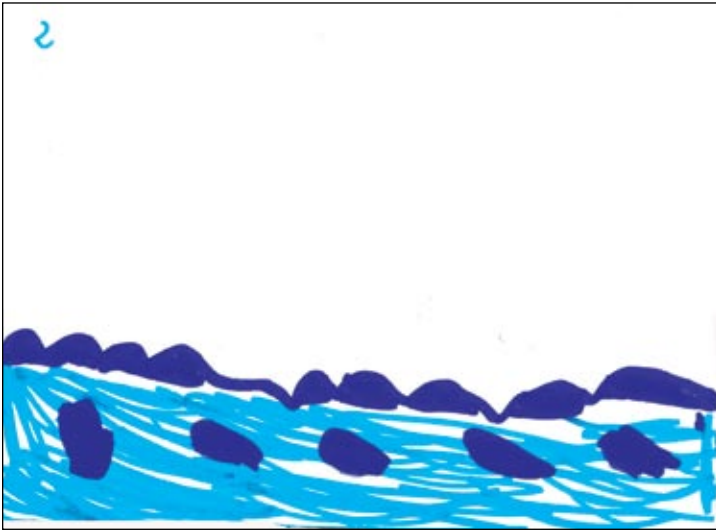
The *butterfly* may symbolize an internal teacher from the soul (DeVries & DeVries, 2004, p. 92), and in shamanic terms its loss may symbolize the loss of the soul. For others, it may be the symbol of the Self, which exists from the very beginning but is hidden in the unconscious (Harding, 1997). It exists *a priori*, and the ego begins to develop from it. The princess hints to us that she is not setting out on her journey as a *tabula rasa*, but rather in a state in which the archetypes have already been established or, according to Jung, a state in which "all our ancestral experiences are stored" (Jung, 1967, para. 300).

The butterfly may also symbolize the resurrection (as we will see in the last stages of the story)—and due to its developmental nature—the cycles of life and death (Tressider, 2000, pp. 28-29). Other sources consider it a symbol of the immortal world (Fontana, 2003, p. 131). Among the ancient Greeks, it symbolized the spirit, and the Chinese and Japanese saw in it the symbol of immortality and happiness (Bruce-Mitford, 1996).

In addition, like the princess and the nature of her journey, the butterfly also embodies traces of feminine untamed wisdom: "She sways her feather fan up and down, spreading the earth and the people of the earth with the pollinating spirit of the butterfly... [she] is the female fertilizing force. Carrying the pollen from one place to another, she cross-fertilizes, just as the soul fertilizes mind with nightdreams, just as archetypes fertilize the mundane world. She is the center" (Pinkola Estes, 1992, p. 209).

In this story the butterfly leaves the princess alone and uncertain ("It didn't say anything to her") about its departure or about how she might find it. It becomes the object of her quest, the factor that drives the heroine to turn her back on her state of inert passivity and deal with various tasks throughout her obstacle-filled journey (Whitmont, 1969), in order to build an identity and establish herself as someone in the world (Murdock, 1990, p. 69).

THE FIRST TASK: COPING WITH THE POWER OF THE UNCONSCIOUS



Picture 2: Then she saw the sea. But she said, "How can I get across the sea? This way I won't find my butterfly."



Picture 3: She said, "I have an idea. I'll swim." She swam, and it was easy to cross the river.

The sea. Every culture considers water to be an influential, transformative life force. Entering the water or the sea symbolizes a process of loss, change of identity, and preparation for being reborn (Jung, 1969, p. 79). Water plays a vital part in many creation myths. The sea and sometimes the ocean are a maternal image and can represent the unconscious and the infinite (Bruce-Mitford, 1996). They also symbolize the collective unconscious, in which both treasures and dangers are concealed (DeVries & DeVries, 2004, pp. 494-495).

The little princess knows she must cross the sea without sinking into its depths or being swept away by its strong currents. Shira's drawing shows a body of water that does not cover the whole page, and there are outlines of small islands in the sea that may indicate a preliminary consolidation of the ego. According to Erich Neumann, consciousness at its very beginning is "still small and impotent. It feels like a faint, defenseless stain, enveloped, dependent, and helpless, a small island floating on the vast ocean expanse" (Neumann, 1962, p. 40).

The question and the solution. The heroine is proactive in her confrontation with this new challenge. She questions herself and seeks the answer within herself. She arrives at a simple and immediate answer to the question "How can I get across?": "All by myself!" This happens without any external assistance and without resorting to any magic accessory, without a *deus ex machina* and without miracles. She knows she must swim (swimming, *lis'chot* in colloquial Hebrew, also means managing with life's vicissitudes, coping with real life and mastering). Thus she initiates and takes action and the task, though challenging, becomes possible. The sea loses some of its terrifying power, its ocean-like force, and becomes a *river* that can easily be traversed. The heroine does not sink into its depths and is not swallowed up again within the Great Mother. She is not devoured by the monsters of the unconscious. In other words, she jumps into the water and hardly gets wet. The ego overcomes unconscious powers. This can help explain why the sea is transformed into a river: it acquires boundaries, a defined area between two banks. On the one hand, it is crossable, but on the other hand it is a preparation for the next task, because the river carries her, leads her; it has direction.

THE SECOND TASK: GOING INTO AND COMING OUT F THE SHADOW



Picture 4: *But she was still sad and she said, “Now I’ll never find the butterfly. I love it.” She sat down in a corner and cried and cried.*



Picture 5: *She said, “OK, I have some more ideas. But maybe this idea is good enough.”*



Picture 6: *And the sun went down and it got dark, and the little girl kept looking for her butterfly.*



Picture 7: *The sun rose and it was morning.*

This series of pictures, on both the verbal and the plastic level, indicates the contrast between light and darkness. There is a surfacing of shadowy aspects together with a search for solutions and consolidation of the consciousness, symbolized by the sun and

by the morning. From a Gestalt perspective, Shira repeatedly plays with the contrast between picture and background, day and night, a *chiaroscuro* of light and darkness, sadness, tears, and hope. She copes with the shadowy grief, but remembers the light.

The shadow. Night symbolizes gloom, darkness, death, evil, uncertainty, and passivity (DeVries & DeVries, 2004, p. 406). In Jungian terms, these elements all fall under the heading of “shadow.” According to Jung, the shadow is what man does not want to be (Samuels et al., 2003, p. 138). It covers the negative aspects of the personality, an assortment of everything unpleasant that one would like to conceal, the part of the person that is inferior and unworthy, the “evil other” (Bly, 1988). A child learns to repress, to bury within his unconscious, those portions of his personality that he feels are unacceptable. These parts exist, but the child prefers to keep them hidden, because the world does not accept them (Harding, 1997).

How is the shadow formed? In order to form a more or less consistent ego, inappropriate elements must be banished: they must be denied, since the ego develops through the need to choose, that is, by means of inner conflict. But since ignoring the conflicting components does not eliminate them, one must deliberately repress areas of the psyche to the unconscious (Harding, 1997).

On the other hand, as part of human development, the individual must come to terms with the shadow as part of the journey to integration with the self (Bly, 1988). The hero must begin to approach the encounter with what is bad within him, with his shadowy aspects, and sometimes, as in Hercules’ fifth task, the work seems Sisyphean and impossible (von Franz, 1983, p. 168). Hercules’ task was to clean the Augean stables of its filth, “a task so enormous that the ordinary mortal would be overcome by discouragement at the mere thought of it” (ibid., p. 169).

Shira’s heroine, the little princess, responds to her encounter with her personal shadowy grief in several ways: she is sad, she cries, has no answers, and finds herself in a dark corner. In psychopathological terms, this state of hopelessness and helplessness is characteristic of depression. In archetypal terms this is a descent, where one experiences an incredible sense of emptiness in “a place of in-between” (Murdock, 1990, p. 105). However, the princess does not shrink from entering areas of “blackness,” areas of darkness, night, confusion, suffering, sadness, and inner pain and fear. Days and

nights pass, and she encounters the totality of depression and evil, the *prima materia*, which incorporates the potential for the process of curative transformation in alchemy. She knows that solutions must be visceral and not cerebral, and she is careful not to leave the area with undue haste:

Because of its painful emptiness, it is often tempting to look for a way out of depression. But entering into its mood and thoughts can be deeply satisfying. Depression is sometimes described as a condition in which there are no ideas--nothing to hang on to. But maybe we have to broaden our vision and see that feelings of emptiness, the loss of familiar understanding and structures in life, and the vanishing of enthusiasm, even though they seem negative, are elements that can be appropriated and used to give life fresh imagination. (Moore, 1992, p. 141)

Encountering shadowy grief, with its attendant evil, helps the child as well as the adult strengthen his unique identity, "to bring to birth" (Murdock, 1990, p. 104). According to Neumann, connecting with the shadow and conducting a dialogue with it not only breaks down its monstrous potency but also enables a person to feel his uniqueness and gives him a sense that he is safe from external attacks (Neumann, 1962, pp. 352-353).

For Shira in her stage of crisis, common sense advice to be reasonable, to change her attitude toward her new brother is all but useless. There is only one thing that seems more helpful: to become more patient, to lower intense expectations (Moore, 1992, p. 141), to turn inward, to meet the impending darkness, and to try to explore it and its hidden purpose in the most nonjudgmental fashion possible. When one turns to the unconscious in this fashion, without preconceptions, it very often yields an abundance of helpful images and symbols. But sometimes it initially generates a whole set of bitter medicines that have to be swallowed; that is, painful insights about oneself that the individual does not want to be true, and are easily imputed to others (von Franz, 1999, p. 301).

THE THIRD TASK: ENCOUNTER WITH THE PHYSICAL



Picture 8: “Now I must rest a while in the grass.”
All of a sudden she said, “But I don’t have any more ideas inside me [literally, “in my belly”], and the ideas I already have are enough.”



Picture 9: It was springtime, and everything was beautiful. But she became ugly. She said, “What happened to me? Why am I ugly?”

These pictures can be considered a natural continuation to those that preceded them. The heroine is still in the twilight luminal zone of shadowy grief. She has become conscious of physicality, especially its manifestations of depression, such as tiredness and ugliness. The body also suggests shadow-like associations typical to Judeo-Christian culture. Anything physical seems corporeal, inferior, from sexual drives of the flesh to bodily secretions, from diseases to aging and death (Samuels et al., 2000, p. 30), and from heaviness, tiredness to ugliness.

However, awareness of the body is important as part of the developmental process. This consciousness also constitutes awareness of a component that protects, envelops, supports, and excites the spirit and the soul. The answer must be visceral, must come from inside her, “from her belly,” an intuitive part of the body. In colloquial Hebrew the term *techushot beten* (literally: gut feelings) also means healthy intuition, as it does in English (“*and the ideas I already have are enough*”). The body is also a receptacle of memory, which fills us with emotion, the supreme spiritual nourishment. Its job is to raise us up and drive us forward, to fill us with emotion as proof that we exist, that we are here, to give us the ground beneath our feet, volume, and weight (Pinkola Estes, 1992). As Maureen Murdock states: “When a woman begins to assert herself, she is often seen as ... ugly, as no longer willing to smile... and please” (1990, p. 104).

THE FOURTH TASK: THE GREAT SLEEP



Picture 10: She was still sleeping, and everyone heard her snoring.



Picture 11: She woke up and said, "Hah, I'm still sleepy. I know why I'm sleepy—because I got up really early."



Picture 12: *She said, “Now I’m not tired anymore, it’s a good thing it’s still spring.”*

Sleep. The psyche does not always develop easily. Even when life makes it possible to have many experiences, there are those who continue to live in a fog, or in a fairy tale. In psychological terms, they have not yet ventured outside of the collective unconscious (Harding, 1999).

The transformation which takes camouflage as a form of death and rebirth by means of prolonged sleep is reminiscent of Sleeping Beauty and Snow White (von Franz, 2002). Sleep is a state of inactivity, rest, and relaxed passivity and idleness, where it is difficult to act; however sleep can also be preparation for action, a descent into a state of “incubation” (Murdock, 1990, p. 104), a sense of “being” which is not a luxury but a discipline (p. 83). It is a state of creative waiting, a place of acceptance and containment. An individual begins a period in which it seems that nothing is happening. He continues life as usual and feels no actual distress, but the process of creation has come to a complete halt, and the creative being inside him is in a state of deep lethargy. This state entails spiritual renewal that can provide new, creative possibilities. (In picture number 10, the princess is lying down, her face expressionless—see discussion on this horizontal body position in Jung, 1969, pp. 105-120, and similarities with the classical picture in the *Rosarium*). Shira’s story may also

demonstrate what von Franz calls a feminine quality: the ability to wait for a prolonged period and be receptive and patient (von Franz, 2002), and to “digest” the material slowly and well. In the underworld, there is no sense of time, “time is endless and you cannot rush your stay” (Murdock, 1990, p. 88). If one can wait patiently, most of the time one’s deepest motivations and needs gradually become more visible, and instead of impulsive possession by an emotion, a kind of calm and sureness come from the inmost core of the psyche and make possible a responsible decision or step (von Franz, 1999, p. 171).

Entering the light rapidly is likely to expose the princess to demands to act and to a rationalism that is too extreme, and may blind her and make her nature one-sided; doing and performing instead of being and feeling (Murdock, 1990, p. 8). The princess is very patient, seemingly adhering to the advice in the *I Ching*, “Though the mills of God grind slowly, yet they grind exceeding fine” (Wilhelm, 1950, p. 88). This is a process which can pave the way for a fundamental assimilation or integration of the shadowy grief, a way of preparing the heroine’s individual process as she overcomes her distress.

Snoring. Shira is probably suggesting that despite the deep sleep, the princess is nevertheless alive, and that there is an inner process going on that cannot be seen. The snoring is evidence of her vitality at its most primary level. In spite of the princess’s nobility, her behavior is that of a lethargic animal, with a different and more instinctual vocalism. There is also a subtle hint that the princess is not alone, but continues to be in touch with the world, even in sleep: everyone hears her snoring. As in the tale “Briar Rose,” the rumor of the heroine’s state spread throughout the land, so that from time to time the sons of kings came and tried to get through the thorny hedge into the castle (Brothers Grimm, 1994). Despite her slumber, the outside world knew she existed.

Like her previous encounter with grief, here too the princess is in no hurry to progress from sleep to wakefulness. She authorizes herself to remain tired, instead of fighting it. Again she takes her time. At the same time, she does not miss out on the pleasures of the outside world—witness the fact that spring continues unabated. She is still aware of the “rhythms of the nature” (Murdock, 1990, p. 10).

THE FIFTH TASK: THE AWAKENING



Picture 13: *“There are very many birds today, because it’s spring. I can pick a flower and bring it to Dad and Mom, but I’m far away from home, so how will I get home? I know! I’ll find the butterfly, and I’ll fly home on him!”*

Landscapes in art may symbolize ineffable unconscious moods. A darkened light in a dream landscape may indicate that the brightness of the sun, daytime consciousness has been dimmed, and that now the inner nature has begun to appear by the light it reflects (von Franz, 1999, p. 341).

The spring symbolizes an awakening, renewal of nature and the spirit. Birds and flowers are its manifestations in the drawing. The goddess Flora was the Roman goddess of spring, the vine, fruits, flowers, and grain (Bruce-Mitford, 2000). Blooming flowers symbolize femininity and fertility, while at the same time relate to the land (Tressider, 2000, p. 36). The flowers also symbolize feminine beauty (Fontana, 2003, p. 173). In contrast, the birds add a new dimension to the story. After the sea and the earth, a vertical dimension now appears—ethereal, celestial, transcendental, liberated from earthbound limitations (Fontana, 2003, p. 142; see similar characteristics in the *Rosarium*). Transcendent functioning grows out of the union between the conscious and the unconscious.

It belongs to neither of them, but is positioned above them and takes part in both of them from its vantage point on high, observing the conscious on one hand, the unconscious on the other, and the interaction between them, from a bird's (butterfly's) point of view.

I assume that it is no accident that the princess wants to fly home and reunite with her parents. Dad and Mom appear as real human figures (they are no longer a King and a Queen), concrete figures, whom the young girl misses. The butterfly, as symbol of the regained lost soul, is a means of integrating with the personal, parental figures by carrying Shira on its wings.

The journey home. According to Jung, the home is a representation of one type of image of the soul. To feel at home in the world means, in a broad sense, to feel the connection to some place by means of that which awakens the collective unconscious from within. The archetypes which are manifest in myths, religious ceremonies, traditional cultural symbols—these are the true, profound home.

THE SIXTH TASK: SURRENDERING, GIVING UP THE PERSONA



Picture 15: *Sometimes she got dressed up, but the butterfly was more precious to her.*

Clothing can symbolize an individual's identification with accepted norms, societal expectations, and personal image.

The individual shapes these against the backdrop of influences, environmental pressures, imitations, and processes of identification that a person undergoes during development. This is the mask that the individual dons and that is likely to influence the inner personality.

The Latin term *persona* refers to the mask worn by actors. Jung uses this term to describe a protective function and the role played by an individual to satisfy society's expectations. Sometimes a person identifies so closely with his role that he damages his personality (Storr, 1982).

Shira is apparently beginning to give verbal expression to the idea of persona and the presentation of her ego in the social sphere. Her statement reveals wisdom beyond her years. She says that attire, her persona, is not a goal but rather a means. Beyond the social game, one must seek the essence, and not judge a book by its cover. The development of the psyche is symbolized by the fact that the butterfly remains the most important thing, more important than appearance, perfection, performance and success in the world of masculine values (Woodman, 1982).

EPILOGUE: RETURN OF THE SOUL AND THE WEDDING



Picture 14: *All of a sudden, she didn't notice that it (the butterfly) was right next to her, right in the corner.*



Picture 16: *She had already forgotten the butterfly.*



Picture 17: *The butterfly followed her and she didn't even notice its wing or anything.*



Picture 18: *In the end, she found herself a boy, and she found her butterfly too.*

These pictures may indicate integration of the ego with the self, if taken on a universal level. No effort or search is required for the axis between these two elements to be formed. In the story the soul, the butterfly, is at the princess's side, and she can forget it is there and not pay any attention to it. The connection is constantly maintained on an unconscious level. This state may be seen as an indication of soul retrieval in shamanism, future individuation, a natural integration between the conscious and the unconscious, of a true return home, to a safe and known state. This is a developmental process that leads to the expansion of consciousness, to the joining of opposites (*coniunctio oppositorum* in alchemy) in the inner world of the individual to form a complete personality, and the future consolidation and realization of the self.

The moon appears in the picture and the sun disappears. The heroine moves on to the lunar feminine sphere. The moon embodies mystery and feminine power (Bruce-Mitford, 2000). It is a spiritual, matriarchal symbol, the connection with femininity, with the night sky. The moon, illuminating the night "belongs to her, the Mother, as an expression of her essential spirit" (Neumann, 1962, pp. 55-56). The moon is also a symbol of love and romance (Jung, 1983, p. 97).

She found herself a boy. The outcome of contact between the masculine and the feminine is new matter that is pure and

substantively different from the initial matter. It is a state of renewed connection, a spiritual wedding (*hieros gamos*), the union of archetypal masculine and feminine figures that represent the fusion leading up to psychic and spiritual wholeness. Through the sacred marriage the unity of all opposites, woman remembers her true nature (Murdock, 1990, p. 160). This union appears in myths and in religions; for example, the male alchemist and his female alchemist assistant, Jesus and the Church, God and the Divine Presence.

In this wedding situation, as in fairy tales, the heroine goes back home with her companion (either a noble prince or a simple woodcutter). The heroine comes to understand the dynamic of her feminine and masculine part and accepts both together (Murdock, 1990, p. 160).

Conclusion

By the term collective unconscious, Jungian psychology claims that part of man's unconscious psyche, regardless of all the differences between individuals, remains the same in all men and women, "just as certain aspects of the anatomical structure of *Homo Sapiens* are the same in all individuals precisely because they are human" (von Franz, 1999, p. 76). Since fairy tales disclose certain common themes and structures, we may assume that they spring from this most universal substrate of the human psyche. A tale can work toward the conscious realization and active fulfillment of an original fundamental wholeness. This appears as potential wholeness in early childhood in the form of symbols in dreams and fantasies which manifest themselves again and again in periods of transformations and in times of crisis. These tales are of significance not only for the life of an individual but, taken as a whole, they represent part of an immense "web of destiny" which exhibits a dynamic structure that applies to all of humanity.

In the case of Shira, when she found herself faced with difficulties in her real life, she was capable of expressing herself in a compensatory and sensitive fashion and finding her way to her goal of the soul—"and it is with this center, too, that the problem of self-affirmation is ultimately connected"(von Franz, 1999, p. 164).

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