

A Native Tale and Miss Frank Miller's Fantasies--
How The Psyche Guides

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Jung says, "We are confronted, at every new stage in the differentiation of consciousness to which civilization attains, with the task of finding a new interpretation appropriate to this stage, in order to connect the life of the past that still exists in us with the life of the present, which threatens to slip away from it" [CW 9i, par. 267].

The psyche arouses and it reveals. What slumbers in the unconscious propels itself into conscious reality. We follow this journey with its mythological parallels as reenacted in the Miss Miller fantasies. Jung uses them in *Collected Works V* to illustrate the concepts of the archetypes and the collective unconscious, rich with its symbolic language. These spontaneous expressions of the psyche reveal a story of human nature and connect to the former worlds that have information for ours.

Jung uses and amplifies the fantasies of Miss Miller to illustrate the process of individuation as differentiated from Freud's interpretations. Jung hypothesized that libido is non-specific psychic energy, arguing that sexuality was but one form of this energy. This look at her fantasies one hundred years later will also mean they are perceived differently.

The essence of her fantasies lies in their images about life, what is lacking, what wants attention, what spirit and instinct is out of sync. Jung frequently says Miss Miller needed connection to the feminine and

creativity. This meant encountering the trials brought about through love, risk, death and tragedy. The fantasies bring to light the reality of the psyche and the imagination as a vibrant guide through not only the opposites but also differentiation. A range of images reflect psychological difficulties and possible solutions. [Adams, 2006]

Jung says: "It [the archetype] persists throughout the ages and requires interpreting anew. The archetypes are imperishable elements of the unconscious, but they change their shape continually" (CW 9i, para 301). The quote refers to the archetypal patterns as expressions of psychological rebirth, transformation and renewal. He says since the psyche is more or less the same everywhere what looks like individual motifs can be compared to myths of whatever origin.[CW 5, p. 313] These appear through the stages of separation, differentiation, dismemberment and re-unification.

Andrew Samuels takes a twist on interpreting the archetypal construction in the psyche when he says, "what is archetypal is not to be found in any particular image or list of images that can be tagged as [animus], trickster, shadow and so on. Rather it is in the intensity of affective response to any given image or situation that we find what is archetypal. This can be something very small scale, not coming in a pre-packaged archetypal or mythic form. What stirs you at an archetypal level depends on you and where you sit and how you look at things and on your personal history. The archetypal therefore can be relative, contextual and personal" [Baumlin, 2004, p. xiv].

The collective unconscious is our psychic inheritance, a reservoir of our experiences as a species and a kind of inherent knowledge, influencing

our experiences and behaviors. The archetypes exist in this place where humanity's memories, dreams, and reflections reside in a pool of images, feelings, and thoughts. The archetype updates each era with its particular psychological perspectives. Jung expresses the language of the unconscious in these words: "the psyche creates reality every day. The only expression I can use for this activity is fantasy" [CW 6, 1921, p. 52].

The fantasies of Miss Miller, an American, a costume lecturer in her early twenties in 1906, are used by Jung to illustrate the archetypal roots and symbols uniting us psychologically, giving expression to the perennial life dilemmas. *Symbols of Transformation* consisted of Jung's reflections, amplifications and mythological parallels he brought to her fantasies. Fantasies so developed and tightly woven also illustrate the Native American Culture at the foundation of this land, a perspective more and more necessary to compensate our technological world. "Individuation, becoming a self, is not only a spiritual problem, it is the problem of all life" [CW 12, 1968, para 163].

Jung did not see Miss Miller as a patient but read about her fantasies through Theodore Flourney in France who wrote an introduction to her dissertation. Jung did not present his work with patients as evidence for his theories, as he thought the progress would be assigned to suggestion rather than fact. To establish the proof for his theories Jung used comparative historical and cross-cultural studies to verify the individuation process, like with Miss Miller's fantasies.

They reflect her interest in the history of pre-Columbian America. From them, he drafted his own associations to her story, and in addition, predicted a psychological decline. Indeed, in 1909 Miss Miller was hospitalized due to exhaustion. She was diagnosed with hypomania and a

good prognosis but also with psychopathic traits that had a bad prognosis. At entrance to the hospital she was described as unstable, erotic, vain and from a bad family. At the end of a week she was discharged to her aunt who took her to a private sanatorium. [Shamdasani, 1990] Miss Miller exemplified the tragic fate suffered by non-traditional women in the Victorian period, their independence and creative spirits punished, shamed, and even institutionalized

Meaninglessness was a disease that Jung recognized in his era and is more prevalent now. Surely Miss Miller's problems apply to our current time and illustrate that blockage in one area leads to a flow or damming up in another. We are faced with the necessity of listening to nature and the instincts for our psychological development.

Some time after writing his analysis of the Miller fantasies Jung recognized that Miss Miller was a carrier of his own feminine projections and as such an inner figure: "I took Miss Miller's fantasies as ... an autonomous form of thinking, but I did not realize [at that time] that she stood for that form of thinking in myself. She took over my fantasy and became the stage director of it, if one interprets the book subjectively. ...to put it even more strongly, passive thinking seemed to me such a weak and perverted thing that I could only handle it through a diseased woman." [Shamdasani, 2012, pp. 27-28]

He goes on to say, "and so I assimilated the Miller side of myself, which did me much good. I found a lump of clay, turned it to gold and put it in my pocket. I got Miller into myself and strengthened my fantasy power by the mythological material" [Shamdasani, 2012, p.32]. These are harsh words about his countertransference and reflect part of the biases

shaping Jung's viewpoints and interpretations. How we deal with the fantasies of those in our consulting rooms is the shadow question brought up within this material.

Obviously, a woman's psychology cannot be discerned through Jung's feminine side. Woman is not only lunar nor eros nor feeling, but a combination of the feminine energy from which antiquated theories are updated. [Douglas, p. 103] The fantasies of Miss Miller point to a darker and perhaps even depressive path, a descent into the shadows and the feminine lying there. [Douglas, p. 230] It is in this space, formerly disdained and repressed, perhaps like for Miss Miller, that authenticity and creativity exist.

However, Jung mirrored the prejudice of his era by being male and that shaped his construct of reality. [Douglas, p. 83] This culturally blinded him to the women whose fantasies and visions he examined. The fantasies show that Miss Miller was trying to recover her feminine self and express the energy for exploring the hidden and regressed to empower her creativity. [Douglas, p. 89] We might conjecture that through her feeling function Miss Miller could bridge back to the feminine potency so missing in the culture. Jung and his era did not expect this kind of power from the unconscious aspects of a woman. [Douglas, p. 91]

Symbols of Transformation presents Jung's conclusions about Miss Miller and her fantasies as clinging to a childlike world and withdrawing from the challenges life was setting before her. On the trip away from her home she dreamed the "Song of Creation" and the prayer of "The Moth to

the Sun," where it was said she would have to wait "10,000 moons" for the one who would truly understand her. [Shamdasani, 1990]

Jung presents the idea that individual needs are significant for humankind and for finding meaning and purpose. Mythology, by giving us a set of symbols, is one of the ways we create meaning. We naturally think in story as this is how we remember the events in our own lives, how we interpret meaning in the lives of others and world events. Archetypal patterns and their amplifications help in the initiations through life, entering the womb of change, dying to the past, and taking a new pathway. It entails engaging with the unknown elements not separating from them. [Adams, 2006]

The fantasies of Miss Miller, a century ago, reveal a woman caught in a complex psychological conundrum. Her psyche calls her to attend to the parts attached to nature and the imaginal realms. Being internally off balance, the wounds have hurt her into imagining these creation myths. The energy inside built and the unexplored beckoned as the old ways wore out.

Throughout history and in and out of our analytical practices, people have visions and fantasies, expressing various aspects of the psyche and the process of its development. The symbols transform libido while at the same time seizing the personality. [CW 5, p. 232] Trouble begins when we become over identified with a certain persona or ego image that we think we need but that actually constricts and suffocates. This creates one-sidedness and is a catalyst for a life crisis that might cause us to grow, mature and develop beyond the known.

Personal narratives, like Miss Miller's, display the suppressed

aspects of the soul, the need for healing and the search for meaning. Along these lines, Jung said, "Woman today...gives expression to...the urge to live a complete life, a longing for meaning and fulfillment, a growing disgust with senseless one-sidedness, with unconscious instinctuality and blind contingency" (CW 10, p. 130). The fantasies, as they apply to feminine self-realization, signal a needed change and attempt to redeem the psyche. Miss Miller's are full of images of nature, the natural processes of life, and the instincts for being. They contain a sense of awe yet also require a psychological descent that can be both arduous and precarious.

Individuation has to do with differentiating oneself, of noting, accessing and using the particulars and peculiarities of one's personality. [Samuels, 1989, p. 97] It is not what a woman is defined as by others but what she is really like, a woman's experience of her personal, generational and cultural challenges, signifying her depth and reflection. This highlights the type of archetypal images that govern the psyche, images changing with time and influencing cultural and social constructions.

Unrequited Love

Miss Miller's fantasies can be perceived as her attempt at moving into another stage of womanhood. Chiwantopel, the hero in her myth signifies what must die. As a Native American he might represent a guide, a shadow figure, the unknown and unfamiliar aspect that comes from nature, a part of the unconscious previously inaccessible and unknown to Miss Miller. Jung here notes [CW 5 on p. 285] that growing beyond oneself means a death. He [CW 5 p. 309] says Chiwantopel wins the soul of Miss

Miller and calls him the bridegroom of death, a ghostly lover who draws her from life. In fact, the problem could be mitigated if she comprehended the unconscious contents. The figures in the fantasy are symbolic of what she must confront. Chiwantopel does what she has to do. He is a compensatory figure, like in dreams, and leaves home to seek his love.

From the perspective of Miss Miller's psyche, her fantasy provides a guide in the form of Chiwantopel to take her through a difficult passage. Rather than reducing Chiwantopel to a descriptor of the animus, we can say he provides a way that is challenging if she is up to the task. If he is only an animus figure this would be mechanistic and out of date. It might further cheapen this concept fraught with dispute, certainly as Jung classically described it—opinionated, narrow, unwise, unsubstantiated, not intellectual or too intellectual and so on. Offensive to many, these descriptions seem rote and simplify the psyche. What could be intriguing and meaningful is then stripped of substance. Yet, we can say that like with a dream, he reveals traits of her character that are part of her mental and emotional ills and solutions.

Repression comes from trying to deny desires and also is basic to the making of a neurosis. In such a situation, the ego has to be transcended for any change to occur. Yet, in an infantile state the ego does not allow anything more wondrous than itself and then becomes rigid with control, resulting in sterility, not creativity. The repression in effect forces the new thing into the unconscious. And, if the personality gets stuck, cannot form into action. As we see, for Miss Miller, the regressive action of the ego,

likened to the return to childhood, is related to an innocence that must be sacrificed.

Jung comments that the struggle against what seems like overwhelming odds has to do with creation, that is a battle between affirmation and negation. [CW 5 p. 48] He says this shows her problem is a question of how to be creative. [CW 5, p. 59] And, Miss Miller's hymn could represent an entirely natural and automatic attempt of transformation as he says, "We would do well, therefore, to think of the creative process as a living thing implanted in the human psyche." [CW 15, p. 75]

The hesitation to launch into life, as seen in her fantasy of the Moth and Sun, shows a longing for development that can be beautiful but also destructive. The danger is great as the fear of life is encountered bringing a descent into the shadows. Miss Miller locates the energy for this in Chiwantopel and his ways for negotiating the natural world. This figure arising from unconscious draws Miss Miller back and checks the forward striving of the conscious mind.

As Jung says, 'the demand of the unconscious at first acts like a paralyzing poison...so that it might be compared to the bite of a poisonous snake' [CW 5, p. 298]. The fantasies, visions and dreams of inner dissension, the trials for attempting union and the resistances occur across the life cycle. Miss Miller's fantasies show the creative mediating between matter and energy, nature and instinct, body and psyche. Jung used them to substantiate the relationship between the individual and the eternal and back again in the archetypal processing of development called individuation.

Jung opines that Miss Miller was caught in her past and unable to move forward. “She started out in the world with averted face...and all the while the world and life pass pay her like a dream—an annoying source of illusions, disappointments, and irritations” [Jung, 1990, par. 185]. This quote describes her lack of understanding or dealing with the fear. The fearsome situations, monsters, people appear as a paradoxical motivator for change and expansion of the personality. Of course, they also cause us to contract.

Many times we do not fully realize how hounded we are by fear. It affects our ability for intimacy with self and others in subtle and not so subtle ways. Miss Miller’s task is to get into these fears. By doing so, she might be able to embark on her journey including love. Yet, she needed to relive the past to move through it and the fact of these fantasies spontaneously arising required her action. Jung comments in *MDR* that the images of the unconscious place a great responsibility upon us. [p. 172]

Failure to understand the symbols imposes a sense of fragmentariness upon life, suffered by what can be called the half-alive people. [Samuels, 1986] This refers to those who are trapped, longing and needing to come to life but not knowing how. The symbols that come to the fore propel us to think and evaluate rather than just follow the collective.

The Moth to the Sun

"I longed for thee when first I crawled to consciousness.
My dreams were all of thee when in the chrysalis I lay.
Oft myriads of my kind beat out their lives

Against some feeble spark once caught from thee.
And one hour more -- and my poor life is gone;
Yet my last effort, as my first desire, shall be
But to approach thy glory; then, having gained
One raptured glance, I'll die content.
For I, the source of beauty, warmth and life
Have in his perfect splendor once beheld." [CW 5, p. 79]

The fantasy reveals an apprehension and temporariness about what it is to emerge from the chrysalis. In the fantasy she, like the moth, does not endure beyond a flickering moment. An underlying question might be if she knows how to love or live with endurance.

The Miller fantasies portray the basic life themes of renewal and death and reveal the dynamics of the uncertain moments encountered within the process. The events and persons of her tale make us aware of the creative and destructive aspects within the psyche, especially when the person's psychic system is not experienced as stabile or harmoniously ordered. [Samuels, 1986, p. 223] Miss Miller seems insecure, anxious and subject to the chaotic forces within, situations that partially fueled the fantasies while at the same time signaled that another direction must be taken.

The separation and leaving family, the fear this elicits, and the attempts to unite with Chiwantopel detail Miss Miller's strivings for individuation. The heroine and hero described in her fantasies encounter hazardous forces and present the conflict between consciousness and the

unconscious. Jung comments, “Nature herself demands a death and a rebirth with considerable psychic effects. But the symbol has to be understood and its unconscious purpose or intention assimilated into consciousness. It brings about a deepening of interdependence between the personal ego and the cultural symbols. These symbols are always there at first undifferentiated and then gradually understood as they return to be used by the personality in the construction of new meaning” [CW9i, para 234].

The journey into the bottom of woundedness involves meeting up with the inner dissidents, taking oneself seriously along with the risk of being overwhelmed. Nothing seems dependable and chaos and terror reign. We lose our grip and plummet into the very anxiety we flee. We can play tricks on ourselves as we try to forget the wounds. However, trying so assiduously to escape, a darker reality comes through the chinks in our defense system. Like Miss Miller, at these times we might hear a voice that is stronger and different from the ego. Jung describes this as, “the archetypes, like all numinous contents, are relatively autonomous, they cannot be integrated simply by rational means, but require a dialectical procedure, a real coming to terms with them” [*Four Archetypes* p. 5]. Miss Miller’s dialogue began with writing the fantasies.

Miss Miller’s visions, the spontaneous images from the psyche, reveal the ego's anxiety, defensive reactions and resistance. She sits at a precipice and further development rests on working with the unconscious, imaged through what happens and what does not happen in the fantasies. The Native American guides Miss Miller to find a relationship with nature and what this means for the expansion of her personality. Nature is raw

and inspires wonder as well as fear while providing the healing balm. The wounds and hurts might be transformed through finding the purpose and direction to follow. Psychologically when an inner situation is not made conscious, it happens outside as fate. When an individual remains undivided and does not become conscious of the inner opposites, the world acts out the conflict and one can be torn into opposing halves. [CW 9 ii, p. 126]

Processed by fear

Miss Miller's psyche in choosing the figure of Chiwantopel parallels the Hymn of Hiawatha, portraying a lifestyle and time different in almost all aspects from her own background and exposure to life thus far. The Miss Miller fantasies align with the Song of Hiawatha, a 16th century Iroquois leader. Hiawatha [CW 5, p. 323] has two mothers, is raised by the shores of the lake Gitche Gumeew and learns the language of the animals, the lake and the sounds of nature. For Hiawatha, the danger comes both from the father who in the legend makes regression impossible and from the mother who absorbs the regressing libido and keeps it to herself, so that he who sought rebirth finds death. [CW 5, p. 331]

Moreover, Jung refers to Miss Miller needing to connect to the feminine. [CW 5, page 284] Since we know little of the personal life of Miss Miller, as mentioned earlier, we can only assume this connection was weakened and leads to questions of her experience of mother, mothering and the maternal. Miss Miller may represent the Kore archetype embodying a range of feminine figures and adding the dimensions of

timelessness, continuity, growth, achievement, progress and evolution. [Douglas, p. 246] The change, incubation, descent, uniting of upper and lower, young and old, leads to understanding and differentiating. Images that come in dreams and fantasies portray diverse cultures and help recover lost aspects of the feminine. It takes reflection, introspection and inner turning for an integration that does not sacrifice independence. The quest goes beyond the known and propels her into difficult, solitary, and even unsupported positions.

Part of the vision: *"The figure of Chi-wan-to-pel comes up from the south, on horseback, wrapped in a blanket of bright colors, red, blue, and white. An Indian, dressed in buckskin, beaded and ornamented with feather, creeps forward stealthily, making ready to shoot an arrow at Chi-wan-to-pel, who bares his breast to him in an attitude of defiance; and the Indian, fascinated by this sight, slinks away and disappears into the forest"* [CW 5, p. 274].

Chiwantopel offers himself for the arrow shot that is self-exposing and dangerous. The death by piercing symbolizes an act of union with oneself, a self-fertilization. Being wounded by one's arrow represents a type of introversion where one sinks into the depths. Jung adds that the suffering is not only personal but represents the archetypal and collective spirit of the era. [CW 5, p. 294]

Jung refers to the hero and his horse, the man and the instinct as Miss Miller's ideal projected on to the masculine and that it should

transfer onto the feminine. [CW 5, p. 284] Jung further expands on the annihilation of this hero bitten by a green snake. The snake, indicating a dangerous situation of the conscious mind, bites the horse as well. Symbolically, the snake is found in healing and fertility rites, represents connection to the past, the earth, the instincts, the magic and mysterious. With so many meanings, it depends on one's attitude, as with most psychological stages, symbols and events, whether the snake is dangerous or helpful. Jung goes on to say: "fear of life, projected and unconscious, the young growing part of the personality, if prevented, generates fear and changes into fear. The fear...is the deadly fear of the instinctive, unconscious inner [man] cut off from life by the continual shrinking back from reality... The demands of the unconscious act at first like a paralyzing poison on a man's energy and resourcefulness, so that it may well be compared to the bite of a poisonous snake" [CW 5, p. 298].

Jung interprets that Miss Miller does not understand the enormity of what is happening to her. In relation to this, he also comments that the serpent of time creeps forward. [CW 5, p. 397] In her fantasy, the hero dies and Jung refers to this as a sacrifice of the regressive and infantile reverie. [CW 5, p.414] When an ideal figure is about to change, it dies setting off many other psychological deaths. Again, this occurs throughout the life cycle as we continue to grow beyond our known selves. In the process, the ego structures previously in place dissolve, causing a release of emotions and alteration in experiences both consciously and unconsciously. Fears of the unknown arise, the mask to the true self disappears and we are revealed for who we are, exposed and vulnerable, fragile and unable to

handle the situation. Like with Miss Miller, if the risk is not taken, the meaning of life is violated. [CW 5, p. 354]

The issue is that the hero has to transform rather than remain ideal. It is through the correct sacrifice that one finds a dedication to life. "By sacrifice the valued objects of desire and possession, the instinctive desire, or libido, are given up in order that it may be regained in a new form. Through sacrifice man ransoms himself from the fear of death...and in the act of a sacrifice the consciousness gives up its power and possessions in the interests of the unconscious renunciation" [Jung, 1956, p. 432].

It seems Miss Miller does not realize the sacrifice required. Chiwantopel deals with the trials, but is killed. This might represent the qualities of Miss Miller's that remain unintegrated or split off, perhaps a union that fails representing the hesitation to change. This may indicate a lack in the psychic container that cannot yet channel energies in a creative direction. Perhaps Miss Miller is too fragile and her world one of glass.

The fantasies contained themes of enchantment and loss, the strange and yet natural, connecting to something beyond her known world. According to the fantasy, the action and the healing takes place in nature. Like the Handless Maiden and many other tales, the feminine heals through an intimate relationship with nature, instincts and the body. These are basic for grounding the imagination and the creative, turning to what especially calls her. "Whenever conscious life becomes one-sided...images rise to the surface in dreams and in the vision of artists and seers to restore the psychic balance, whether of the individual or the

epoch" [Jung, CW 15, para 160].

Chiwantopel is in search of his beloved, the meaning of life to be found in union with her. [CW 5, p. 306] So, he cries out, *"In all the world there is not a single one! I have searched among a hundred tribes. I have aged a hundred moons since I began...Temptation will often assail her soul, but she will not yield. In her dreams I shall come to her and she will understand. I have kept my body inviolate..."* [CW 5, p. 394]

Chiwantopel dying might represent a shrinking into slothful inactivity or being overcome with longing for the past and then paralyzed. [CW 5, p. 349] Miss Miller's vision, as interpreted by Jung, shows an intertwining of love and death, feelings and issues that typically occur at the edge of life adaptations. The accompanying psychological change, the introversions and regressions have the possibility of bringing forward the natural self. For this, Miss Miller has to make conscious the libido for life. This would extricate her from the family circle and into herself. But, Chiwantopel dying implies this does not happen. [CW 5, p. 305]

Chiwantopel knows a sacrifice is required. He longs for but cannot connect with Miss Miller or she to him. Chiwantopel's trials and initiations depict a process "among the primordial affirmations of mankind,,based on what I call archetypes" [CW 9i, para 207]. The fantasies are an experience presented to Miss Miller, but having them is not enough. She has to face the avoidances lying in the shadows. Yet, Miss Miller is stopped in her tracks. Chiwantopel dies. She has to reassess, to feel into what and where she should develop. Does she have the fortitude psychologically? The

stoppage gives her a chance. Yet, the fantasy also portrays a feminine, perhaps immature, that has yet to learn the harder sides of the psyche. We might wonder about Miss Miller's private tragedies. What would be the treatment? The fantasies seem to have arisen through a life crisis that left Miss Miller depleted rather than energized. Did they represent the hope that she wanted but could not access?

The Puella Woman and Nature

Miss Miller appears in her fantasies as a girl, a Puella, a maiden with a fragile ego. Is Jung correct when he notes she cannot manage the energy from the unconscious? Perhaps this indicates an essential element of the feminine that is missing. In light of this, some information about the Puella might add to an understanding of the psychology of Miss Miller and what is motivating her fantasy.

Miss Miller perceived through the lens of the Puella is the maiden or yet-to-be-developed woman who does not enter life seriously or realistically. She does not access the full range of her psychological equipment for doing this, too often covering over the shadow parts. These require a descent and recognition for accessing creativity and life energy. [von Franz 2000] However, the Puella woman is without sufficient connection to her ground of being, especially its feminine aspects and instincts. One result is that the contact with nature, her body and anything physical is off balance. Out of touch with femininity, even though she may look the part, she is without a solid foundation.

The Puella nature has a virginal quality, representing a deep interiority and freedom from external contamination, a sort of intact psyche that protects what is immature and unripe. [Hillman 1989] A shadow envelopes creativity and expressiveness so that it goes nowhere, yet the shadow also contains the parts for coming to fruition. Wrapped in self-denial and self-doubt, she cannot access her gifts. The problem is that when the potentiality of the psyche is not used it becomes perverted. [Leonard, 1983]

Impenetrable is another way of saying this. On the one hand, a sense of interiority supports the kind of aloneness necessary for self-growth and creativity. However, it can be so enclosed within that there is inadequate engagement either with the outer or inner world. The process of stripping off the veils of illusion is painful and especially for the Puella type of woman. The unmasking can be tricky due to an underlying vulnerability and fragility fostering repression. An inauthentic pose and accommodation to outer demands protects a terrified and precarious self. The false self takes over, resulting in a loss of natural instincts while the real self remains walled off and silent. It will take a descent to the shadow aspects to pry the false self from the real.

This type of woman flees from reality. "There is something [she] cannot forget, something [she] cannot stop telling [herself], often by [her] actions, about [her] life. And these dismaying repetitions...create the illusion of time having stopped" [Phillips, 1994, p. 15]. There is something preventing development or commitment making each situation and relationship for the short term. Bored, feeling trapped, she is unaware and lacks self-knowledge. Her potential withers before it can ripen, the fantasy

preferable to reality with its ups and downs. Emotional arrest keeps her behind glass, untouched by regular existence. She sidesteps the dark aspects of the self that are threatening her fragile sense of identity.

[Schwartz-Salant, 1982]

In effect, her instincts are injured. She outwardly takes on seeking to please others to hide the fears of showing her self. The narcissistic wounds create inertia and repress the aggression for entry into life. A sense of not being present promotes a continual search after the ideal. This is a narcissism that has to do not with self-love but self-hate. [Schwartz-Salant, 1982] Various modes of emotional protection and avenues of psychological escape are methods of defense and lead to inauthenticity. And, at the same time, she does not notice that the idea of an ideal life gets in the way of living it. A Puella woman can be distracted, delicate and terrified. Yet, these reactions are experienced as if she is at a distance from the problem and mostly she underestimates their distressing ramifications.

The repression and lack of connection to the natural body urges make the instincts and feelings fall into the unconscious. Left with an unrealistic self-reflection, the Puella woman distances from body needs and can be without desire as the bulk of her libido is devitalized and scattered. Bodily experiences bring her into the here and now and Jung says that the body depends on the psyche just as the psyche depends on the body. "The hole which one falls into is through the body and the body says 'but this is you'" [Jung, 1984, p 209]. In many ways, the Miss Miller fantasies are striving to make her conscious of the mind/body connection.

There are many ways to discover the unfolding of the psyche such

as fantasies, visions, dreams, synchronicities, complexes and life situations. Jung says: “the striving to transcend the present level of consciousness through acceptance of the unconscious must give the body its due...These claims of physical and psychic life...may also signify rejuvenation” [CW 10, p. 94].

The psychological alienation and fragmentation as well as thwarted longings for emotional relatedness increase the need to reconnect the personality. Tension appears through our compulsions, perversions and life challenges. We find it through our most shameful problems, the failed expectations, the ways we wanted to be and the disappointments in the way of realizing our most hidden promise. For Puella, the shadowy recesses reveal the parts calling for re-cognition—accessing her feminine core, resolving the yearning and melancholy, creating support and feeling from within and being present. The girl becomes a woman through accepting the shadow, acquiring patience and healthy regard for herself, and including attention to others.

Like Puella, Miss Miller seems to need more of the mother to move into life. In *Symbols of Transformation* Jung comments on the dangers of getting stuck in the mother or the regression to childhood or the unconscious. But one also needs enough of the feminine to get into womanhood. If mother feels overbearing or withholding, a woman will not be able to find her feminine self. If mother is too repressed or depressed, the daughter lacks a model for healthy activity. It is a balancing act as she cannot merely mimic mother but find a relation to her, a mother-daughter who nourishes from within so she can face rather than be overwhelmed by life. “So long as a woman lives the life of the past

she can never come in conflict with history. But no sooner does she begin to deviate, however slightly, from a cultural trend that has dominated the past then she encounters the full weight of historical inertia" [Jung, 1964, p. 130].

Jung says Miss Miller's problem is how to be creative and references having a child. [CW 5, p. 49] Although applicable to his era, her love and creation could take another route, or symbolically be her creative expression. Miss Miller's Hymn of Creation is indeed a creative outlet. The libido arising from the depths of the collective unconscious bring Miss Miller's fantasies to us. We also suffer similar losses and benefit from the attention to nature and the processes accessing the self as revealed in the fantasies.

Summary

Miss Miller's poem contains a possibility for the passion necessary for transformation. Creation and destruction are cousins in this process of deep change. It involves the search for soulful meaning through the trials and initiations in her Native American images and story of the attempted but failed union with Chiwantopel. As individuation unfolds, so does confrontation with the shadow, erupting in moments of chaos and melancholy. It can feel like the darkest time, filled with disillusionment and without exit. The dilemmas lead to dissolution followed by a reordering of psychological elements within. To this end Miss Miller's fantasies explore the oscillation between longing for transformation, escape from constriction and engulfment, and flight. Outgrown selves and

overused masks must fall away for renewal to take place. Miss Miller's task is laid out in these fantasies that require surmounting the obstacles and accessing the instincts to her true nature.

The fantasies demonstrate the peregrinations of the self and promote the quest for knowledge and psychological integration. Her fantasies contain the type of symbolic material that stimulates and supports listening to the basics of human nature. Perhaps the fantasies touched her spirit that had previously been torpid or took life for granted. In any event, she did contribute her fantasy with Chiwantopel and its focus on nature, Native culture, the earth and instincts.

We can imagine her dreaming the myth onward and saving Chiwantopel, displaying her initiative, making a plan with him, or surviving beyond his death to integration of his energy. And in essence this is creating another fantasy. However, she did not. The libido brought the destruction of its creation. At any life stage we might, like Miss Miller, be too young, undeveloped, exhausted or too fearful of the task and the energy falls into the unconscious. We might get ill, lose a grip on life in one way or another. The failed hopes and stopped process have messages in the service of gaining consciousness.

The fantasies are a story of the natural patterns and dynamics, portraying the intricacy of the psyche in its unfolding. And they show what happens when the attempts at renewal fail. We do not know, but her development does not seem to result in enough self-maturity. The birth into consciousness remains unactualized. Miss Miller, like many, did not

progress further. The end remains without union, the psyche similar to the beginning except for having had the fantasies.

Jung's attitude to having a relationship with the unconscious involved the idea that it was a central factor of meaning, or what he referred to as living a symbolic life.

“Everything good is costly, and the development of personality is one of the most costly of all things. It is a matter of saying yea to oneself, of taking oneself as the most serious of tasks, of being conscious of everything one does, and keeping it constantly before one’s eyes in all its dubious aspects—truly a task that taxes us to the utmost” (Jung, 1967, p. 24).

“Perhaps all the dragons in our lives are princesses who are only waiting to see us act, just once, with beauty and courage. Perhaps everything that frightens us is, in its deepest essence, something helpless that wants our love.”

— **Rainer Maria Rilke**

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