

Editor's Introduction

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Welcome to Volume 20 of the *Journal of Jungian Scholarly Studies*, where the edition looks a little different. I am delighted to say that we have begun to include multimedia submissions in the journal. There is a video essay, two pieces offering more personal reflections in the *Conversations in the Field* section and one art video. These will not replace the more traditional text and image based submissions we are used to, but it opens up an exciting new way to communicate and explore Jungian ideas.

The original call for papers followed the 2024 conference theme which called for 'Theory to Action: Taking Jungian Ideas into the World' and there is no doubt that the theme and the conference raised a great deal of affect about the contemporary world which is reflected in the contents of this volume.

A central theme emerges across the volume regarding the nature of trauma and the inability to 'look' at some of the pressing issues facing us. This is explored through varied figures such as Medusa, Cerberus and even *Last Year in Marienbad's* mysterious protagonist X (played by Giorgio Albertazzi). The articles, poetry and art explore personal experiences of acute stress, the grief associated with the death of a revered figure, but others reach beyond the individual to analyse global challenges through the lens of Jungian concepts - archetypes, repression, projection, and the Shadow. The climate crisis features in several articles, where our lack of response to its urgency is seen as a symbolic manifestation of unacknowledged collective psychological dynamics. Thus, in this volume, trauma is presented not only as individual psychological suffering but also as a collective phenomenon.

But the authors and artists also approach the possibilities of healing and psychological transformation, which the Jungian perspective suggests often involves courageous acts of witnessing to confront these repressed or disowned realities. To create change requires a turning inwards to recognise repressed or disowned psychic material, often involving a shift from purely rational or heroic approaches to a more relational, empathetic, and holistic engagement with suffering, both within oneself and in the wider world.

The journal falls into two parts. The first half offers a trio of textual analyses, beginning with Halide Aral's article which explores masculine initiation in Shakespeare's *Henriad* plays through the lens of the senex (old man) and puer (eternal boy). It contrasts the heroic path of initiation, exemplified by Prince Hal, with an alternative path followed by Falstaff, who represents the Trickster and Shadow of the puer. Falstaff's initiation occurs primarily through betrayal, which facilitates a reckoning with the anima and offers a critique of traditional masculine structures that can lead to a "loss of soul". Aral highlights

the concept of the puer senilis (a union of puer and senex) as an ideal often lost in such structures, which remains a disturbing cultural problem.

Matthew Fike's piece explores C.G. Jung's linkage between H.G. Wells's novel *Christina Alberta's Father* and Daniel Paul Schreber's *Memoirs of My Nervous Illness*, focusing on Jung's view that repression leads to insanity. The article examines this through three perspectives: the relationship between Jung and both Wells and Freud; the dynamic between repression and psychological breakdown; and the way both texts discuss God, often involving the projection of unacknowledged inner psychological content outwards. Both the fictional character Preemby and the real Schreber illustrate how suppressing parts of the psyche results in distorted perceptions and difficulties integrating with reality.

Andrew McWhirter's insightful video essay explores the complex world of Alain Resnais's 1961 classic film *Last Year in Marienbad*. McWhirter examines the film's highly ambiguous plot where a stranger (X) tells a woman (A) they had a love affair the previous year, which she denies, while another man (M) seems to haunt them both. The film, viewed through a Jungian lens, suggests that the events shown are images within the conscious and unconscious mind of the protagonist, X, who may have suffered a great tragedy. From this perspective, the film, which has long baffled its audiences, is presented as a struggle between X's memories and repressions and an unconscious drive towards wholeness. The video essay format allows the commentary to unfold over images and sounds from the film in a highly illustrative manner.

While these three articles explore the nature of trauma and personal development within literary and filmic texts, the second half of the journal focusses on analyses of everyday reality. Heather Hines takes the myth of Medusa as a symbolic lens to understand the psychological dimensions of the climate crisis. She argues that the crisis is rooted in the patriarchal repression of the feminine principle, leading to collective dissociation from nature and the body, with climate denial viewed as an expression of the collective shadow. The myth reflects dynamics of trauma and the need to confront what has been cast out, suggesting that healing requires witnessing the repressed shadow to achieve psychic reintegration and restore connection with the Earth.

The next article, authored by Greg Mahr, Anthony Reffi, David Moore and Christopher Drake explores acute trauma and its effects through the lens of depth psychology. It defines trauma as an overwhelming event causing psychic upheaval and long-lasting effects, often leading to feelings of helplessness, both externally and internally. Psychological defences like denial, repression, avoidance, and affective numbing are employed to cope with unbearable emotions and memories, but the paper also discusses post-traumatic growth (PTG) - the positive changes that can result from trauma, using clinical cases to illustrate these dynamics, and the potential emergence of insight into the world's randomness that can lead to acceptance and meaning.

The final article from Eissa Hashemi and Maryam Tahmasebi explores the relationship between leadership psychodynamics and climate action from a Jungian perspective. It argues that unconscious psychological forces, such as the shadow, repression, and projection, significantly shape leaders' decisions regarding climate change, leading to climate action denialism, avoidance of accountability, and policy distortions. These dynamics are also conceptualised within an "organizational psyche". The authors propose that confronting these inner shadows and embracing integrated frameworks like

ensemble or resilient leadership are crucial for fostering responsible and transparent climate action

Our *Conversations in the Field* segment of the journal offers several personal reflections on growth and transformation. The two videos take advantage of the audiovisual medium to undertake a form of arts-based research. Evija Volfa Vestergaard tells the story of her own journey to re-balance the psyche. The work weaves together an archetypal perspective with underwater images captured by the author during scuba diving experiences. The video serves as an invitation to care for the diversity of the psyche and the biodiversity of the natural environment, asserting that both are crucial for survival. Ryan Bush also makes use of photography, using mandala-like, multiple-exposure photographs (best viewed with 3-D glasses) to chart a journey from unconscious wandering and suffering to awakening and illumination. The complex 3-D images are intended to facilitate deep focus, allowing viewers to transcend the ordinary mind and access a deeper self. Elizabeth Nelson's short story too is form of arts-based research, which enters on a girl's grief-stricken vigil for Cerberus, a dying monster who guards the entrance to the underworld. She feels helplessness and longs to help him but must wait for the "right moment". The goddess Hekate arrives to witness Cerberus's death and mourn the loss of the creature and the domain he protected, reflecting on how a "deaf, dis-eased world" has forgotten their significance. The narrative portrays his death as an "unfortunate death" or "slight matter of neglect" to indifferent "petty tyrants," highlighting a cultural disconnect from the old and dark aspects of life and the psyche

Themes of trauma, the natural world and our relationship with both are also present in the artistic work presented in this volume. Patricia Bukur's series of abstract images forms a body of work entitled *Forest of Enlightenment*. The images are the result of a fascination with mushrooms and a process that the artist describes as "Jung's Active Imagination, encaustic (beeswax), pigments, and fire". Rene Westbrook seeks to use the expressive potential art to explore intellectual ideas, and in the two paintings presented here, seeks the contradictions inherently present in today's post-Truth reality, while Jill Ansell's paintings seek to depict an inner world that straddles both dream and reality, where "fish, birds, deer, wolves, antelope, and winged mice are interwoven into narratives to stir the imagination".

The journal contains several poems this year, continuing the journal's intention to honour both the scholarly and the creative when engaging with analytical psychology. There are two poems from Belinda Edwards who describes her writing as quilting, taking an old fragmented western narrative and piecing together a new one. Joyce Victor's poem considers the difficulties of seeing past reflection and into true depths, drawing parallels between the natural world and human relationships, while Catherine Brooks' poem 'Pearl in the Dark' steps into a world where archetypally resonant imagery describes both a dream and an awakening.

Laura Lewis-Barr's video *The Telling Tale* leaves us with a dream-like visit to an old folk tale to bring the volume to a close.

Once again, I offer profound thanks to the entire editorial team for their persistence and hard work over the last year in bringing this volume to publication, especially Matthew and Dylan for copyediting so assiduously. I would also like to welcome Ryan Woods to our Editorial Team. Ryan will be working as our new Book Reviews Editor.

Contributor

Catriona Miller, PhD, is a Professor in Media at Glasgow Caledonian University, where she teaches on creativity and textual analysis. Her research interests include storytelling and the archetypal dimensions of science fiction, horror and fantasy genres. She published a monograph *Cult TV Heroines* for Bloomsbury in 2020 and has co-edited *Feminisms, Technology and Depth Psychology* (2024) with Leslie Gardner and Roula Maria Dib for Routledge. She was a section editor of *The Routledge International Handbook of Jungian Film Studies*, (2018) where her chapter on Jungian textual analysis opened the volume.