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Love and sacrifice: the silent and vital presence of the Soul in a psychological portrait of a Woman

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ABSTRACT

Objective: Emma Rauschenbach, the wife of Carl Jung for many years, was a rich heiress, described as an intelligent woman who took the role of assistant in her husband's work.

Methods: The authors analyzed Imelda Gaudissart's book "*Love and Sacrifice*" and the Italian version titled "*Amore e sacrificio. La vita di Emma Jung*", edited by Armando Dadò 2018.

Results: The portrait that emerges in the book, is that of an intelligent, beautiful and faithful woman, a good mother. At the age of thirty-two Emma already had five children. By looking at the couple dynamics and the spouse's destiny, it is possible to read in the book elements of Jungian hermeneutics of the conscious mind and of the archetype.

Conclusions: The vision of this book describes how the destiny that each person makes is a unique and unrepeatable story, an intertwining of animus and soul.

Keywords: *Love, sacrifice, Soul, Archetypal Symbols.*

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Introduction

In the book *Love and Sacrifice. The life of Emma Jung*, by Imelda Gaudissart (Armando Dadò Editions (2018), Pr. Franco Zambelloni, Tr. Giovanna Arcaini), we have the opportunity to reflect on couple dynamics and on the fact that often, behind the success of one person, we can find the shadow of the partner. This concept focuses, in the public and private sectors, on the figure of the wife who is usually pictured “behind” her husband, where that "behind" highlights a subordinate role and also support responsibilities.

In its description of the personal story of a couple, the text highlights in a series of Jungian concepts such as destiny, archetypal symbols, the reference to Greek myths and tragedies and the process of individuation, the reconstruction of a delicate personal life. And it is right here that the reader can find, through the biographical readings of Emma and Carl, those symbols of the collective unconscious, as well as the archetypal theme of conjugal fidelity.

The psychological portrait of a woman

Emma Rauschenbach, the wife of Carl Jung for many years, was a rich heiress, described as an intelligent woman who took the role of assistant in her husband's work. Carl was brilliant and charismatic; she welcomed the couple dynamics she offered him what he needed.

The portrait that emerges is that of an intelligent, beautiful and faithful woman, a good mother. At the age of thirty-two, Emma already had five children while her husband enjoyed popularity in society proved by his crowded lessons, surrounded by students, patients and characterized by an assionate temperament and emotional transference. In the destinies of these two spouses, it is possible in the text to read the elements of Jungian hermeneutics, in the difficult path of individuation which then coincides with the individual identity and the harmonious integration of the two components of the personality: the conscious mind and the archetype, the Ego and the Self. In this individuation process it is possible to highlight in the text how one has had a role in the life path of the other, without which everything would have been different, symbolized by this conjunction, as a fusion of opposing yet complementary elements. On an analytical reading, she is represented as a woman who gives voice to the logos, a feminine psychological reading.

There are many ways to enter the psychological dimension of the text and reflect on this woman, who becomes a stable mediator of the dynamics that crosses her, which she accepts and welcomes. The dynamic of conscious development is at the same time a burden, but also a blessing; in this reading it is possible to grasp the theoretical Jungian reading of the fact that each of us carries within himself the image of the opposite sex. This shows how the Soul is the feminine component

of man, who sustains and nourishes it spiritually and who can assume the other side of a mermaid, sorceress, witch with intrinsic destructive forces. The encounter with these parts in the couple dynamics, can allow the oscillation between the faces of the Soul by assuming the phenomenal dynamics of conjugal love or adultery.

Love & sacrifice in the couple dimension

The book offers a cultural journey also through the characters that agree with the view of the protagonists from Binswanger to Kerényi, the appointments of Eranos, for the truth and in the reconstruction of Gaudissart the inner life of Emma is outlined, its growth and his sufferings.

The picture that emerges from the text, veiled by a light mist, placed in the shadow, as we can read in essays and in the film reading, is that of a woman that Carl left at home, during his travels, with his children and progressively with the patients. A person who grew as a woman and as an analyst, whose letters were an indelible sign of transmissions of notions and emotions between the two. This is a text that enters into a private dimension but at the same time cannot reveal all the facets of the character, of which can be grasped only subjective truths that belong only to her. And yet, from the young girl from Schaffhausen, who highlights the origin of her personal identity, the encounter with Paris and the symbolic research of the Holy Grail, Emma lives in these pages, which can be sometimes emotional. She brings to life subjects and environments, parts of herself through the form of the dialogue and allows the reader to trace common themes such as the woman's and mother's behavior, pregnancy, also through symbolic reflection; Emma herself will reflect on the fact that in order to reach the Grail, it is necessary to accept responsibility for one's own failures, with the need to sometimes abandon traditional paths to avoid falling back into the same grooves. The text opens up passages on the fact that recognizing her Animus is not, for a woman, an experience that can avoid suffering and sacrifice.

Becoming aware of one's personal responsibility, of being also other and not only the object / subject of man's seduction, including a mother for her children, puts her in contact with this unconscious function that asks to emerge and be recognized. Becoming aware of one's responsibility is also equivalent to gain access to personal realization. This is far from the domination of a negative Animus, a danger for the woman today, which can be identified as a domineering spirit without feeling, which enters into rivalry with man, rather than being an integrative and creative energy. It is rather a process of compensation to bring the Soul back to consciousness, back to its place within the feminine element which is the soul of nature, the central element of life.

Conclusions

It is not complicated to think of the joy that the couple may have experienced, from the stone carved into the wall of their house with phrases in German that highlight moments of joy but also pain when Carl lost Emma. As a matter of fact, she died of cancer and this was a moment in which everything changes in relation to the absence of the Other. The text crosses time, words, images and emotions. The other character is thus left in the background of his life, from the so-called "behind" image. Yet the phrase "behind every great man ..." is not very appropriate in this context, which allows us to see more than in the word "behind" the correct attribution of "next to", "Next to" is a reserved place, delicate but important, which offers light to the dynamics of the couple, which illuminates the internal and external spaces of each one, offering them a personal space, in a more balanced and less narcissistic way. Probably in this balance we can outline a destiny different from that reserved by one's personal history, a destiny in which each person makes his/her own journey and is at the same time a unique story, on the path of life.

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