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Mixtum compositum:

oniric image in the analytical treatment of a Transsexual FtM

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Abstract: The aim of this paper is to analyze the process of individuation of a transsexual female to male using the dream analysis in Jungian perspectives. The dreams were amplified using fairy-tales, alchemy, and archetypes theory. After a description of some dreams of the beginning of therapy it was suggest that was symbolized image of androgynous as representation of emersion of the archetypes of Anima and Animus and the integration of this image can facilitated individuation process and Self constellation. It seems that take place in a dream with a Self image confirming that analytical process can facilitate personal growth and the integration between consciousness and unconsciousness.

Keywords: transgender FtM; dream analysis; alchemy; individuation process.

INTRODUCTION

In this case study is described some step of the individuation process of a transsexual FtM through his/her dreams amplification using alchemy (C. G. Jung 1944), fairy-tales (Von Franz 1977) and archetypes theory (Von Franz 1964). Individuation was simply defined by C. G. Jung (1939) as being “the process by which a person becomes a psychological ‘in-dividual’, that is, a separate, indivisible unity or ‘whole’” (pg. 275), during analysis came to light in dreams undifferentiated image linked with inner unconsciousness defined from Von Franz (1977) “*Mixtum compositum*” (pg. 103) that by degrees from representation of ambiguous being and androgynous became archetypes image of Animus and Anima. The Anima is defined by Von Franz (1964) as the “feminine aspect of the male psyche” (pg. 177) while the Animus is the male aspect of the female psyche. As says Von Franz the goal in this step is to make the relationship with the Anima or Animus a good one (Von Franz, 1964). The result of this friendship, according to Jacobi (1973) is “an extraordinary enrichment of the contents of consciousness and a great broadening of our personality” (pg. 124).

This image change and being constellate allowing in the real plane a sentimental live absent before, in the inner one the emersion of image of Self, Wholeness and individuation. The Self is both the guiding factor and the goal in individuation (Von Franz, 1964). Its guidance is not something that is made conscious but is often made apparent through dreams (Von Franz, 1964).

METHODS

The method used was the Jungian dream analysis, so the dreams were amplified using alchemy, fairy-tales, and mythology, in archetypal perspectives. To amplify a dream is to compare the images in the dream to images in other sources in order to identify archetypal parallels.

IMAGES FROM UNCONSCIOUS

“There is Liliana, we are in a Church and a volleyball match was played, maybe is her home. She goes away, I come forward and I see a natural pool of water (in the middle of rocks), and a grouper, I understand that Liliana going to take a spear gun and catch the grouper. I asked to a friend of mine if he have a spear gun to take it, he said that he know that there are many fish in that place, and he have a big octopus preserved. Instead of the grouper there are different fishes, one full of thorns. There are also a feline with three eyes (but must be a fish because is underwater), it's a melting of two beings and one must be the spiny fish. Someone said that is less dangerous than it sounds.”

Liliana is a transsexual Female to Male and I had this dream in the beginning of analytical treatment. I linked the grouper with something of female, and so with the Liliana's attempt to “kill” her female with sex reassignment surgery, and my attempt to catch it before Liliana with my desire to throw up her female from the unconscious. But instead of a denied female, before a find a fish full of thorns and then a melting of two beings with three eyes: a Mixtum Compositum!

After three months Liliana had a dream

“I'm underwater, there is a rill with stone ,and a mermaid that I liked, she recede saying that can't be with me, and add that if I had that feeling close that book and turn the page, another king of relationship was good and shake my hand”

I'm going to talk only about the image of Mixtum Compositum, and I consider it like image of Androgynous.

In fact the mermaid is without genitals, an undifferentiated and ambivalent being that represent the female, but also the Shadow of female, something of consuming, a fragmentary embodiment of female nature.

Von Franz (1977) says that in the dreams the bizarre creatures had a symbolic meaning, a psychic meaning that haven't a corresponding drive, a Mixtum compositum appear if the consciousness is too far or not structured

enough to describe it and so consciousness is not ready to integrate it (pg. 103).

In the beginning of the analysis I look for Anima or Animus image in Liliana's Dreams, to have an idea of the future development.

In fact the Anima is the personification of all feminine psychological component in a man and the feminine archetypal symbolism in unconscious of man. The animus is the personification of all masculine psychological component as tendency within a woman and the archetypal masculine symbolism within a woman's unconscious. Is very important, to avoid possession of Anima or Animus we have to integrate that controsexual archetype into consciousness.

I believed that every person has both a feminine and masculine component, an Anima and an Animus, that every individual is a psychological hybrid; a psychologically androgynous with latent inner masculine and feminine energies awaiting development, but androgynous images was very enlightening!

I bethink and I became to consider the image of fish and mermaid like a hermaphroditic images two different kind of think overlapped but not integrated, not bond.

In the alchemy the "Opus" can be represent with the transformation from Hermaphrodite to Androgynous represented with the Coniunctio, the Hieros Gamos; so the alchemistic process, became:

Prima Materia (Hermaphrodite) SOLVE opposite element split COAGULA element linked again in the Hieros Gamos (Androgynous); in fact one the definition of lapis, the end of Magnum Work was "Rebis" the double matter, the origin and goal of psychic wholeness.

"I'm in Rome, in a gym, some people play with a ball, is a little ball, like the rugby one, they play tennis or squash, or something similar; I hade a shower and getting out wearing a suit. Near it was a kennel, a little manger, there is a little girl, snuggled, dirty, like a homeless, I ask her "what did you have?" she say "Hunger". I find something in my training bag, and I give her and she eats. She look at me with different eyes, with a light beam, she was ok, normal, in full dress, and thank me. I said "I bring you in a "Pizzeria"", I

was guest of my maternal cousin, it was like I date with this girl, my cousin pass and I had to come back and I greet her.

Maybe the cousins represent the collective that frustrate Liliana, but I want to highlight the beauty of that image, a Shadow of a feminine, little, dirty, hidden, that she feed with something in the bag of training (metaphor of analysis).

So it just became an attempt to link the feminine evaluated lesser and disowned.

After this dream other Anima's images appear.

"I'm in a woods, and I looked for a blond girl (of my age), but I can't find her, she run away (she wasn't scared, she played)"

Liliana commented that is like a frame in a movie when dogs look for a dead in the wood and find it. Liliana add that the wood was deserted and the trees without fruits. The feminine of Liliana is far to can be "caught" to return to live, to can be generative.

At the same time it was images of Animus

"I open the door and there is a man that wants to come inside home, I don't run away, I gaze him, we look each other, and he was in the garden. I close the door and wake up in my bed, as if I was anaesthetizing with a spray."

This dream can represent the start up of a contact with an Animus, with Shadow elements, felt as intrusive, stranger, and dangerous. As said Emma Jung (1983) negative Animus anaesthetize, take the control of Ego (pg.23).

In the following dreams appeared fake policeman that came inside Liliana's home, flying thieves and other similar images.

The fly is linked with Animus, with the Spirit, and thieves represent the first level of Logos development.

This images of Animus-Anima was interchanged with hybrid image like a "blond muscled girl with a gun", an Anima image with the feature of first level on Animus man of Mere Physical Power. (Von Franz 1964 pp. 205-206)

After one year from the beginning of analytical treatment appeared portrayal of positive and helping Animus

"[with father] we had to repair a tyre, a guy come, he stopping and replace it (he wasn't called), it was like that was him job. So we run away"

“I was in my country, I painted mi house [it was white and I painted orange-yellow) I was with a painter.

This is a positive image of Animus (Jung E. 1983), so process of growth keeps going, and image became clearer.

LILIANA'S OWN FAIRY-TALES

“We have to do a topic [...] the prince Abel. It was a girl dressed like a princess that climb up the castle, where was Abel [...]”

This is a reversed version of Rapunzel! The girl in the role of man!

The original Fairy-tales (summary)

There were once a man and a woman who had long, in vain, wished for a child. At the back of their house there was a splendid garden, belonged to an enchantress, with the most beautiful rampion of the world. The wife wanted it and said, “if I can't eat some of the rampion, which is in the garden behind our house, I shall die’

The man, who loved her, thought: 'Sooner than let your wife die, bring her some of the rampion yourself, let it cost what it will.'

At twilight, he clambered down over the wall into the garden of the enchantress, hastily clutched a handful of rampion, and took it to his wife. She at once made herself a salad of it, and ate it greedily. It tasted so good to her - so very good, that the next day she longed for it three times as much as before.

If he was to have any rest, her husband knew he must once more descend into the garden. Therefore, in the gloom of evening, he let himself down again; but when he had clambered down the wall he was terribly afraid, for he saw the enchantress standing before him.

'How can you dare,' said she with angry look, 'descend into my garden and steal my rampion like a thief? You shall suffer for it!'

'Ah,' answered him, 'let mercy take the place of justice, I only made up my mind to do it out of necessity. My wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat.'

The enchantress allowed her anger to be softened, and said to him: 'If the case be as you say, I will allow you to take away with you as much ransom as you will, only I make one condition, you must give me the child which your wife will bring into the world; it shall be well treated, and I will care for it like a mother.'

The man in his terror consented to everything.

And so born Rapunzel, when she was twelve years old, the enchantress shut her into a tower in the middle of a forest. The tower had neither stairs nor door, but near the top was a little window. When the enchantress wanted to go in, she placed herself beneath it and cried:

'Rapunzel, Rapunzel, Let down your hair to me.'

Rapunzel had magnificent long hair, fine as spun gold, and when she heard the voice of the enchantress, she unfastened her braided tresses, wound them round one of the hooks of the window above, and then the hair fell twenty ells down, and the enchantress climbed up by it.

After a year or two, it came to pass that the king's son rode through the forest and passed by the tower. Then he heard a song, which was so charming that he stood still and listened. It was Rapunzel, who in her solitude passed her time in letting her sweet voice resound. The king's son wanted to climb up to her, and looked for the door of the tower, but none was to be found. He rode home, but the singing had so deeply touched his heart, that every day he went out into the forest and listened to it.

Once when he was thus standing behind a tree, he saw that an enchantress came there, and he heard how she cried:

'Rapunzel, Rapunzel, Let down your hair to me.'

Then Rapunzel let down the braids of her hair, and the enchantress climbed up to her.

'If that is the ladder by which one mounts, I too will try my fortune,' said he, and the next day when it began to grow dark, he went to the tower and cried:

'Rapunzel, Rapunzel, Let down your hair to me.'

Immediately the hair fell down and the king's son climbed up.

But the enchantress unveiled the relationship, and cut the lovely braids of Rapunzel and took poor her into a desert where she had to live in great grief and misery.

On the same day that she cast out Rapunzel, however, the enchantress fastened the braids of hair, which she had cut off, to the hook of the window, and when the king's son came and cried:

'Rapunzel, Rapunzel, Let down your hair to me.' She let the hair down. The king's son ascended, but instead of finding his dearest Rapunzel, he found the enchantress, who gazed at him with wicked and venomous looks.

'Aha!' she cried mockingly, 'you would fetch your dearest, but the beautiful bird sits no longer singing in the nest; the cat has got it, and will scratch out your eyes as well. Rapunzel is lost to you; you will never see her again.'

The king's son was beside himself with pain, and in his despair he leapt down from the tower. He escaped with his life, but the thorns into which he fell pierced his eyes.

Thus he roamed about in misery for some years, and at length came to the desert where Rapunzel, with the twins to which she had given birth, a boy and a girl, lived in wretchedness. He heard a voice, and it seemed so familiar to him that he went towards it, and when he approached, Rapunzel knew him and fell on his neck and wept. Two of her tears wetted his eyes and they grew clear again, and he could see with them as before. He led her to his kingdom where he was joyfully received, and they lived for a long time afterwards, happy and contented.

The Jungian interpretation of this fairy-tale is that represent the research of the coniunctio oppositorum, the integration of feminine and masculine that replace the initial overlapping, for example the circular tower (feminine symbol) had phallic shape.

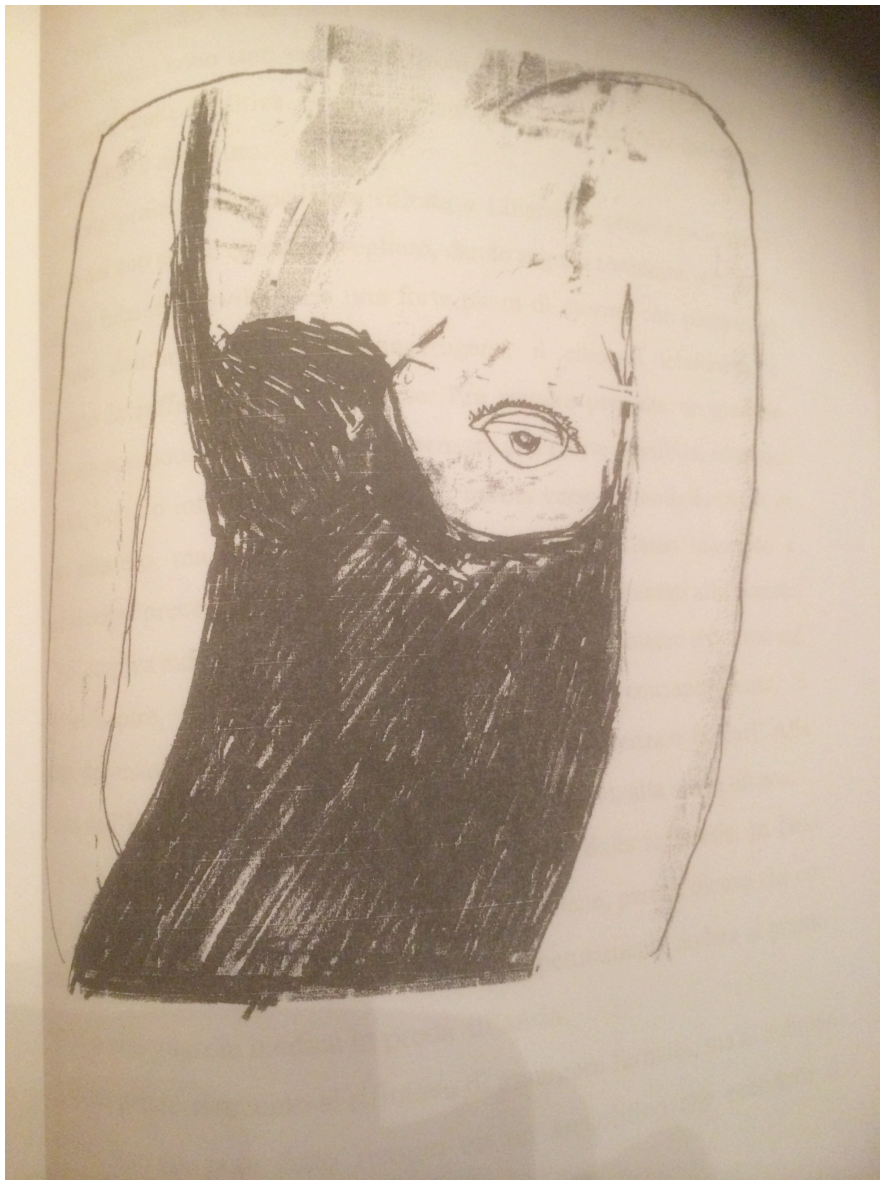
The simply stay together of Rapunzel and the prince, that have as outgrowth the desert and the loneliness, was replace the finding of opposite, that is inside us, the Rapunzel voice, the Anima voice, that drive the prince to the tower and after to the desert finding the imprisoned feminine. A Hieros gamos between the princes that vivify the latent dynamic part of Rapunzel represented by the hair that pile up, and Rapunzel with her gold hair a solar symbol, a masculine symbol. From this union born two twins, a male and a female (Baker Wirith Deborah 1981).

In final stage of analysis Liliana have a dream that, in my opinion, represent an integration of masculine and feminine.

Dream

“There is a corset that breaking and going off a breast with, instead of the nipple, an Egyptian eye, the eye of Wisdom”.

Figure 1. The drawing of the dream, intitled “The Eye of Wisdom”.



Observations

This image is a mandala, that symbolize individuation in Jung theorization; Mandala, is the Sanskrit word for 'circle' because it represents order, symmetry, the union of opposites into one, the streaming inward of life's essence and the Earth's reception of the creative power of heaven into itself (Jung, 1934-54).

This case study confirm that the dreams analysis and the analytical treatment allow the tension filled process of unifying the unconsciousness with the conscious, and a satisfying individual's daily life; that's a matter of fact that Liliana overcome the initial depression and some paranoiac idea linked with body (imagined symptoms of an illness), that appear during analysis with the new capacity to try emotion, allow a satisfying emotional live.

In this paper was described a fragment of a analysis and the change of archetypical image from undifferentiated to differentiate, and the come to light of Anima and Animus archetypes, confirming that Jungian dreams analysis, and Jungian analysis can facilitate the individuation process.

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