PATAY NA ANG HARI, MABUHAY ANG MAHAL NA HARI:

RENEWAL AND REDEMPTION OF THE KING
IN JOEL LAMANGAN'S WALANG KAWALA

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By
Lance David Collins

Dissertation Committee:

James A. Dator, Chairperson
Belinda A. Aquino
Wimal Dissanayake
Cynthia G. Franklin
John D. A. Zuern
for Lola
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Abstract

The object of the work is to explore the possibility that the appearance of the figure of the young gay man in independent gay Philippine cinema is a symbol of coming social and political transformation and renewal in Philippine life generally. The study analyzes the symbolism constellated in Joel Lamangan's *Walang Kawala* (2008) utilizing traditional Philippine folktales through a classical Jungian approach with particular attention to the struggle of the shadow and renewal of collective consciousness. This approach to the symbolic analysis of film reclaims classical Jungian thought as an alternative approach to film from the more dominant orientations. It ends with a brief review of how the symbolism in *Walang Kawala* parallels the symbolism in other recent independent gay Philippine films.
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Chapter I
Introduction

“We need more understanding of human nature, because the only real danger that exists is man himself. He is the great danger, and we are pitifully unaware of it. We know nothing of man, far too little. His psyche should be studied, because we are the origin of all coming evil.”

Jose Rizal achieved his status as national hero and martyr from two novels he wrote in the closing decades of the nineteenth century. The first novel, Noli Me Tangere, is considered to be a satirical but realistic account of nineteenth century Philippines. A young wealthy mestizo, Ibarra, returns to the Philippines with dreams of marrying his love, Maria Clara, and starting a secular school in his hometown. Like his father, those dreams are gunned down by the evil, power-driven Spanish friars who eventually frame Ibarra and have him killed. The novel was written in Spanish and its publication has been considered by Philippine nationalists to be the beginning of the Philippine nationalist movement.

The second novel, El Filibusterismo, is considered anything but realistic. Benedict Anderson described it as “proleptic fiction.” In Fili, Ibarra returns as an alter-ego, Simoun, a wealthy jeweler, who has spent years away from the Philippines since the end of Noli. He has fought in Cuba, traveled Europe and has come back to extract revenge on all of colonial society by helping a corrupt government become so corrupt to trigger mass uprisings and to

1 Jung Speaking, p. 436
2 A glossary of non-English terms can be found at the end
3 Anderson, Benedict. Under Three Flags: Anarchism and the Anti-colonial Imagination. p. 31
liberate Maria Clara. However, the novel climaxes where Simoun is going to detonate a bomb disguised as an expensive, crystal and gold pomegranate at a big colonial soirée. At the last moment, Simoun discovers Maria Clara has already died. A shadowy figure darts into the banquet hall and steals the bomb before anyone can stop him and it detonates in the river outside of the house. Simoun dies in an isolated coastal village before the authorities catch up with him and is tossed into the ocean with the prayer of the local priest, a prayer that he await in the depths of the ocean until the time for his needed resurrection comes.

The object of this study is to explore the possibility that the appearance of the figure of the young gay man in independent gay Philippine cinema is a symbol of coming social and political transformation and renewal in Philippine life generally. It is a coming social and political transformation or renew that had prematurely formed in Simoun who was sent back into the great ocean until “God will in his wisdom draw [him] from the bosom of the waves.” This study intends to address the question by closely looking at the symbolism of Joel Lamangan film's *Walang Kawala*. To date, because of its relative newness, there has been little work on independent Philippine gay cinema or the symbolism of the young gay man in stories. Similarly, to date, there has been little work connecting the symbolism of the young gay man to the renewal of Philippine life in general.

Through his fictional writing, Rizal provided a symbolic account of “real” Philippine history as had been experienced by mestizos of his class. Throughout my life, I have been tremendously affected by *El Filibusterismo* because of its portrayal of the compensatory impulse against a tyrannical and declining collective consciousness. His novels represent the first modern works that present the possibility of renewal of Philippine life and a reference point. In them, the most significant figure which has always captured my attention has been
the figure with the “swiftness of a flash of lightning” that thwarted Ibarra/Simoun’s plan – perhaps being identified with Simoun the hero:

But at that instant, with the swiftness of a flash of lightning, a figure rushed in, overturning a chair and knocking a servant down, and in the midst of the general surprise seized the lamp, rushed to the azotea, and threw it into the river. The whole thing happened in a second and the dining-kiosk was left in darkness.3

The question of why Simoun was unsuccessful and what the nature of the unknown shadowy figure who sweeps through the house with the “swiftness of a flash of lightning” thwarting Simoun was, haunted me. But then, holding onto my fascination with this ending, I became more alert to a theme that runs through folktales, *teleserye* and movies; it is the tiny little misstep that the hero of great deeds does that marks a tragic end to his life. In many stories, the hero goes beyond mortal limitations and therefore meets his end. Von Franz wrote:

And it is very, very important that that bad end be told because, you see, when you listen to a hero story, you identify with him. You feel like the hero and you naively identify with him. But the hero is not an ego. The hero is an archetypal force, and only if one does not identify with it can it carry on through difficulties. But if the ego does identify with it, then the ego must also share the hero’s end, which is almost always tragic.4

In *Fili*, Simoun is a compensatory impulse that arises in response to the extreme one-sidedness of the negative power-drive associated with the ruling Spanish friars and the dominance of the collective consciousness. His method is one that is cynical and sarcastic.

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Most people are unable to do this with themselves because it means confronting their shadow. Simoun, embittered by the loss of Maria Clara, and animated by a strong desire for revenge, is himself only able to do this towards the dominant ruling attitude by masquerading as one of them. He needles the collective – with his conscious stated goal of sparking a revolution. He is able to get to the bottom of evil within society and embody it. He fails to transcend it. One of the questions that this study must come to terms with is, but why?

Jung noted that the alchemical symbol of the Sol was consciousness. The concept of Sol was the real source of illumination in alchemy. It is no surprise then that alchemists believed that the Sol not only emitted illuminating light but also rays of shadow: “the shadow is contained in the sun's rays.... This notion is supported by the self-evident fact that without light there is no shadow, so that, in a sense, the shadow too is emitted by the sun.”

Conversely, without materiality in its path, a ray of light would continue onward unobstructed. But once it reaches material existence, then the composite light is refracted and the shadow appears. Symbolically, an embodied consciousness necessarily entails a shadow. The shadow is typically experienced as unrecognized projections. As Jung observed,

The effect of projection is to isolate the subject from his environment, since instead of a real relation to it there is now only an illusory one. Projections change the world into the replica of one's own unknown face. In the last analysis, therefore they lead to an autoerotic or autistic condition in which one dreams a world whose reality remains forever unattainable.

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5 Mysterium Coniunctionis, CW 14, par. 117
6 Aion, CW 9ii, par. 17
Simoun raged against the decadence and corruption of the colonial regime which had crippled him. He was a perfect candidate for redemption as the hero who redeems the declining dominant attitude from without because such a figure is typically a crippled individual, peasant or similar. Yet, his approach is contaminated by the same exploiting attitude. He is a compensatory impulse of the exploiting attitude and in transcending the duality, he would redeem and transform the declining attitude. But he is caught in trying to dismantle the master's house with the master's tools. He is caught by the same power-drive that characterizes the ruling attitude of the Spanish.

It is precisely this shadow figure who swiftly and magically removes the bomb from the room and sets off Ibarra/Simoun's demise. The story gives us no information who this person is, how he gained knowledge of the bomb or why he would interfere with Simoun's plot. The figure is certainly not a member of the ruling collective conscious. The methods of that flashing shadow figure were not the traditional methods of informing the ruling authorities of the bomb. If the shadow figure was part of the compensatory resistance, he also would not have interfered. In the instance of the plot-thwarting shadow figure, we are confronted with a compensatory figure to Simoun – his shadow. We are given a hint as Simoun takes the lamp up to the party: “the black silouette of the jeweler assumed fantastic shapes enveloped in flames.”

Something within Simoun that he had otherwise rejected plays a trick on him and thwarts his plan. The lamp itself is designed as a gigantic pomegranate made of treated gold and crystal and it is filled with nitroglycerin which Simoun says is more than nitro-glycerin: “It's concentrated tears, repressed hatred, wrongs, injustice, outrage. It's the last resort of the

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Rizal, *Filibusterismo*, 294
weak, force against force, violence against violence.” 8 The inferiorities of the personality which constitute the shadow are characterized by their emotional tone and take on a possessive quality. “Emotion, incidentally, is not an activity of the individual but something that happens to him. Affect occurs usually where adaption is weakest, and at the same time they reveal the reason for its weakness.” 9 A lamp that looks like a pomegranate looks like a heart and would contain a tremendous number of seed-containing arils. The heart is the center of the body and is associated with the feeling function. There are no material seeds in this pomegranate. It is filled however with nitroglycerin. At the same time that nitroglycerin was developed as an explosive in the mid-nineteenth century, it was also discovered to be useful medically as a vasodilator but given a different name to avoid the negative associations with the explosive. 10 This detail is significant because Rizal was a doctor and was likely aware of this information. So, in other words, this explosive also has the secret effect of being a vasodilator, of relieving the tension of the veins so that blood can flow again. He has a conscious belief that by exploding the lamp, he will allow a renewal which will allow the blood to flow again. Even as an explosive, it removes obstructions to the movement and flow of social and economic life. But we see that somewhere, he does not intend this to be a renewal or redemption of a rigid, petrified ruling attitude. He tells Basilio: “If we can't get a finished statue, rounded out in all its details, of the rough block we work upon let those to come take charge!” 11 His stated goal is to replace one petrified attitude with another.

The power-drive which has animated his need for revenge shows that an inflation has occurred which, in many cases, causes the small mis-step of the great hero. Simoun

8 Rizal, Filibusterismo, 283
9 Aion, CW 9ii, par. 15
11 Rizal, Filibusterismo, p 282
continues with Basilio: “This night the most dangerous tyrants will be blown to pieces, the irresponsible rulers that hide themselves behind God and the State, whose abuses remain unpunished because no one can bring them to justice.” Rizal, *Filibusterismo*, p 282 He speaks as though God were unleashing His wrath shortly. And, in fact, something does happen to Simoun from the perspective of Basilio: “He took on gigantic proportions, his head touched the sky, he made the house tremble and shook the whole city with a shrug of his shoulders.” Rizal, *Filibusterismo*, p 283 An inflation is a necessary requirement for a new level of consciousness. But inflation is ambiguous because it is dangerous. When it is out of order or continues beyond human limits, it becomes destructive. Edinger describes the problem of the inflation in terms of excessive good fortune. “There is an instinctive sense that the gods envy human success. Psychologically, this means that the conscious personality may not go too far without taking the unconscious into account.” Edward Edinger. *Ego and Archetype: Individuation and the Religious Function of the Psyche*. Boston: Shambala Press, 1992. p 32

Simoun dies at the end of *Fili* and psychologically the psychic energy returns to the unconscious to take up a new form at another time. The native priest says this prayer as he flings Ibarra's body off a cliff into an ocean:

> “May Nature guard you in her deep abysses among the pearls and corals of her eternal seas,” then said the priest, solemnly extending his hands. “When for some holy and sublime purpose man may need you, God will in his wisdom draw you from...
the bosom of the waves. Meanwhile, there you will not work woe, you will not distort justice, you will not foment avarice!”

This benediction describes symbolically what becomes of the associated psychic energy that took form through Ibarra/Simoun. It is returned to the Self among the guarded and hidden treasures of the unconscious until the Self, in its mystery, has decided to reform the energy and pull it up from the unconscious again in a new form.

This study hypothesizes that one of the new forms in which this energy is attempting to break into consciousness is through independent gay cinema. Over the past five years, there has been an explosion of independent gay cinema in the Philippines. This explosion coincides also with an expansion of the types of stories told about gay life. While I had been exposed throughout life to the cinema of the traditional bakla who was either comic or tragic, I stumbled upon an double short-film feature in the University's video library, Pedro de San Paulo's Boy named Cocoy and Anak Mayaman, Anak Mahirap (1992). Boy named Cocoy was highly erotic and seemed to replicate the tragic bakla type of story. However, Anak Mayaman, Anak Mahirap told a story about life with the use of gay characters that my “innocent” eyes had never seen.

In that film, a wealthy Filipino, “the rich boy”, returns from America to his mother and her hacienda where an introverted but stubborn peasant, “the poor boy,” takes care of the land for the mother. The rich boy and the poor boy end up making love and falling in love with each other. The mother eventually comes to find out the truth and insists that the poor boy be given better provisions and treated as a son. The poor boy refuses to live in the main house of the hacienda and insists on continuing to live in his hut. The rich boy gives the

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15 Rizal, *Filibusterismo*, p 323
poor boy a watch as a token of their love. One day while out on the hacienda, the poor boy is confronted by some local NPA members. The stubborn poor boy refuses to give them the watch he was given and refuses to join their schemes against the hacendera. He is killed and the story ends.

At that point the story hit me affectively but intellectually I was unable to connect with it and thought it to be an aberration of Philippine cultural life until I came across Crisaldo Pablo's Duda (2003) and then later Bathhouse (2005). Unlike the macho dancer motif films telling the stories of tragic bakla characters that seemed to so easily blend into Philippine melodrama, these two films triggered in me a sense that something was stirring in Philippine life that meant something other than my cousins teasing me as a child that I was “bakla.” Characters like Andrew (played by Jeffrey Quizon) in Bakit 'Di Totohanin (2001, dir. Boots Plata) or Hamilton (played by John Pratts) in Ako legal wife: Mano Po 4? (2005, dir. Joel Lamangan) were suddenly not the only images where I found myself located within a bigger Philippine universe.

Then, in 2007, I came across, almost simultaneously Jay Altarejo's Lalake Sa Parola and Jun Lana's Gigil (2006). Underneath the comedic and dramatic story line in Gigil, the impulse that seeks consciousness is something more than the presentation of the persona world and this struggle for differentiation, awareness and integration is affected by the main character's working out the significance of being gay. In Lalake Sa Parola, the same theme occurs but the carrier of the dominant collective attitude is himself a gay urban man. What was persistent throughout many of the movies was that the gay man was a symbol of the individual struggling to come into contact with those parts of him which were truly personal and individual.
When I first proposed this study, I had contemplated to do an De Ocampo-style exhaustive cataloging of every gay full-length feature film or digital video that had come out from Duda forward. The exhaustive cataloging is an interesting project that I hope will be done by someone well before some of the more obscure titles completely disappear from memory. This type of project would be important because, overall, there is a lack of study of independent Philippine gay cinema. This is partly due to the relative newness of the genre of independent gay cinema and the length of time it takes scholarly work to develop in an emerging area.

It is also, in part, because there is no easily identifiable scholarly body of work on gay men within Philippine studies. There are a number of works in Philippine studies and the social sciences that deal with the bakla like Fenella Cannel's *Power and Intimacy in the Christian Philippines*. However, in these types of studies, the bakla is not the primary focus but one of many factors under consideration. Additionally, almost nothing is mentioned of a “gay identified” man. Mark Johnson's seminal *Beauty and Power: Transgendering and Cultural Transformation in the Southern Philippines* which focuses on the relationship of homosexuality and transgenderism within the southern Philippine bakla identity, also only deals with the question of the “gay” identity in order to distinguish it from his object of study.

Literature professor and poet Neil Garcia's work, *Philippine Gay Culture*, which is hailed by some as the seminal work in Philippine gay studies is an exhaustive compilation and analysis of a variety of historical and contemporary texts by and about Philippine gay men. Garcia sees Philippine gay men as being psychosexual inverteds. The work of anthropologist Martin Manalansan IV, as most recently collected in his *Global Divas*, does directly address and use a primary point of inquiry, the gay identity. Manalansan's work,
though, focuses on the experiences of diasporic gay-identified Filipinos and the significance of *kabaklaan* to that group of diasporic Filipinos. He focuses on the specific differences diasporic Philippine gay men on the U.S. East Coast experience as opposed to other gay men on the U.S. East Coast, other Philippine men on the U.S. East Coast, and other Philippine gay men in the Philippines. Manalansan concludes that Philippine gay men participate in an alternate modernity, similar in many ways to how medical anthropologist Michael Tan understands Philippine gay men to constitute a subculture.

However, none of these studies differentiate the symbolic from the concrete and therefore, consequently, neither do they look at the unique symbolic value of the experiences, images and fantasies grouped together as “gay man” or “homosexual.” Jung explained the difference:

The attitude that takes a given phenomenon as symbolic may be called, for short, the symbolic attitude. It is only partially justified by the actual behaviour of things; for the rest, it is the outcome of a definite view of the world which assigns meaning to events, where great or small, and attaches to this meaning a greater value than the bare facts. This view of things stands opposed to another view which lays the accent on sheer facts and subordinates meaning to them. For the latter attitude there can be no symbols whatever when the symbolism depends exclusively on the mode of observation. But even for such an attitude symbols do exist – those, namely, that prompt the observer to conjecture a hidden meaning.  

Johnson and Cannell do work on the symbolic value of the experiences, images and fantasies of the bakla and in some ways, indirectly the gay man. However, the view point of the other

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\[16\] *Psychological Types*, CW 6 par. 819
scholars reduces to some fundamental tendency or idea what the meaning of a gay man is.

On the other hand, analytical psychology, with its emphasis on the synthetic perspective, offers something unique in relating to these experiences, images, and fantasies that we group as homosexual. This orientation, based outside the dominant trends of the present culture, emphasizes the purposiveness embedded within the products of the psyche in relation to the development of an individual. In an era of increasing demand for seeking explanations of causation, an analytical orientation becomes distinct, controversial and difficult to maintain.¹⁷

A recent article by Bobby Benedicto in Gay and Lesbian Quarterly points to the limits of the methods used by these scholars.¹⁸ Benedicto uses French philosopher Jacques Derrida and his “hauntology” analysis from Specters of Marx to attempt an inquiry into why an upper class urban gay-identified man who is part of the “post-2000 'bright lights' gay scene” continues to be haunted by the ghost of the bakla. He concludes the article that “the ghost of the bakla is thus inextricably tied to us for better or worse – united.”¹⁹ In this article, one of the unintentional but clear points is that Benedicto insists that the bakla is no more, exposing a secret doubt. It is through this secret doubt that a ghost appears which haunts him. He fails to recognize that the ghost is fundamentally an aspect of his own psyche. This ghost is much like the shadowy figure that rushed into the party at the end of El Filibusterismo and took the lamp. The purpose of this study is not to simply encounter what is strange and other, but to recognize, heal and integrate those aspects within that have been hidden, repressed or split

¹⁹ Bobby Benedicto, “The Haunting of Gay Manila” p 334
from us. In order to free up the energy constellating as a ghost, one must first make peace
with it. Something more than an encounter with its strangeness is needed. “For the psychic
energy that has been held fast in the complex can then flow off into new contents, and so
bring about a new situation more propitious to psychic balance.”

A fundamental difference between a Jungian analysis and the methods animating
these other researches is an attitude of respect towards what is encountered, what is
unconscious, what is unexpected and what is unknown. A dream or a folktale is to be taken
seriously, and not to be seen merely, as Freud maintained, as a “cover for a repressed wish,
disguised so as to find its way into expression.”

A De Ocampo style exhaustive cataloging would not do any of these things and
would not contribute to this important but understudied area and ultimately, and did not
connect with my interests. I was deeply affected by the struggle towards individuation that I
felt playing out in the stories. It was precisely that affect which would carry the project
forward. As von Franz said succinctly:

Where there is no emotion, there is no life. If you have to learn something by heart
and it is of no interest to you, there is no fire; it does not register, even if you read it
fifty times. But as soon as there is emotional interest, it need only be read once and
you know it. Therefore emotion is the carrier of consciousness, there is no progress
in consciousness without emotion.

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Yet, in my first draft, I had bit off more than I could have chewed and perhaps there was a resistance on my part to really explore the struggle of individuation or an inflation that I need not struggle. Like Simoun, the first draft was returned to the ocean among the pearls and corals where it could be reformed into new material. In this process of rebirth, I settled on Joel Lamangan's 2008 *Walang Kawala*. Lamangan is a director of major film studios and produces both films and television shows. Yet, *Walang Kawala* was his first independent gay film. He had produced the smart and funny major film studio releases of *Manay Po* (2006) and *Manay Po 2* (2008). But those stories were told in a comedic fashion which, in some ways, side-stepped the struggle of individuation to avoid the underlying pain: “The bean, who had prudently stayed behind on the shore, could not but laugh at the event, was unable to stop, and laughed so heartily that she burst.” 23 *Walang Kawala* did not have that constraint. It deals directly with the problem of evil and the renewal and transformation of the declining collective attitude. I had also written about Lamangan's movie adaptation *Zsazsa Zaturnnah Zee Moveeh* (2006). The material, however, is quite overwhelming and extensive and goes beyond the problem of evil in connection with the renewal or transformation of the declining collective attitude. Finally, I had also written about Jay Altarejos' *Lihim Ni Antonio* (2008). However, in addition to the extraordinary complexities associated with sexual abuse by family members that is beyond the scope of this study, my friendship with its writer, Lex Bonife, foreclosed the possibility that I could adequately analyze the story. However, *Lalake Sa Parole, Lihim Ni Antonio*, and the *Manay Po* series, do present immediate future areas of research and those directions will be further discussed in Chapter Six.

23 Van Franz, *Archetypal Patterns in Fairy Tales*, p 169
Methodology

Works in traditional Western political theory often rely upon political philosophers such as Plato, St. Augustine, Machiavelli, Hobbes, Locke, Rousseau, Bentham, Hegel, Marx or Mill. The dominant alternative to these traditional political philosophers has been the structuralists and post-structuralists of the twentieth century: Derrida, Lacan, Foucault, Barthes, or Deleuze and Guattari, for example. Each of these philosophers brings particular ideas of human nature or nature itself but none perhaps focus so closely on the psyche and its contents and its relationship to the meaning of life. Even those philosophers with an affinity with the psyche do not necessarily distinguish between the contents of the conscious mind and those of the unconscious mind. Jung wrote:

Though we do not possess a physics of the soul, and are not even able to observe it and judge it from some Archimedean point 'outside' ourselves, and can therefore know nothing objective about it since all knowledge of the psyche is itself psychic, in spite of all this the soul is the only experient of life and existence. It is, in fact, the only immediate experience we can have and the sine qua non of the subjective reality of the world. The symbols it creates are always grounded in the unconscious archetype, but their manifest forms are moulded by the ideas acquired by the conscious mind.24

To be useful for the object of this study, it is necessary that a method for analyzing material have such an comprehensive approach to the psyche of the individual and must be appropriate to my experience of Philippine culture as a Filipino-American who maintains strong ties with my family in the Philippines and around the world.

24 Symbols of Transformation, CW 5 par. 344
Such an approach to the psyche of the individual is necessary for several reasons. Jung stated:

The great events of world history are, at bottom, profoundly unimportant. In the last analysis, the essential thing is the life of the individual. This alone makes history, here alone do the great transformations first take place, and the whole future, the whole history of the world, ultimately spring as a gigantic summation from these hidden sources in individuals. In our most private and most subjective lives we are not only the passive witnesses of our age, and its sufferers, but also its makers.25

In other words, stories describing the renewal or transformation of the king are stories of the renewal or transformation of the collective conscious attitude – which is fundamentally found in an individual. Therefore, any study of the renewal or transformation of the collective attitude must use, as its starting point, the whole of the individual psyche. Most of the post-structuralist philosophers who have been adapted for political theory do deal with aspects of the shadow in different ways. In general, however, their point of view looks at the state of the affairs in terms of causality while Jung looks upon the state of things from the point of view of finality. “By finality I mean merely the immanent psychological striving for a goal. Instead of 'striving for a goal' one could also say 'sense of purpose.’”26 Both are valid methods of analyzing life but by focusing on different aspects, the inquiry produces difference results. As Jung noted, “if the connection between cause and effect turns out to be only statistically valid and only relatively true, then the causal principle is only of relative use for explaining natural processes and therefore presupposes the existence of one or more

25 Civilization in Transition, CW 10, par. 315
26 The Structure and Dynamics of the Psyche, CW 8 par. 456
other factors which would be necessary for an explanation." For this reason, understanding the connection of events may require a method of explanation other than causality. In explaining synchronicity, Jung wrote:

The archetypes are formal factors responsible for the organization of unconscious psychic processes: … they have a 'specific charge' and develop numinous effects which express themselves as affects. The affect produces a partial abaissement du niveau mental, for although it raises a particular content to a supernormal degree of luminosity, it does so by withdrawing so much energy from other possible contents of consciousness that they become darkened and eventually unconscious. Owing to the restriction of consciousness produced by the affect so long as it lasts, there is a corresponding lowering of orientation which in its turn gives the unconscious favourable opportunity to slip into the space vacated. Thus we regularly find that unexpected or otherwise inhibited unconscious content break through and find expression in the affect. Such contents are very often of an inferior or primitive nature and thus betray their archetypal origin.

An evaluation or explanation of events from a final point of view inquires into the “meaningful coincidence of two or more events, where something other than probability of chance is involved.” This includes both events within and outside of the observer’s field of perception as well as present and future events. In other words, synchronicity is the “simultaneous occurrence of a certain psychic state with one or more external events which

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27 The Structure and Dynamics of the Psyche CW 8 par 819
28 The Structure and Dynamics of the Psyche CW 8 par 841
29 The Structure and Dynamics of the Psyche CW 8 par 969
appear as meaningful parallels to the momentary subjective state – and in certain cases, vice versa.”

Jung and the Classical Jungian tradition also recognize that the despised part of the personality “is also that part which builds up the connection with the unconscious and therefore holds the secret key to the unconscious totality of the person.” In a theoretical work, the superior function is naturally the thinking function, making the feeling function the inferior function. A method must not just account for the feeling function but must rely upon it just as it does the superior function since it is the feeling function which defines the value of any symbol and has the most direct access to the unconscious. “[A] purely intellectual insight is not enough because one knows only the words and not the substance of the thing from inside.” This is even more true given the archetypal foundations of synchronicity and its direct expression through the inferior function.

The second part of the injunction is that the method be appropriate to my experience of Philippine culture as a Filipino-American who maintains strong ties with my family in the Philippines and around the world and lives in Hawai‘i. At the same time, I also have family who are white Americans, Europeans and Latin Americans. My earliest experiences of politics as a child were meetings, activities and protests against the dictatorship of Ferdinand Marcos in the Philippines and the Soviet occupation of Latvia. Through those experiences and my experiences as a trial litigator, I have developed a strong sense of the importance of human dignity and the security of a person’s basic rights and freedoms, not solely vouchsafed by a beneficent and impersonal government but by the
wisdom and individual consciousness of all members of the community. This is, in part, because of the very limited role of the state in the lives of most Filipinos. Transformation is something that must occur in the individual first and as noted above, cannot be produced by intellectual insight alone. The shadow, the inferior function, the fourth must be related to and integrated. The problem of evil must be addressed and

can no longer be minimized by the euphemism of the privatio boni. Evil has become a determinant reality... We must learn how to handle it, since it is here to stay... We stand in need of a reorientation, a metanoia. Touching evil brings with it the grave peril of succumbing to it. We must, therefore, no longer succumb to anything at all, not even to good. A so-called good to which we succumb loses its ethical character. Not that there is anything bad in it on that score, but to have succumbed to it may breed trouble. Every form of addiction is bad, no matter whether the narcotic be alcohol or morphine or idealism. We must beware of thinking of good and evil as absolute opposites. The criterion of ethical action can no longer consist in the simple view that good has the force of a categorical imperative, while so-called evil can resolutely be shunned. Recognition of the reality of evil necessarily relativizes the good, and the evil likewise, converting both into halves of a paradoxical whole.\textsuperscript{33}

For these reasons, I have chosen to adopt the method of analytic psychology and its clarifications and developments by psychologists such as Marie Louise von Franz, Edward Edinger, Aniela Jaffe, Jolande Jacobi, Emma Jung, and Marion Woodman. Jung did not favor the idea of Jungians and he avoided attempts to create a school of psychology. However, as has been noted, “there is now a basic Jungian body of knowledge which does not permit

\textsuperscript{33} Dreams Memories Reflections, p 329
unlimited experimentation or theorizing." In this respect, several ways of classifying the various “schools” of Jungian thought have emerged.

Gerhart Adler’s classification system was a spectrum from orthodox to unorthodox. The orthodox school focuses on the amplification of archetypal patterns, using comparative information, dreams and active imagination in a manner consistent with Jung’s method as Jung approached his work. The unorthodox school, however, has modified Jung’s approach by introducing psychoanalytic concepts and engages in what Adler derides as reductive interpretation. Unlike the teleological approach that Jung utilized, neo-Jungians limit amplification, dream work and active imagination, while stressing infantile material and its repetition in adult life. Adler then places himself in a “middle group” which can be distinguished from the neo-Jungians by the fact that analysis of the transference is of equal or lesser importance than dream analysis or active imagination. Michael Fordham also presented a system of classifying Jungians which was based primarily on geographically specific developments within the various analytical psychology communities. However, because the differences he has with Adler are minor and related to the internal politics of various Jungian communities, they are substantially the same.

Naomi Goldenberg suggested a separate system of classification of analytical psychologists. She separates all analytic psychologists into “second generation” and “third generation.” She employs the term generation in a genealogical way as opposed to a chronological/historical way. One is a member of the second generation if one “sees

34 Joseph Henderson, “C.G. Jung: A Reminiscent Picture of His Method” in Journal of Analytic Psychology, 20, p. 120-121
himself as a disciple or teacher of Jung and has tried, in one way or another, to present a coherent account.”

Goldenberg believes second generation members maintain a responsibility to Jung. They present his ideas in a more accessible or clearer form but do not disagree with his method or concepts. Goldenberg sees the third generation as self-described “archetypal psychologists” who do not feel any responsibility to Jung but acknowledge his influence.

Andrew Samuels has presented a third classification system identifying three main schools of analytical psychology. Samuels identifies theoretical characteristics and clinical characteristics shared by all analytic psychologists and suggests their difference lie in the relative importance they give to each. He calls these three schools: the Developmental School, the Classical School, and the Archetypal School. He summarizes the differences by quoting individual analysts he believed exemplify each school. For the Classical School, he cites Adler, who in part quotes Jung, saying “We put the main emphasis on symbolic transformation... 'the main interest of my work is with the approach to the numinous ... but the fact is that the numinous is the real therapy.”

For the Development School, Samuels cites to Fordham’s discussion of the significance of the analysis of transference and counter-transference. Finally, Samuels identifies Hillman as the exemplar of the Archetypal School and quotes him: “At the most basic level of psychic reality are fantasy images. These images are the primary activity of consciousness... Images are the only reality we apprehend directly.”

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38 Naomi Goldenberg, “Archetypal Theory After Jung” in *Spring* 48, p. 203
40 Samuels, *Jung and the Post-Jungians*. 

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The classical school has come to be identified with the work of Marie-Louise von Franz while the developmental school has come to be identified with the work of Michael Fordham. Samuels differentiated between the two schools based upon perceived different theoretical and clinical emphases. Others have attempted to locate the difference between the two schools in differing epistemological orientations which are connected by how faithful the individual analysts are to Jung. Michael Horne identifies Jung's epistemology and the classical school's epistemology to be consistent and similar to Husserl's transcendental phenomenology since they believe that the psyche is intending towards meaning. He notes that while Jung never referred to Husserl, he did refer to himself as a phenomenologist. Horne argues, however, that developmental school can be characterized as similar to and consistent with Heidegger's hermeneutic phenomenology because “they tend to see experience as more contextualized by personal history and the personal transference/countertransference.” And while Horne then cites to current proponents of each school to show resultant ontological differences between these schools and how the two view the divine differently, he concludes by quoting Jung that “The self is not only the center, but the whole circumference which embraces both conscious and unconscious; it is the center of this totality, just as the ego is the center of consciousness.” In other words, the difference between the two schools may be a matter of how one approaches Jung's work, and also that Horne's argument may be true for the developmental school but not necessarily for the classical school.

42 Horne, “Aristotle's Ontogenesis” citing Two Essays on Analytical Psychology, par. 404
Within all of the various classification systems of analytical psychologists, there is agreement as to the grouping of the authors of works used in this study such as Marie Louise von Franz, Edward Edinger, Aniela Jaffe, Jolande Jacobi, Emma Jung, and Marion Woodman. In Samuels, they would be “Classical,” in Goldenberg “Second Generation” and in Adler “Orthodox.” What unites these individuals into a group is that they rely “on a spirit of dialogue between conscious and unconscious.” In contrast to the archetypal school, they regard the ego as uniquely indispensable to the whole process. In contrast to the developmental school, they do not see development in terms of years of age or psychological stages, but “as by an individual's attainment of that conscious Self which is hers or his alone to realize.”

The object of this study is to explore the possibility that the appearance of the figure of the young gay man in independent gay Philippine cinema is a symbol of coming social and political transformation and renewal in Philippine life generally. The classical school is most apt to answer such a question because of the importance it places on the amplification by comparative material, through mythology and folktales, and the substantial body of work carrying out such a method. However, as Samuels points out, contrary to Horne and other individuals seeking to identify with fixed schools, Edward Edinger, who is typically identified with the classical school, is also recognized to use concepts and clinical techniques of importance to the developmental school. The early childhood of the characters in Walang Kawala are of less importance overall to the analysis than the amplification of themes to comparative material found elsewhere in the Philippine storehouse of myths and folktales. Therefore, this study understands movies, like myths and folktales, to be aimed primarily at

43 Hart, “The Classical Jungian School”, p 89
44 Hart, “The Classical Jungian School”, p 89
adolescents and adults that “serve the function of creating a common experience and binding the individual to the collective.”

Films, however, are not myths or folktales. “As these archetypal stories are told and retold from generation to generation, they assume a numinous force, not only because of their repeated inclusion into the culture, but because of their persistence in presenting a particular point of view.” Yet, films typically do not undergo this process. Von Franz has noted: “Nowadays more and more people, especially those who live in large cities, suffer from a terrible emptiness and boredom, as if they are waiting for something that never arrives. Movies and television, spectator sports and political excitements may divert them for a while, but again and again, exhausted and disenchanted, they have to return to the wasteland of their own lives.”

Film, like other media, can be useful in discovering the meaningfulness of life or it can be used as a temporary escape from “a terrible emptiness and boredom.” Film, like the telling of folktales, are important carriers of archetypal information. The timelessness of the story presented in film is less likely to be so since it is much closer to the personal unconscious of the creator.

This study is not a work in Film Studies. Classical Jungian thought does not make much of a distinction between the three distinct areas in Film Studies: historical, theoretical and critical. When Jung’s ideas and work are brought into Film Studies discussions, it is usually through the lineage of Hillman and the Archetypal school. Jung is only tangentially or indirectly referred to and the Classical school becomes the boogeyman of all those things the user of Hillman’s Jung hope not to do. The use of Hillman’s Jung is further mediated by

situating him the framework of Lacanian psychoanalysis or some other preceding theoretical structure within the discipline. This makes the use of Hillman's Jung more a refashioning of the other theoretical model than working through a Jungian method with Jungian concepts. Most criticism of Hillman Jungians and so-called “post-Jungians” comes from the fact that the fundamental aspects of the Jungian method are completely absent from an analysis such as the role of ego, the shadow, the inferior function and the persona. Hillman's Jung, used in this manner, eliminates the unique and powerful contribution Jung can make to analyzing the symbolism in film. Both Jung and Film Studies look to the constellation of meaningful coincidences in a story to come to understand a particular film employing a view point of finality. Jung wrote:

Synchronistic phenomena prove the simultaneous occurrence of meaningful equivalences in heterogenous, causally unrelated processes; in other words, they prove that a content perceived by an observer can, at the same time, be represented by an outside event, without any causal connection. From this it follows either that the psyche cannot be localized in space, or that space is relative to the psyche. The same applies to the temporal determination of the psyche and the psychic relativity of time.49

The difference in view points is thus: “The causality principle asserts that the connection between cause and effect is a necessary one. The synchronicity principle asserts that the terms of a meaningful coincidence are connected by simultaneity and meaning.”50 This study hopes to demonstrate the Jungian method as a relevant, alternative method of analyzing symbolism in independent Philippine film from the view point of finality.

49 The Structure and Dynamics of the Psyche CW 8 par 996
50 The Structure and Dynamics of the Psyche CW 8 par 916
In his autobiography, Jung states, “The more critical reason dominates, the more impoverished life becomes. But the more the unconscious and the more of myth we are capable of making conscious, the more life we integrate. Overvalued reason has this in common with political absolutism: under its dominion, the individual is pauperized.”

Jung’s method accepts the reality of the psyche and attempts to balance these opposing influences that, if not held in proper tension, will impoverish life. This study is about the redemption and transformation of life. Freud did notice mythological and folktale symbolism in the unconscious. However, “he interpreted fairy-tales in a completely reductive manner on the basis of his sexual theory; for example, he understood Rumpelstiltskin as a penis symbol. Classical psychoanalysis interprets fairy-tales and fairy-tale motifs generally in regards to socialization processes in childhood[.]”

Jung and those that have followed his work recognize the special significance of the mythological layer of the unconscious:

Somewhere in the collective unconscious, beyond our personal memories, a layer of common human psychic energy exists which has the potential for development through the individual. According to this hypothesis, in early childhood fairy-tales symbolically begin to form the rungs of a sort of psychic trellis which can be seen as marking stages of the individuation process; in this way, the human being experiences the possibility of learning and gaining experience of the unknown, and often, fabulous, inner world, as well as of the outer world. They show him ways of experiencing and possibilities of psychic functioning which are beyond his own personal experience.

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51 Memories, Dreams, Reflections, p 302
52 Dieckmann, “Fairy tales in Psychotherapy” p 255
53 Dieckmann, “Fairy tales in Psychotherapy” p 255-256
In communities where the collective conscious attitudes suffer from an overly rational one-sidedness, folktales and myths are primarily the domain of childhood. However, this is not generally the case throughout the world and generally not the case in the Philippines. The point of folktales and myths is not to transmit rational enlightenment and the knowledge of facts. Rather, many times, “fairytales describe part of a successful individuation process[.]” Other times, they describe what can occur when something goes wrong in the individuation process, such as hubris.

Jung termed the general life instinct as libido or “psychic energy.” This life instinct is irreducible to the sexual instinct as Freud suggested. Psychic energy is “apportioned by nature to the various functional systems, from which it cannot be wholly withdrawn.” Jung also noted that “in our psychic nature only a small part of the total energy can be diverted from its natural flow.” It is this “relative surplus of energy that is capable of application apart from the natural flow” and this application is culture. Psychic energy is the production of a tension of opposites – “a conflict between two principles, to which you can give this or that name according to taste.”

Jung noted that “matter” and “spirit” are one of the most generalizable forms of this opposition: “Matter and spirit both appear in the psychic realm as distinctive qualities of conscious contents. The ultimate nature of both is transcendental, that is irrepresentable, since the psyche and its contents are the only reality which is given to us without a medium.”

However, this opposition is a fundamental aspect of human nature:

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54 Dieckmann, “Fairy tales in Psychotherapy” p 256
55 The Structure and Dynamics of the Psyche, CW 8 par. 91
56 The Structure and Dynamics of the Psyche, CW 8 par. 91
57 The Structure and Dynamics of the Psyche, CW 8 par. 98
58 The Structure and Dynamics of the Psyche, CW 8 par. 420
It is recognized that man living in the state of nature is in no sense merely “natural” like an animal, but sees, believes, fears, worships things whose meaning is not at all discoverable from the conditions of his natural environment. Their underlying meaning leads us in fact far away from all that is natural, obvious and easily intelligible, and quite often contrasts sharply with the natural instincts.\(^\text{59}\)

Jung used the opposition between the primitive nature of the newborn infant and its highly differentiated inheritance to illustrate this point. A primary state is characterized by unmitigated instinctuality, being completely at the mercy of the instincts. “The inheritance that opposes this condition consists of mnemonic deposits accruing from all the experience of his ancestors.”\(^\text{60}\) When Jung says inheritance, it is not “inherited ideas” but rather inherited possibilities of ideas, “pathways gradually traced out through the cumulative experiences of our ancestors. To deny this inheritance of these pathways would be tantamount to denying the inheritance of the brain.”\(^\text{61}\) The individual is only aware of this inheritance insofar as the individual experiences something interfering with the free expression of one's instincts which first are identified with the parents and later with the community.

Jung gave no simple answers as to why humans use the relative surplus of energy for the development of culture:

That man should have invented this machine must be due to something rooted deep in his nature, indeed in the nature of the living organism as such. For living matter is itself a transformer of energy, and in some way as yet unknown life participates in

\(^{59}\) *The Structure and Dynamics of the Psyche*, CW 8 par. 98
\(^{60}\) *The Structure and Dynamics of the Psyche*, CW 8 par. 99
\(^{61}\) *The Structure and Dynamics of the Psyche*, CW 8 par. 99
the transformation process. Life proceeds, as it were, by making use of natural physical and chemical conditions as a means to its own existence.\textsuperscript{62}

According to Jung, the psychological mechanism for the transformation of energy is the symbol:

I mean by this a real symbol and not a sign. The Wachandi's hole in the earth is not a sign for the genitals of a woman, but a symbol that stands for the idea of the earth woman who is to be made fruitful. To mistake it for a human woman would be to interpret the symbol semiotically, and this would fatally disturb the value of the ceremony... I am far from suggesting that the semiotic interpretation is meaningless; it is not only a possible interpretation but also a very true one. Its usefulness is undisputed in all those cases where nature is merely thwarted without any effective work resulting from it. But semiotic interpretation becomes meaningless when it is applied exclusively and schematically – when, in short, it ignores the real nature of the symbol and debases it into a mere sign.\textsuperscript{63}

A symbol is a libido analogue.\textsuperscript{64} In other words, it can give an equivalent expression to the libido and route it into a form different from the original expression: Mythology offers numerous equivalents of this kind, ranging from sacred objects such as churingas, fetishes, etc., to the figures of gods. The rites with which the sacred objects are surrounded often reveal very clearly their nature as transformers of energy.\textsuperscript{65} Jung believed the process of libidinal transformation through the symbol to have been occurring since the beginning of humanity. He also argued that most historical symbols find their origin directly from dreams.

\textsuperscript{62} \textit{The Structure and Dynamics of the Psyche}, CW 8 par. 80
\textsuperscript{63} \textit{The Structure and Dynamics of the Psyche}, CW 8 par. 88
\textsuperscript{64} \textit{Symbols of Transformation}, CW 5 par. 146
\textsuperscript{65} \textit{The Structure and Dynamics of the Psyche}, CW 8 par. 92
“This age-old function of the symbol is still present today, despite the fact that for many
centuries the trend of mental development has been towards the suppression of individual
symbol-formation.”

Related to the development of culture and social organization is the differentiation
of the individual from the group consciousness. The psyche in the collective consciousness
has an essential collective quality and there is generally no perceptible differences among the
members of most communities in matters of thought or action. If there are any expressions
of difference, there is a conflict:

Nothing arouses so much panic among primitives as something out of the ordinary;
it is at once suspected of being dangerous and hostile. This primitive reaction
survives in us too: how prompt we are to take offence when somebody does not
share our convictions... We still persecute anyone who thinks differently from
ourselves, we still try to force our opinions on others, to convert poor heathens in
order to save them from the hell that indubitably lies in waiting for them, and we are
abysmally afraid of standing alone with our beliefs.

This is an effect of both the fear of the unknown and the uniformity of the human
consciousness that is a result of a long evolution from “a sort of generalized or cosmic
consciousness, with complete unconsciousness of the subject. On this level there are only
events, but no acting persons.” This difference from group consciousness must “seem a sin
to shatter of the divine unity of consciousness that ruled the primal night.”

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66 The Structure and Dynamics of the Psyche, CW 8 par. 92
67 Civilization in Transition CW 10 par. 282
68 Civilization in Transition CW 10 par. 281
69 Civilization in Transition CW 10 par. 288
The unconscious individual is more or less identical with this collective psyche and shares equally in its collective virtues and vices without any personal attribution or inner contradiction:

The contradiction arises only when the personal development of the psyche begins, and when reason discovers the irreconcilable nature of the opposites. The consequence of this discovery is the conflict of repression. We want to be good, and therefore must repress evil; and with that the paradise of the collective psyche comes to an end. [At first]... development of the person is a question of magical prestige.\(^{70}\)

But the magical personality is not a product of an individual's will to power, “it is on the contrary an entirely collective affair. Since society as a whole need the magically effective figure, it uses this need of the will to power in the individual, and the will to submit in the mass, as a vehicle, and thus brings about the creation of personal prestige.”\(^{71}\) This phenomenon “is of the utmost importance for the comity of nations.” As is discussed in Chapter Two, this figure is represented by the chief or the sovereign in stories and folktales. The evolution of the collective and individual psyche creates the possibility for politics:

All the necessary conditions for the inception of politics are present: the self-consciousness of the group and its conscious separation from other groups... the individual's awareness of himself as a member of a specific group; the distinction, even if temporary, between the rulers and the ruled; the recognition of legitimate authority; the conscious use of power; and a system of normative demands.\(^{72}\)

\(^{70}\) *Two Essays on Analytic Psychology*, CW 7 par. 237

\(^{71}\) *Two Essays on Analytic Psychology*, CW 7 par. 237

The development of culture is not very long in the span of the history of human beings which included “hundreds of thousands of years of neolithic culture and before that an unimaginably vast strength of time during which man evolved from the animal.... The layer of culture, this pleasing patina, must therefore be quite extraordinarily thin in comparison with the powerful developed layers of the primitive psyche.”\(^{73}\) Jung noted, that

mankind is, in essentials, psychologically still in a state of childhood – a stage that cannot be skipped. The vast majority need authority, guidance, law. This fact cannot be overlooked. The Pauline overcoming of the law falls only to the man who knows how to put his soul in the place of conscience. Very few are capable of this (“Many are called, but few are chosen”). And these few tread this path only from inner necessity, not to say suffering, for it is sharp as the edge of a razor.\(^{74}\)

In terms of symbols, authority, law and the sovereign are internal needs of the psyche. Yet, because of the nature of the development of the psyche, any particular symbol of these will necessarily decline and be in need of renewal. Analytic psychology, or the Jungian method, is helpful in exploring the phenomenon of the renewal of the dominant collective consciousness and its relationship to the individuation process.

Chapter Two reviews the fundamental aspects of the Jungian method and its relationship to analyzing the symbolism of the king and its renewal or transformation. Symbolically, the king is the place of the ruling center of consciousness and thus the development and renewal or transformation of the king in stories is the renewal or transformation of the individual and his or her connection to the Self. “Personal individuation is not separate from collective individuation, since the spirit of the age realizes

\(^{73}\) Civilization in Transition CW 10 par. 16
\(^{74}\) Two Essays on Analytic Psychology, CW 7 par. 401
itself in the individual and the specific, time-bound, God-image is constellated in his unconscious as an image of totality, the self.”

The renewal can occur from within the dominant collective conscious or without. In the case of the first EDSA revolution, the forces within the country were such that it was possible for the system that put Ferdinand Marcos in place to topple, yet, Cory Aquino went on to renew from within. In other cases, however, it is the anonymous outsider who transforms the dominant collective consciousness from outside like how the early Christians renewed the Roman world from without. The psyche is an infinitely profound entity and this study does not attempt to trace most aspects of it. Chapter Two provides a brief summary outline of the main aspects of the Jungian method describing important aspects of the psyche utilized throughout the study. The focus of the study is on aspects of the redemption of the king or the dominant collective attitude and its disturbed relationship to the shadow. Nevertheless, a rudimentary overview of the important features of the psyche for analytic purposes is necessary to the proper understanding of the shadow and the redemption of the king.

In the classical Jungian method, the psyche can be divided for analytical purposes into the unconscious and conscious. It can also be divided into personal and transpersonal. Most of our experience of life that appears to be conscious in a personal manner is actually consciousness on a collective level. von Franz observed, “We think we are conscious but that is not true; we are conscious in the realm of the collective and we do not even know how little our individual consciousness is. It needs quite a search to find even fragments of consciousness that are personal.”

76 Von Franz, *Alchemy*, p 144
Within the unconscious and conscious realms, there are general and specialized structures. A complex is a general structure of the psyche and fundamentally organizes the personal unconscious. At its core, a complex expresses an archetypal image. Where the complex organizes the personal unconscious, archetypal images organize the objective psyche. Both the term complex and archetype have popular meanings, however, in this study, their meaning in analytic psychology is adopted. One particular archetype that is discussed separately in Chapter Two is the archetype of the Self because it is the coordinator of the psychic field, a model of ego-identity and paradoxically, it is also the psyche as a whole. The Self plays a special role in the redemption of the king.

The personal parts of the psyche also contain four specialized structures. The first two are the ego and the shadow. The ego is the center of consciousness of the individual, although, as noted, this may not necessarily be individual consciousness. The shadow is an ego-alternative that contains the highly personal aspects of the individual which have been rejected by the collective. These impulses are potentially a part of the ego and therefore hold a high sense of personal identity, but in a collectively unacceptable form. In the process of development, the shadow comes to take on the same sexual identity as the ego generally.

The two other specialized structures involve relating to others: the persona and the anima/animus. The persona is a psychic structure that allows an individual to adapt to a particular social role. A well-functioning ego can adopt many different personas based upon a particular social context while a maladapted ego cannot. The anima/animus is the other structure and is also referred to as the soul image. The anima/animus is the contrasexual tendencies of the individual and includes those tendencies and impulses that are even excluded from the shadow. The soul image is so important to the psyche that dissociating
from it could produce the effect of a “loss of soul.” Unlike the shadow, the anima/animus is typically experienced primarily in temporary, positive projections.

The integration of the shadow into conscious life has the effect of enlarging consciousness as does involvement with the soul image. The soul image has the seemingly magical effect of moving the ego out of its habitual ways of living. Jung described the soul image as existing at the border of the personal unconscious and the objective psyche.

Another element of analytic psychology important to this study and the redemption of the dominant collective consciousness is the transcendent function. Whenever the ego becomes too one-sided, an unconscious opposite aspect of the psyche moves into ego-consciousness and creates a tension between the opposites with the ego in the crosshairs. The ego will attempt to maintain a midpoint between the two. This process is important for the development of a new attitude of the ego, and in the redemption of the dominant collective consciousness.

These structures and functions work as a comprehensive whole in the process of individuation which is a central aspect of Jungian methods and analysis. Individuation is the process where a person consciously comes to understand and develop the innate individual possibilities of his or her psyche. However, the point is not to actualize every possibility, but being true to one's own inner potential as opposed to following narcissistic impulses or following the dictates of the collective culture.

The ego can have a tendency to identify with particular complexes in the personal unconscious that are opposed to the individuation process. Living out a role assigned during childhood by the family or the tribe is one example. Another is avoiding the natural

78 Von Franz. *Alchemy* 258
progression of the stages of life.\textsuperscript{79} As mentioned above, the ego may ignore the individuation process in favor of identification with the social roles of the culture. It can also ignore individuation in favor of identification with archetypal images from the collective unconscious. Yet, it is through confronting the particular complexes before it that the ego can resolve them and integrate their psychic energy. This study will show how the young gay man can be such an agent of redemption and transformation.

The Study

Chapters Three, Four and Five circumambulate the symbolic redemption of the king in Joel Lamangan's \textit{Walang Kawala} until, in Chapter Five, we arrive at the gravamen of the conflict. Chapter Six then briefly compares \textit{Walang Kawala} to other contemporary independent Philippine films. This style comports with the Jungian method:

You must circumambulate a story as much as possible with all four functions. The more you have developed and obtained the use of more conscious functions, the better and more colorful your interpretation will be. It is an art which has to be practiced...Interpretation is an art, a craft actually, which finally depends on you yourself. The class where everyone interprets the same fairy tale is almost a confession. That cannot be avoided. And it's right, for you have to put your whole being into it.\textsuperscript{80}

In Chapter Three, we begin with a summary of the story of \textit{Walang Kawala} itself as the story of an ordinary peasant fisherman who suffers from chronic poor catches, Joaquin. Joaquin is married to a woman whom he doesn't love and has fallen in love with the young

\textsuperscript{79} Marie Louise Von Franz. \textit{The Problem of the Puer Aeternus}. Santa Monica, CA: Sigo Press, 1981. p 70

\textsuperscript{80} Marie Louise Von Franz. \textit{An Introduction to the Psychology of Fairy Tales}. Dallas: Spring Publications, 1978. p 15
orphan Waldo. The central conflict of the story is put into motion when the wife returns early from her contract work overseas. The inappropriateness of the marriage of the two is hidden in plain sight to them and the wife's family.

Philippine fishermen believe that the ocean is ruled by a king and that all of its fecundity and mystery are associated with a proper relationship to this king. In Binalayan folk beliefs, this ocean king is given the name Datu Lawron and he holds court with Mermaid and a mythical Man and Woman.\textsuperscript{81} Because of this quaternity, Datu Lawron can be understood as a symbolic representation of the Self. The rituals of the fisher folk are a concretization of the symbolic process of keeping regular and proper contact with the Self by using ordinary forms of relating and exchange. And because the Datu Lawron is a symbol of the Self, the fish and the other sea entities under its command are original contents that come from the Self. They are ambiguous but contain within them hidden or concealed value. This is reflected both in traditional folktales and in Catholic symbolism. Because of its ambiguity, the fish “contains important symbolism concerning what is required to relate to the unconscious without being destroyed by it.”\textsuperscript{82}

Joaquin, the fisherman, suffers from chronic poor catches. Something is disturbed in his relationship to the Datu Lawron, symbolically the Self, and therefore does not have access to fish with which to sustain himself. This is not the doing of the Datu Lawron, but of the fisherman. Throughout Christian symbolism and folktales, it is precisely when “the sick one yearningly craves for the fish that he can find nowhere”\textsuperscript{83} does the figure that renews or transforms the dominant collective consciousness appear. The lack of ability in

\textsuperscript{81} Jaime Polo. \textit{The Binalayan Fishing Drama: A Fellowship at Sea}. Tacloban City: Divine Word University Publications, 1983.

\textsuperscript{82} Edinger. \textit{Ego and Archetype}, p 258

catching fish does not cause the renewal or transformation. Several things can occur when the declining dominant collective conscious attitude fails to connect to the Self. One outcome, which is expressed nominally in Joaquin, is that the individual suffers an empty and meaningless life. Another outcome, which is nominally expressed in Rufo, is that the individual suffers from a Napoleonic or Messianic complex. In response, Joaquin clings desperately to his social role to give him meaning – although it doesn't work for his catches or his wife.

In the first part of the story, Waldo appears as a compensatory figure to the dominant collective consciousness – first expressed in Joaquin. When Joaquin is confronted with the conflict of opposites between his social role and this compensatory figure, he attempts to subordinate Waldo to the dominant order of things. Waldo rejects being rejected – as a compensatory figure from the unconscious would naturally do – and this sets the stage for the resolution of the fundamental conflict of the story.

In Chapter Three, I also analyze the relationship of the names of the main characters to their role in the story and the process of renewal. The name Joaquin has two separate origins: one as a decadent and evil king of Judah during the time of the Nebuchadnezzar who is part of a line of kings who Jeremiah and other prophets argued brought the oppression of the Nebuchadnezzar and the other origin is as the mythical father of the Virgin Mary. Waldo comes from the Old German word for ruler. And, Rufo, which is the name of a handful of martyred Catholic saints, comes from the Latin word for blood-red. Each of these names, like the characters that embody them, relate to one another in the process of renewing the dominant collective consciousness in ways consistent with the name words themselves.
Joaquin's struggle is between his over-identification with his persona, or his social role, and the compensatory figure which emerges in Waldo. This struggle is also the struggle of the dominant collective conscious in general. For Joaquin, the individual, the story is almost over. As the story progresses, we come to see that Joaquin's failing struggle to make a relationship with the unconscious, without being overwhelmed by it, is necessary for the building up of a new ego consciousness in Waldo. When Joaquin rejects Waldo in favor of his wife, the story of Joaquin's failure becomes necessary for the development of the renewal or transformation.

Waldo appears from the outside of the dominant collective consciousness as the orphan being raised by the Great Mother. In many Philippine folk tales, the anonymous peasant comes to the suffering king's court and eventually renews or transforms the kingdom and becomes king himself. The appearance of a peasant far removed from the king's court is not accidental. As compared to an ailing, declining king, a peasant symbolizes common sense and closeness to life and nature. A peasant must work directly for his food by tilling the soil and killing his livestock and cannot survive an extended period of fantastic thinking or sentimentality.

I amplify the theme of the renewal by the anonymous peasant with the Philippine folk stories of *Pedro and Fortunato* and the *Woodcutter Marries the Princess*. One of the problems, even for the hero in these stories, is a petrification right at the last moment – which also points to the process of renewal more generally. As von Franz observed: “Psychologically, this exactly reflects the fact that again and again the outwardly crystallized conception of the
Self, after becoming a content of collective consciousness, grows old and must therefore be transformed, rejuvenated or replaced by another form.”

In Chapter Four, I turn to the complex symbols of the fish and of the mother in *Walang Kawala*. When Waldo leaves the village, he takes his grandmother's hidden savings. He hasn't earned it, it isn't his, and he did not seek permission or otherwise have a claim to it.

This is a variation on the typical anonymous peasant redeemer story. In that kind of variation, the hero must escape from a negative mother figure, but can only do it by cleverly taking her hidden treasure. In this story, Waldo's grandmother is not a negative mother figure. However, his taking of her money brings to light the puerile character, at first, of Waldo as a compensatory figure to the declining dominant attitude and the greater issue of what ails the dominant collective attitude.

The grandmother's money is the transformative result of the fish catching process. The puerile character of the taking is that it skips the entire process of transformation from the original fish to the parts that have value. Money is also a symbol of exchange, and a symbol of exchange in the village and therefore it symbolizes the relatedness of the village itself and his use of it, although acquired in a puerile way, allows Waldo to take its power into himself. The taking of the grandmother's money is a necessary element for the journey of renewing the dominant collective consciousness. It serves its purpose and simply remains as evidence of his attitude. Once he gets to the capital, he immediately looks for work.

Joaquin, on the other hand, has little connection to the Self, as symbolized by the Datu Lawron, and Waldo, who appears to be a bridge back to that connection for Joaquin, is rejected in favor of Joaquin's failing social role. Joaquin is still connected to his humanity and

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84 Jung and von Franz, *The Grail Legend*, p 197
therefore, he eventually follows Waldo to reach the bridge. Because he has impregnated his wife, like the Ilocano story of the *Camanchile Tree and the Passion Fruit Vine*, he has waited until it is too late for him. Nevertheless, from the standpoint of the redemption, his following after Waldo is necessary to build up the new ego-consciousness. Rufo is also cut off from the Self, but he has also lost all connection to his humanity and does not pick up the trail of the redeeming impulse.

Rufo's wife, Beng and her ornamental fish aquariums reflect Rufo's total disconnect from the Self and even one's own humanity. Unlike the fish that circulate in the village, the fish here are isolated from nature and are controlled by Beng – as though she were the Datu Lawron or Mermaid. In the fishing village the fishermen humble themselves before the vast mystery of the ocean. For Rufo and Beng, however, there is no humbling and they have identified themselves with the mystery itself. von Franz noted:

> The dark side of the Self is the most dangerous thing of all, precisely because the Self is the greatest power in the psyche. It can cause people to “spin” megalomaniac or other delusory fantasies that catch them up and “possess” them. A person in this state thinks with mounting excitement that he has grasped and solved the great cosmic riddles; he therefore loses all touch with human reality. A reliable symptom of this condition is the loss of one's sense of humor and of human contacts.\(^{85}\) I argue that Rufo's illicit work as a kidnapper, imprisoner and trafficker of humans point to this identification with the Self which is part of the problem of the one-sidedness in his attitude – and that of the dominant collective attitude.

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That extreme form of one-sidedness is a sharper comparison than Joaquin and his sentimentality. Joaquin feels shame and guilt, which allows him to be in contact with his humanity. Rufo evinces no experience of shame or guilt. Rufo is highly manipulative and power-driven. Joaquin suffers from a power-drive also but, again it is moderated by his feelings of shame and guilt. Joaquin struggles with the conflict he finds himself in. Rufo has rejected the struggle of the conflict and seeks to simply dominate everything, being in identification with the Self. When Rufo is made aware of his dissociation, the reaction is swift and extreme and usually taken out on Beng. That is because “every psychological extreme secretly contains its own opposite or stands in some sort of intimate and essential relation to it.”

Waldo's taking of his grandmother's money also signals an inflationary attitude and we can see that Rufo and Waldo have a commonality that conducts their coming into contact with one another. At the beginning of the story Waldo is an emerging compensatory figure to the declining dominant collective consciousness. However, through his relationship to Joaquin, who struggles with both opposites and is ultimately unsuccessful, Waldo is able to build up his own ego-consciousness.

I argue that one of the elements missing from Joaquin is that Waldo is supported by the unconscious itself in the form of the Great Mother. Joaquin has embodied and separated from nature and has lost his connection to it. Waldo comes from nature as a compensation to the thing that has lost its connection to nature. In many Philippine folk tales, the hero-children who renew or transform the dominant collective attitude are abandoned in the forest or wander into the forest having “lost” their way. They are taken in

86 Symbols of Transformation, CW 5 par. 581
by a mysterious feminine figure who either represents Mother Nature herself or a particular aspect of the Great Mother.

In Chapter Four, I also contrast the difference between renewal from within the dominant collective attitude and transformation from without. In one group of redemption stories, the renewal comes from a marginalized sector within the dominant collective attitude – like the youngest son in a kingdom that recognizes primageniture. The story of St. Francis of Assisi in the Roman church is another example and I contrast it against the type of transformation story of the early Christians and the Roman empire.

I argue that when Joaquin attempts to subordinate or repress the impulse that Waldo represents to the dominant collective attitude, Waldo rejects the attempt, potentially setting the story to be one of transformation from without although the story ends before the ambiguity is resolved since Waldo does not consciously make this choice when he reject Joaquin's attempt.

Finally I amplify the danger and necessity of the hero to be isolated and separated from the collective through parallel folk stories. Like extracting the valuable parts from the fish, that is, the secret of how a relationship can be made with the unconscious without being devoured by it, the hero's isolation and separation is similarly necessary. However, as Rufo symbolizes, this does not always turn out well for the individual or the collective.

I continue to pursue the theme of isolation in the beginning of Chapter Five. Many folktales point to the symbolic danger of isolation, which serves to attract evil. For the figure who will redeem the dominant collective attitude, this isolation is a necessity. Similarly, for the one who is called to the process of individuation, this type of differentiation is necessary. At the beginning of Walang Kawala, Waldo's rejection of Joaquin's attempt to
subordinate him to the ruling order points to the beginning process of just this type of separation. We see though that Joaquin's rejection of Waldo is not the cause. The impulse is present before the attempt to subordinate because Waldo specifically asks Joaquin to go with him to Manila.

Waldo comes from a puerile perspective at the beginning of the story. He glides over the fact that Joaquin is married and when Joaquin's wife returns he lacks any form of compassion for Joaquin's struggle. In order to start the process of waking up from the fantasy, he must give up Joaquin. However, I argue that by tracing the puerile movements of Waldo, he is still very much in the fantasy reality. He has not really encountered evil in the world and made a proper relationship to it. In his isolation, Waldo does elicit the attention of Rufo, which is both the representative of the dominant collective attitude and the resulting evil of a total dissociation from one's humanity.

I demonstrate that when Waldo gets to Manila, he comes to clearly represent an impulse towards a new perspective on life. He did not reject Joaquin's attempt at subordination because he himself wanted to be the subordinator. We see that given the opportunity to enter into the macho dancer world which is simply another aspect of the dominant collective consciousness, he doesn't last more than a night. However, his one night foray into macho dancing lands him the opportunity to work in a restaurant.

Waldo's attempts to characterize the experience with the headwaiter as “just friends” points to the fact that he is still caught up in fantastic or magical thinking. The headwaiter does want more than to be “just friends” and under the circumstances, the expectation that they will be “just friends” is an unreasonable expectation. At this point in the story, Waldo still lacks the requisite ego strength to withstand the necessary suffering to produce a “just
friends’ situation with the headwaiter. On the other hand, the headwaiter is not suitable as an opposite to Waldo's intense compensatory aspect to the dominant collective consciousness. The magical thinking is also a product of a certain kind of puerile inflation that continues to permeate Waldo. Von Franz noted:

If one is caught in a projection that disturbs one's adaptation, whether it be an attraction full of fascination or hatred or obstinacy in clinging to a theory or an idea, at first one is carried along by a current of powerful affect as well as of desire or inner demand.... This leads to behavior that is constantly at odds with the outer world, and conflicts and disappointments result. Pride and defiance then seduce one into a further struggle to push ahead in the same direction.87

I argue that, until Waldo is imprisoned by Rufo, he continues to be carried along in a state of unconsciousness. He has sought to avoid every opportunity of suffering or difficulty. When Joaquin discloses that his wife is pregnant, Waldo tries to fight him and ends up making out with him. He comes from the unconscious as a compensatory figure and rightfully is caught up in fantastical thinking.

The fantastic, inflated thinking, however, blinds him to the shadow aspects of life and therefore becomes a prime candidate for Rufo's deception. Von Franz noted, “if power and passion get stuck on the concrete level, wanting this or that thing and unable to sacrifice that desire, then that same passionate libido which is the basis of the process of individuation is weakened, it becomes destructive and destroys itself.”88 In Rufo, there is no hope. He is the process of self-destruction.

88 Von Franz, Alchemy, p 171
For Waldo, the remainder of the story sees him coming to make the requisite conscious sacrifice to ward off the unconscious destruction. I amplify this process with folk stories that describe main characters who have fantastic thinking which petrifies them to the realities around them. In those stories the main characters die because of their ungrounded, rigidified thinking. Even though Waldo thinks he's relating to Rufo, he is not grounded and fails to recognize that he is not relating to Rufo but walking into a trap. He is even warned by the headwaiter and ignores the warning.

Joaquin makes the sacrifice by leaving his wife and looking for Waldo. Life for him was over when he impregnated his wife and rejected Waldo, the one he loved. Yet, he decides to fight fate and search for Waldo. Joaquin becomes a symbol of Waldo's own relationship to knowledge, reflection, insight, wisdom, cleverness and intuition, goodwill and readiness to help in a positive manner. Rufo is the symbol of those things in negative form.

Joaquin's appearance to Rufo signals that something is unique about Waldo – something that differentiates him from the mass of prisoners. Waldo represents to Rufo the same thing – the sense of love and relatedness that his power-drive possessed life is without. Yet, with his power-drive “he puts it in a bottle and then ridicules and exposes it, a classical illustration of the way in which the power-drive deals with the other drive: he imprisons it! People imprison love and sex by behaving as though they were their owner.”

And although Rufo forces Joaquin and Waldo to have sex in front of him, like his own unconscious bringing up of his impotence with his business partner and then raping his wife over the whole thing, there is an unconscious effect. This heats up the entire core of the power complex which drives Rufo and the dominant collective attitude: “The very cold,
brutal, primitive man is in general a typical, even an archetypal, shadow of the mother's boy.”

90 Rufo is unable to break and control the love that Joaquin and Waldo have. He tries to imprison it but something in the interaction demonstrates uncontrovertibly that power cannot imprison love.

I argue that Beng – as another aspect of the same complex – then steps in and tries her hand at it. “For example, if a woman has not developed her mind although she could have done so, and has thus betrayed the process of coming to consciousness in herself, her positive maternal instincts change over the course of time into a corrosive influence on her family and others.”91 There is a correspondence when Beng destroys her aquarium fish. They are the objects of her and Rufo's power-driven inflation. Yet, the end result is death.

In Chapter Five, I argue that because the redemption of the dominant collective consciousness originates from without, Waldo's contacting of the police cannot meaningfully resolve the problem of Rufo. The effect of police involvement is to strip Rufo of the power of his office. Yet, it is helpful in that Waldo is then able to get to the core of Rufo, which means he is able to encounter the problem of evil directly and struggle with it.

In Chapter Six, I bring together the various paths of the study to describe how the king is redeemed and its relationship to a young gay man in Joel Lamangan's *Walong Kawala* and compare it to a number of other films including Jay Altarejos’ *Lalake sa Parola* and Lamangan's *Manay Po* series.

In the next Chapter, I outline the significant and relevant aspects of the Jungian method for this study and how this method is useful for analyzing the renewal and


redemption of the collective consciousness and becoming aware of the shadow and integrating that into conscious life. I then analyze two Philippine folktales using the Jungian method to amplify the effects of the Christianization of the Philippines and the function of unconscious compensatory impulses.
Politics, for most people during most of the history of humanity, can be characterized by the life and times of a ruler and the elite around a ruler. Symbolically, the ruler or sovereign represents, on a very basic level, a personification of the mystical life-power of the nation or tribe. The physical and spiritual power of the ruler corresponds to the power of the nation. If the rule becomes sick or impotent, he must be removed. von Franz discusses the Shilluks of the Upper White Nile who, when they execute the aging ruler, shut him in a hut with a virgin and starved them both to death. The ruler-in-waiting sits upon a small throne-like chair in front of the hut. The Shilluks recognize the ruling spirit of the nation to enter the body of the ruler-in-waiting and henceforth is recognized as the ruler.¹ This belief is recognized throughout the world in the legal doctrine of “le mort saisit le vif”² or the custom of “The King is dead. Long live the King.”³ “Whereas the old king represents an over-aged or outworn collective conscious system, the young king usually represents a new symbol of the Self.”⁴ As von Franz states, “It seems an archetypal law of general validity that every symbolism which has taken shape and form in collective human consciousness wears out after a certain time and resists renewal due to a certain inertia of consciousness.”⁵

² O’Donald v. Lobdell, 2 La. 299, 301
³ Papers Relating to the Foreign Relations of the United States 3: 377 Washington DC: Department of State, 1888,
⁴ ML Redemption 83-84
⁵ ML Shadow 25
This same experience of the decline of the dominant attitude also occurs in the inner development of the individual. The Self is in a constant process of change. It eliminates certain aspects and renews itself. von Franz described the individual experience thus:

It is a dynamic center of the psyche which seems to be in a state of constant inner flux. That is why no conscious formulation of an experience of the Self can claim to be absolute over a long period of time – it has to be re-adapted again and again, so as to keep pace with this changing process.\(^6\)

In many stories, the fool becomes the next king after many trials and tribulations. However, if instead it is the king's son who becomes king, this typically symbolizes a form of renewal with the same dominant perspective. The role of Corazon “Cory” Aquino in the EDSA revolution is an example. The story is portrayed as though Corazon “Cory” Aquino is the innocent fool who after many trials and tribulations destroys the ruler and ascends to rulership of the country. And, there was a moment during the end of the Marcos regime where it looked as though the system that had brought Marcos to power might itself be toppled.\(^7\) Yet, it was precisely Cory Aquino, who herself was born a member of a wealthy and elite family, who was able to channel the revolutionary impulses into a movement of political life, from the same dominating stamp that propelled Marcos to power, that preserved the dominant features of an extended family-based political-economic oligarchy – like an anointed prince succeeding the king to the throne.\(^8\)


However, in a story where a simple or unknown person becomes ruler, it can be described as the renewal of the collective consciousness coming from an unknown and officially rejected part of the psyche. Von Franz noted:

There is the theme of the tumbling, or the cripple, or very often of the soldier who has deserted or has been wounded and discharged from the army and who is lost in the woods, where the great adventure starts. Or there may be a poor peasant boy who becomes king or inherits the kingdom, and in all these, from the very beginning of the story, you know that it concerns … a whole part of the human personality, or even of humanity itself, and would represent what remained behind and therefore still has the original wholeness of nature.\(^9\)

It is precisely from those areas of life in which the conveniences of materiality are less and the training to rationalize everything is lacking that the compensatory healing action of the psyche is intensified. “The moods, secret longings, and needs of the simple people within the population express in a clear form the needs of our time.”\(^10\)

There are many ways to describe the structure of the psyche and many ways to interpret the activation of its structures. Jung described the various parts of the psyche from the empirical observations of his own clinical practice.\(^11\) The Jungian method focuses on the living psyche with the various structures, divisions and parts functioning as an organized whole. They are divided into unconscious and conscious realm and such realms are further divided into personal and transpersonal levels. Within these realms, there are general and specialized structures.

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11 Von Franz, *Projection,* p 77
The focus of this study are the images of psychic contents associated with the specialized structure known as the shadow, as defined below. Yet, because the psyche operates as an organized whole, it is impossible to simply discuss the shadow without the symbolic content that surrounds it and the associated images that constellate around it. The Jungian method requires that an interpretation clearly understand the specific details of a story, associate and amplify the story in a particular manner, and to situate the story in the context of the story's cultural situation and its relationship to the individuation process. However, it is impossible to ever fully understand or completely grasp the meaning of a story, “that would kill its resonance.”

In psychic life, projection is a characteristic experience of human social life. Jung defined projection as an unconscious transfer of subjective psychic elements onto an outer object. Once the subject psychic elements have been transferred onto an outer object it is very difficult to correct. A disinterested observer may think it is obvious that a particular judgment is mistaken and a projection. However, it is possible that the observer's judgment is mistaken and the person who has projected is “right.” As von Franz stated:

In general, the practical criterion is common sense, the reasonable collective judgment of the environment... It is also possible for a person to infect others with his paranoid idea and for a sizable group to take up the erroneous judgment, until another group finally sets the matter straight. Witch-hunts, as examples of negative projections, or the veneration of Hitler as a savior-hero, as an example of positive projection, bear eloquent witness to the existence of the phenomenon of collective

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12 Von Franz, *Archetypal Patterns*, p 20
13 *The Archetypes and the Collective Unconscious*, CW 9i par. 122
contagion. In such cases nothing can lead the projecting parties to a clearer insight; even the soberest factual evidence will be emotionally dismissed.\textsuperscript{14} Von Franz continued to point out that the judgment of a community or society cannot prevent the projection process and errors in judgment because it is a characteristic that defines human relationships generally and even mistaken judgments pass for acceptable descriptions of reality: “Thus all the conceptions current in intercultural psychiatry come into play when, for example, it is a matter of distinguishing between a mass psychosis and a religious movement; the latter will usually seem to the outsider to be a mass psychosis, whereas to the insider it will be experienced as a 'redemptive movement.'”\textsuperscript{15} It should also be noted that projection in analytic psychology also has a much more technical meaning in which projection refers to the part of the psychic process after the identity between the subject and object has been disturbed.

\textit{Structure of the Psyche}

Very broadly, the psyche can be divided, for analytical purposes, into two broad realms: the unconscious and the conscious. The unconscious is unconscious. Everything that remains outside of awareness is unconscious, yet it is an impulse in the unconscious that strives towards consciousness and manifests it. Jung described the content of the unconscious:

Everything of which I know, but of which I am not at the moment thinking, everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which,

\textsuperscript{14} von Franz, \textit{Projection}, p 4
\textsuperscript{15} von Franz, \textit{Projection}, p 5
involuntarily and without paying attention to it, I feel, think, remember, want and do;
all the future things that are taking shape in me and will sometime come to
consciousness: all this is the content of the unconscious.\textsuperscript{16}

These two divisions can be further subdivided. Consciousness can be subdivided into
personal and collective consciousness while the unconscious can be further subdivided into
the personal unconscious and the objective psyche. Personal consciousness is regular and
ordinary awareness of ourselves and the world around us while the collective consciousness
is the shared social or cultural world of values and forms. Yet as von Franz notes, “We think
we are conscious but that is not true; we are conscious in the realm of the collective and we
do not even know how little our individual consciousness is. It needs quite a search to find
even fragments of consciousness that are personal.”\textsuperscript{17} The personal unconscious is
something that is unique to each individual psyche and is outside regular and ordinary
awareness. The objective psyche, or collective unconscious, is the apparent universal
structure that characterizes humans as humans.

Within the unconscious and conscious realms, there are general and specialized
structures. General structures are archetypal images and complexes while specialized
structures of the personal areas of the psyche are four: the ego, the shadow, the persona,
and the soul image. The objective psyche is the designated realm of archetypes and
archetypal images. Because archetypes are formless but highly numinous energies that are
created in the psyche, it is not possible to list or describe them successfully. However, the
archetype of the Self is significant and is discussed further below.

\textsuperscript{16} \textit{Structure and Dynamics of the Psyche}, CW 8 par 382
\textsuperscript{17} von Franz, \textit{Alchemy}, p 144
Of the general structures, complexes have long been used in popular discourse. However, in analysis, complexes characterize the basic organization of the personal unconscious. Complexes are a multiplicity of images that become related through a common emotional tone. In his word association experiments, Jung found emotionally-toned complexes in his subjects' associations through missed or delayed responses. Each subject associated to a certain theme, like their mother – hence, a “mother complex.”

A complex has at the core of its meaning, an archetypal image. When a human first experiences awareness, the archetypal patterns begin to develop substance from personal experience. Most adults are unaware of this and experience conscious, subjective contents as an aggregate of their own past personal history. This leads to two dangers in analyzing symbols. Because each complex exists as the constellation of personal images in an archetypal pattern, personal associations can be mistaken for the core of the complex, thereby reducing current struggles to early childhood experiences. On the other hand, excessive amplification of archetypal images will fail to connect the individual to the objective psyche.

Archetypal images characterize the basic organization of the objective psyche. Archetypes have also been used in popular discourse. In analysis, however, archetypes are not observable directly but only circumstantially. They have an ordered effect upon the observable aspects of the mind such as archetypal images and the complexes. However, they are themselves formless, energetic patterns. Humans are born with a tendency to form certain images, but we are not born with the images themselves. Von Franz pointed out:

If we put many stories together, we see that each one enlightens some typical archetypal process in the collective unconscious. If you put two or three hundred together, then you get a kind of intuitive mapping of the structure of the collective unconscious and the possible structures and processes in it.\textsuperscript{19}

Archetypal images are created by the influence of the archetypes coming into contact with the experience of the individual psyche. Archetypal images are not the same as complexes. Archetypal images have a more generalized and universal meaning coupled with general affective quality. Archetypal images that effect a large group of people over long periods of time become embedded in collective consciousness like the images associated with the sovereign, the Virgin Mary, the Buddha, or the Santo Niño. Many collective experiences carry the projection of archetypal images outside of ordinary awareness. However, when a public figure dies or is assassinated, the strong emotional reaction is an indication that the particular figure carries an archetypal projection. For example, many people around the world were deeply affected by the untimely death of Diana, Princess of Wales and John F. Kennedy. This happens because regularly occurring human experiences have an archetypal foundation such as birth, death, defecation, sex, or relationship commitment to another individual. Because archetypes change at roughly the same speed as evolution in general, it is possible to treat them as fixed within historical time – even though they are, in fact, not.\textsuperscript{20}

One particular archetype that must be discussed is the Self. According to Jung, the Self is the coordinator of the psychic field, the center of the psyche. It is also the model for ego-identity. Occasionally, Jung has also used the Self to describe the psyche as a whole. In this way, the Self is the psyche as a whole, the dominant archetype of order, and the

\textsuperscript{19} von Franz, \textit{Archetypal Patterns}, p 21
\textsuperscript{20} von Franz, \textit{Archetypal Patterns}, 30
archetypal model of the ego. The Self is a much more comprehensive entity than the ego and therefore the Self tends to appear to the ego as a symbol of a higher being. These perceptions can range from images of God, to the sun, to the nucleus of an atom, or to a flying saucer. The emotional tone of an experience of the Self is generally characterized as numinous or awesome. This also occurs in the development of mandalas and tantric visualization practices.²¹

Within the personal parts of the psyche, there are four specialized structures: the ego, the shadow, the persona, and the soul image. The ego and the shadow are structures related to the identity of the individual while the persona and the soul image are relational structures. Describing the development of consciousness, Jung wrote:

In the child, consciousness rises out of the depths of unconscious psychic life, at first like separate islands, which gradually unite to form a 'continent,' a continuous land-mass of consciousness. Progressive mental development means, in effect, extension of consciousness.²²

The ego is first formed in the relationship between the child and its mother or motherer. This expands within the familial or communal level and progressively towards an ever-expanding social landscape.

While the ego forms, the mother/er or collective unit will accept certain tendencies and impulses of the child while others will be disapproved and rejected. The process of training in the controlling of urination and defecation exemplifies a process that occurs continuously in the life of every small child – its ego being formed by the likes and dislikes

²² Psychology East and West, CW 11 par 935
of the people upon whom he or she depends. The activities and impulses disapproved and rejected by the mother/er or collective do not simply atrophy and disappear. Rather, they gather together as an ego-alternative that Jung called the shadow.\(^{23}\) The personal parts of the psyche are like the moon, one part is in the “light” of consciousness while the other part is in the “shadow” or “dark” of the unconscious. While the ego is being formed, the parts of the individual which have failed to receive approval and have been rejected by the mother/er or family falls into the shadow of the unconscious. This is supported by:

The fact that historically collective consciousness is probably older and more important than ego-consciousness ... the ego-consciousness of the individual appears to be a late acquisition and even today is a very labile factor in a great many people. The person with a weak ego usually makes up for his defective ego-consciousness with an obstinate infantile egoism which cannot be abolished until his ego has been strengthened and has thereby matured to the point of a certain degree of social awareness.\(^{24}\)

Since these rejected tendencies and impulses are a part of the individual and a potential part of the ego, they maintain a sense of personal identity but in a shadow, unacceptable form – typically associated with guilt. The process of ego formation engages a dynamic dissociation of the shadow from the ego and its possible return to conscious life sparks considerable anxiety and resistance. However, much of an individual’s tendencies which have been split from the ego are necessary to experience a meaningful life. “Closer examination of the dark characteristics – that is, the inferiorities constituting the shadow – reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive

\(^{23}\) *Two Essays on Analytical Psychology*, CW 7 par. 103 foot note no. 5

\(^{24}\) von Franz, *CG Jung*, p 256
or, better, possessive quality.” Much of the patriarchal attitudes that go into shaping a child's ego, in terms of its gender, create splits that later rob individuals in life of the experience of having a meaningful life. Yet, when the shadow contents are consciously integrated into life, the ego has more room within which to act and exist and the energies associated with maintaining the repression of the shadow contents are freed for more useful purposes.

At first, the shadow is and can be all that is unconscious. As the parts of the unconscious become more familiar to the ego, the shadow comes to maintain the same sexual identity as the ego since the shadow is composed of inchoate fragments rejected during the process of ego formation. Projections of the shadow onto others typically occur with members of the same sex – although this is not necessarily true all the time or in every case. Jung wrote,

The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real.

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Although, with insight and good will, the shadow can to some extent be assimilated into the conscious personality, experience shows that there are certain features which offer the most obstinate resistance to moral control and prove almost impossible to influence. These resistances are usually bound up with projections, which are not recognized as such, and their recognition is a moral achievement beyond the

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25 *Aion, CW 9ii par. 15*
ordinary. While some traits peculiar to the shadow can be recognized without too much difficulty as one's own personal qualities, in this case both insight and good will are unavailing because the cause of the emotion appears to lie, beyond all possibility of doubt, in the other person.\(^{26}\)

While the ego is formed in an individual's first relationships with others, there are two other structures that come to exist in the psyche that involve relating to others: the animus/anima and the persona. The persona is a specialized structure that relates the psyche to the collective world. Jung used the word persona to name the phenomenon because in Greek it means “mask.” Any culture offers a variety of social roles: judge, professor, doctor, spouse, monk, activist. A particular culture provides a framework of the accepted and expected ways of acting, including dress and conduct. As the ego develops, it chooses various social roles and they become part of the dominant ego identity. When the persona is suited to the individual ego, social interaction functions well. In other words, a persona is how an individual adapts to a particular social role – which embodies the cultural norms and expectations that embody the collective conscious attitude. Jung said,

> When we analyze the persona we strip off the mask, and discover that what seemed to be individual is at bottom collective … Fundamentally the persona is nothing real: it is a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality, a compromise formation, in making which others often have a greater share than he.\(^{27}\)

\(^{26}\) *Aion*, CW 9ii par. 14, 16

\(^{27}\) *Two Essays on Analytical Psychology*, CW 7, par. 246
A well functioning ego can generally adopt different personas according to the needs of a particular situation. This is in contrast to the shadow, which is an intimate and inextricable part of the individual and is the rejected remainder of a human's earliest attempts to adapt to his or her parents. Development problems with the ego include excessive development of the persona, inadequate development of the persona and persona identification. When the persona is excessively developed, the individual has a personality that seems to fit a social role perfectly yet the “real person” seems to be missing. When the persona is inadequately developed, the individual is overly open to rejection and hurt or simply merges with a person to whom the individual relates. Persona identification is considered the most significant problem of persona development. The ego lacks the strength to separate itself from its social role in the persona and thus any threat to one's social role is experienced psychically as a threat to the integrity of the ego structure. An example of this problem occurs with workaholics who have a sense of emptiness except when working. In this case, this type of individual has failed to develop a wider sense of self.

The other specialized relational structure is the anima or animus, the soul image. Whereas the shadow is the clustering of externally-defined inappropriate and rejected tendencies and impulses generally, content that is culturally defined as inappropriate to the sex of the ego is generally excluded even from the shadow. These tendencies and impulses gather around a contrasexual image to the sex of the ego. Generally, this occurs in a feminine image in the psyche of a man and as a masculine image in the psyche of woman. Jung referred to the feminine image in the psyche of a man as the anima and the masculine image in the psyche of a woman as the animus. He also referred to it as the soul image.
Based upon his clinical experience, Jung came to believe that the images associated with the soul images are so important that dissociating from them could produce a feeling of “loss of soul” where the water of life recedes from the individual. Jung wrote,

Loss of soul amounts to a tearing loose of part of one's nature; it is the disappearance and emancipation of a complex, which thereupon becomes a tyrannical usurper of consciousness, oppressing the whole man. It throws him off course and drives him to actions whose blind one-sidedness inevitably leads to self-destruction. Primitives are notoriously subject to such phenomena as running amok, going berserk, possession and the like. The recognition of the daemonic character of passion is an effective safeguard, for it at once deprives the object of its strongest spell, relegating its source to the world of demons, i.e., to the unconscious, whence the force of passion actually springs. Exorcistic rites, whose aim is to bring back the soul and release it from enchantment, are similarly effective in causing the libido to flow back into the unconscious.  

The soul image is typically experienced in projection upon a person of the opposite sex although this is not necessarily the case. Unlike the negative values typically associated with the projecting of the shadow, the soul image projection is experienced positively. The mutual experience of falling in love with another exemplifies a mutual soul image projection between two individuals. During such an experience, the presence of the person on whom the projection is carried seems to add a sense of personal worth. If the connection between

28 *Psychological Types*, CW 6 par. 384
the two is not maintained, the withdrawal of the projected content has a tendency to make one feel lost or empty.\textsuperscript{30}

The unconscious identification of the soul image in another person is a temporary experience. At some point, the projection withdraws as the reality of the other person begins to break through the identification. This leads to various levels of conflict since no actual person can be the fantasy psychic anima/animus figure of another. When the projection has been withdrawn, the individuals then begin to work of genuinely relating to one another as individuals.\textsuperscript{31} Jung wrote:

The young person of marriageable age does of course, possess an ego-consciousness … but since he has only recently emerged from the mists of original unconsciousness, he is certain to have wide areas which still lie in the shadow and which preclude to that extent the formation of a psychological relationship. This means, in practice that the young man (or woman) can have only an incomplete understanding of himself and others, and is therefore imperfectly informed as to his, and their, motives. As a rule the motives he acts from are largely unconscious.

Subjectively, of course, he thinks himself very conscious and knowing, for we constantly overestimate the existing content of consciousness, and it is a great and surprising discovery when we find that what we had supposed to be the final peak is nothing but the first step in a very long climb. The greater the area of unconsciousness, the less is marriage a matter of free choice, as is shown subjectively

\textsuperscript{30} Von Franz, \textit{Projection}, p 32-33
\textsuperscript{31} Von Franz, \textit{Golden Ass}, p 76
in the fatal compulsion one feels so acutely when one is in love. The compulsion can exist even when one is not in love, though in less agreeable form.32

Like the integration of the shadow into conscious life, action with the soul image also has the effect of enlarging consciousness. The magnetism of the anima/animus figure animates the ego and draws it into ways of living that have not been integrated into the ego. If a projection withdraws and the contents of the soul image are integrated, the individual experiences an increase in consciousness. However, if the anima/animus contents are not integrated after withdrawal, the ego is likely to find another on whom the soul image will be projected.33

The purpose of the soul image as a specialized structure of the psyche is exactly as it has been described, interpersonally. Jung also noted that it had three aspects. It has the contrasexual qualities of the individual, the archetypal image and the person's life experience of the opposite sex.34 The soul image moves an individual out of his or her habitual way of living, challenging him or her to experience the world differently and encouraging him or her to develop a more comprehensive perspective on himself or herself.

Jung has described the soul image as a specialized unconscious structure that exists at the border of the personal unconscious and the objective psyche. It is characterized by its abstractness – as the objective psyche contains purely formless energetic patterns. Therefore, the soul image does not possess the complexities of a real person. The soul image can be experienced positively as a divine guide and source of inspiration. Negatively, it can be experienced as an evil rapist or an evil seductress. In the culture of Europe in Jung's time,

32 The Development of Personality, CW 17, para 327
33 Emma Jung, Animus and Anima, p 87
34 Aion, CW 9i par. 41, footnote no. 5
the anima of a man was typically characterized by his unintegrated emotional side and would generally appear as a type of sentimentality as opposed to mature and integrated feeling. Likewise, the animus of a European woman would typically manifest as opinionated thoughts as opposed to logically formulated positions. However, this specialized structure of a soul image exists in the psyche independent of the particular cultural and historical attributes that the anima and animus of Jung's Europe may have colored it with.

This specialized structure can be integrated into the psyche but not to the same extent as the shadow. The contrasexual qualities of the individual and the person's life experiences can be integrated while the archetypal images themselves cannot. The aspects that are available for integration support one's ability to relate to the complexity of other people as well as the interaction of the parts of one's own psyche.

The transcendent function is also an important concept in Jungian thought. When an unconscious opposite aspect of the psyche moves into ego-consciousness – as a response to the one-sidedness of the ego – the ego will be pulled between the opposition and will attempt to maintain a midpoint. Jung wrote:

Since conscious thinking strives for clarity and demands unequivocal decisions, it has constantly to free itself from counter-arguments and contrary tendencies, with the result that especially incompatible contents either remain totally unconscious or are habitually and assiduously overlooked. The more this is so, the more the unconscious will build up its counterposition.35

This midpoint forms a new attitude of consciousness. The opposites will attempt to possess this new attitude. Either the ego will side with one of the opposites and the new attitude will

35 Mysterium Coniunctionis, CW 14, p xviii
dissolve back into the unconscious or the ego will protect the new aspect, which becomes more important to ego-consciousness than the two opposites. An ego's strength will help the middle position triumph over the two opposites. Simultaneously, the existence of the middle position strengthens the ego. The new attitude integrates into conscious life and the ego itself is strengthened. This process is the transcendent function and “arises from the union of conscious and unconscious contents.”

Central to Jungian thought and methods is the process of individuation. Individuation is the process where a person consciously comes to understand and develop the innate individual possibilities of his or her psyche. While there are many innate possibilities, the individuation process of any person will fail to actualize all of those possibilities. The point, however, is not to actualize every possibility, but to be true to one's own inner potential as opposed to following narcissistic impulses or following the dictates of the collective culture.

The ego can have a tendency to identify with particular complexes in the personal unconscious that are opposed to the individuation process. Living out a role assigned during childhood by the family or the tribe is one example. Another is avoiding the natural progression of the stages of life. As mentioned above, the ego may ignore the individuation process in favor of identification with the social roles of the culture. It can also ignore individuation in favor of identification with archetypal images from the collective unconscious.

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36 The Structure and Dynamics of the Psyche, CW 8 par. 131
37 Von Franz, Individuation, p 1
38 Von Franz, Alchemy, p 258
39 Von Franz, Puer Aeternus, p 70
Yet, it is impossible to give a definitive account of the individuation process precisely because it is a process which is unique to each individual. Jung wrote:

The ancient and long obsolete idea of man as a microcosm contains a supreme psychological truth that has yet to be discovered. In former times this truth was projected upon the body, just as alchemy projected the unconscious psyche upon chemical substances. But it is altogether different when the microcosm is understood as that interior world whose inward nature is fleetingly glimpsed in the unconscious … And just as the cosmos is not a dissolving mass of particles, but rests in the unity of God's embrace, so man must not dissolve into a whirl of warring possibilities and tendencies imposed on him by the unconscious, but must become the unity that embraces them all.\(^{40}\)

With that limitation, the individuation process is understood to be the continual communication between the ego as the coordinating center of conscious life and the Self, the mysterious and paradoxical whole and center of the entire psyche. The Self is the center of the constellation of the ego complex and simultaneously transcends it. It can be understood indirectly and circumstantially but is not susceptible to direct description.

\textit{Method of Interpretation}

\(^{40}\) \textit{The Practice of Psychotherapy}, CW 16 par. 196
In the interpretation of a story, the Jungian method utilizes three broad and interrelated processes. First, the specific details of the story must be understood. Second, associations on the personal, collective and archetypal level must be gathered and amplified. Third, the amplified story must be put in the context of the story's cultural situation and its relationship to the individuation process.

Properly understanding specific details of the story is essential to a proper story's analysis. Any story begins with the so-called exposition. The more timeless and spaceless the story appears, the closer to the archetypal realm it is and less specific to the culture in which it is told. The archetype as such is an “irrepresentable” fact. Jung wrote:

Archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They exist preconsciously, and presumably they form the structural dominants of the psyche in general … As a priori conditioning factors they represent a special psychological instance of the biological 'pattern of behavior,' which gives all things their specific qualities. Just as the manifestations of this biological ground plan may change in the course of development, so also can those of the archetype. Empirically considered, however, the archetype did not ever come into existence as a phenomenon of organic life, but entered into the picture with life itself.41

Next, the various characters are described and evaluated. Then, the problem of the story is addressed and understood in terms of the psyche. The peripeteia is examined carefully for clues. Finally, there is the climax, the decisive moment. Within each of these

41 *Psychology and Religion: East and West*, CW 11 par 222 fn 2
aspects of the story, the details must be carefully held and addressed. Edinger pointed out, “This leads into a mode of thinking different from the usual; we are used to linear thinking, whereas the presentation of psychological facts by the method of amplification can be described as 'cluster thinking,' in which one has a central image and finds a cluster of related images connected to it.” Cluster thinking is important because “without recognizing the theme one won't have anything to contribute.” In describing the process of staying close to the details, von Franz wrote:

A story is only really properly interpreted if you circumambulate it as much as possible with all your functions. You must consider the structure. You must consider how it affects you from the feeling standpoint – whether it is an agreeable or disagreeable story, or whether it conveys something redeeming to you or leaves a sort of uncanny malaise. And then, of course, you must consider all scientific interpretations facts, facts first, and facts again! You have to stick to the text and not put your subjective fantasy into it. But you sometimes also have to use your intuition to perceive the overall structure and to pick the right amplifications. There you must have the lucky eye of the intuitive.

Failure to grasp the details leads to the danger of reductionism. Many people with an interest in Jungian methods easily fall into the problem of overamplifying a theme in a story to an archetype, since a complex patterns itself through an archetype. The danger in this type of reductionism is that interesting archetypal amplifications ignore the collective and personal tensions that the story is working to resolve. As noted above, the opposite is also a concern in the interpretation of stories. Because a complex is the constellation of personal images,

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42 Edinger, Aion Lectures, p 11
43 Von Franz, Archetypal Patterns, p 13
failing to recognize the archetypal core can also lead to the reductive interpretation of a situation to merely early childhood experiences.

Once the specific details of the story are understood, the interpretation turns to the associations and amplification of images of the story on the personal, collective and archetypal levels. “Amplification means enlarging through collecting a quantity of parallels.”

For the purposes of this study, the focus is not on the personal psychology of the writers or the directors of the movie stories but on the implications the stories have on Philippine life and politics. *Walang Kawala* has been chosen precisely because it has an affective tone with the audience which lifts the story out of the personal. “Part of what makes [movies of this kind] so compelling is their capacity to represent archetypal situations that, through their universality, inevitably touch us all.”

Because of this, the movie will be interpreted as though the personal is the collective. For fairy tales, on the other hand, there is no personal because “fairy tales bring us back to a world where archetypal functioning proceeds without the filtering influence of consciousness.”

The collective or cultural level of a complex involves associations and amplifications which are generally transpersonal and include meaning which is conventionally designated. For example, the Pope is the ruling center of the Roman Catholic Church or that the President is the ruling center of the Philippines.

The third layer of association and amplification is the archetypal layer. Archetypes themselves are formless and simply are patterns which structure experience in a particular way. An image structured by an archetype becomes an archetypal image although the image

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44 Von Franz, *Interpretation*, p 31
46 Conforti, *Field, Form and Fate*, p 31
can never fully express the totality of the archetype. Archetypal images are images which have had an affective resonance (positive or negative) to many people over a very long period of time and has been incorporated into a large symbolic system such as myths, folktales or religious symbolism. This occurs because “as these stories are told and retold, they assume a numinous force, not only because of their repeated inclusion in the culture, but because of their persistence in presenting a particular point of view.”47

Once the story has been amplified, the associations and amplifications must be connected back to the context of current life. Popular stories first appear in an individual's experience – typically as a compensation to the conscious view of the individual's ego. This compensation provides a counterpoint, one that is typically more expansive and inclusive to the one-sidedness of the ego. If this individual story implicates a theme which has affective resonance for the village, the story will amplify. As the story circulates among a larger audience the personal details of the story disappear and the archetypal contexts propelled by affective resonance remain and are amplified.48

Let us turn to a short folktale collected by Professor Damiana Eugenio from folklorist Juliana de la Cruz in 1922 to exemplify the idea of the shadow and how symbolism in Philippine folktales can be analyzed through the lens of Jung:

There was a time when there were no homosexuals in the world. One day Christ and St. Peter were travelling [sic] from town to town teaching the people. At noon they came to a village. The sun being very hot, they stayed in a cottage to take a nap. They were roused by the noise made by the people in the next house. Peter went

47 Conforti, Field, Form and Fate, p 31-32
48 Von Franz, Individuation, p 8
to ask the neighbors not to make so much noise for they wanted to rest. Jesus and Peter then resumed their siesta.

After a few minutes they were again disturbed by the shout of the neighbors. Peter once more went to the place of carousal, drew his sword and cut the heads of all the people he found. He then sheathed his sword and went back to the Master saying nothing about his deed. But everything was known to Jesus who said, “Peter, creature of your impulses, what crime have you committed? When shall you fully learn to follow my precepts and example? Go place the heads on the bodies again.” Peter without a word, obeyed and hurriedly did what he had been told. In his haste, he stuck some female heads to male bodies and male heads to female bodies. This mistake of St. Peter explains the existence of homosexuals.49

This story does not seem to be overly complex. We have Christ and St. Peter and a neighborhood of ordinary villagers who make too much noise for St. Peter (and Christ). The problem of the story, Eugenio informs us, is an explanation of the existence of homosexuals.

Many of the myths and folktales that Eugenio has collected describe the non-Christian gods of the Philippines as material beings who travel about the world and meet with mortals. This idea of God which is present throughout the world, is contrary to the Christian idea of God. As von Franz said

In a religion which has become too spiritualized human contact vanishes, there is no contact with the Godhead; consequently, the fantasies of simple people have brought up such themes again to make contact possible. St. Peter is a naïve fellow,

human in every sense of the word, a kind of duplicate figure of God but with the qualities which we do not dare to attribute to God, but the old … figure of God is projected on to him.\textsuperscript{50}

First, we see that Christ and St. Peter are engaging in missionary work spreading their message. But at some point the sun becomes too hot and they have to take a rest in the shade. The sun is a symbol of consistent or continuous consciousness of the masculine variety – as opposed to the moon which is light and dark; full and new; half on one side, then the other. “But because it is so extremely bright, it builds up an extremely black shadow.”\textsuperscript{51} Von Franz goes on to point out that after several hundreds of years of the Age of Enlightenment,

we have practically destroyed the surface of the earth. We have practically annihilated most of its animal and plant life, and we are on the way toward annihilating ourselves. To what or whom do we owe that? – why, to our enlightened consciousness! It’s like this: If a plant doesn't grow, you dump fertilizer into the ground, now enlightened, the plant grows well. But after a few years you realize what you have destroyed. You see, to the extent that we carry on with our light of consciousness, to that same extent we refuse to tolerate ambiguity or inconsistency or discontinuity.\textsuperscript{52}

So, Christ and St. Peter are out enlightening the towns when they get to the point where the sun is too much and they have to seek refuge in the shade and rest. But we see that the villagers, who are apparently not as enlightened and are not in the same state as Christ and

\textsuperscript{50} von Franz, \textit{Shadow and Evil}, p.53
\textsuperscript{51} von Franz, \textit{Archetypal Patterns}, p 67
\textsuperscript{52} von Franz, \textit{Archetypal Patterns}, p 67
St. Peter, are merry and are having a good time. The sun is not just a symbol of collective consciousness but of collective consciousness. Yet St. Peter has a decidedly different experience of it in this village than the villagers who are having a good time – we don’t really know what Christ is thinking:

The negative aspect of the sun is especially realized in hot countries where the burning midday sun destroys all the plants. In hot countries ghosts come out at noon and in the Bible, for instance, there is the demon of midday. The dark or shadow side of the sun is demonic. Drivenness – pushing the ego from behind – would illustrate the dark, demonic side of the sun, and there is a misuse of consciousness to justify the drive when the ego is not strong enough to decide on the objective facts but is swept away through the weakness of its passions: fear, power or sex.

Perfection also, in itself, is hostile to nature.

So, St. Peter gets irritated but he also acts as a shadow figure to Christ – who we seem to get few details about because he is so remote from the human experience in the story. St. Peter is more human and more stupid than Christ. In Christian mythology, St. Peter betrayed Christ yet was also blindly loyal to him. His unmediated emotions cause him to strike at and cut Malchus’ ear which Christ heals, rejects violence and surrenders to what he describes as God’s will. Von Franz states: “he represents the qualities of a more primitive divine incarnation which are lacking in the Christ figure, but nevertheless Christ favors, giving him the keys and the power to open the gates of heaven.”

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53 von Franz, *Alchemy*, p 143-144
54 von Franz, *Alchemy*, p156
55 von Franz, *Shadow and Evil*, p 54
In the Bible and many stories of Christ and St. Peter, St. Peter bumbles about as Christ's shadow and Christ then comes in and fixes everything, as he does in the gospel of Luke by healing Malchus' ear. Yet, in this story, the Christ figure seems to be totally out of touch with the others. It is Peter who is bothered and annoyed by the neighbors and it is he who first requests they quiet down and, upon returning, cuts off their heads. It is only at this point that Christ does something – he orders Peter to put their heads back on. Overall, Christ is very distant and remote from the whole thing. In the end when Peter has put men's heads on women's bodies and women's head on men's bodies, Christ does not correct him. It's a mistake: "Perhaps one has to make those mistakes in order to get deeper into trouble and through that, out of it. There are fairy tales in which such mistakes are made where it is clear that but for the mistake there would not have been the good outcome."56

The humanness of St. Peter points to a secret doubt about the extreme burning of the Christian conscious attitude in the story. St. Peter gets irritated by the villagers for their human merriment – a type of fanaticism. Jung wrote about St. Paul, “fanaticism is always found in those who have to stifle a secret doubt. This is why converts are always the worst fanatics.”57 The Tagalogs have a proverb which is in accord: “Ang taong madinudahin ay maginawa-gawain. (The person who suspects others of evil is the one who does it.)”58 It is possible then to say that St. Peter flying into a murderous rage at the villagers is just this kind of doubt. The sun has become too hot for even Christ and St. Peter and thus, they are forced into the shade and in the shade, St. Peter goes on a murderous rampage. As von Franz pointed out: “A wrongly functioning consciousness receives the dark side of God. If

56 von Franz, Shadow and Evil, p 195
57 The Structure and Dynamics of the Psyche, CW 8 par. 582
consciousness works according to nature, the blackness [of the sun's shadow] is not so black or so destructive, but if the sun stands still, it is stiffened and burns life to death.” 59 Without this flexibility, life and consciousness are not in accord, as the problem is with St. Peter and Christ here from the perspective of the villager.

Let us stop for a moment to consider some non-Christian understandings of sex role and their relationship to the Gods. Eugenio tells the story of the Blaan of Southern Mindanao regarding the origins of sex polymorphism:

It is a popular belief among the Blaans that in the olden days a man could not be distinguished from a woman. There was no such word as man or woman. In fact, the genital organs of the male and female were all located in each individual. The penis was located on one knee and the vagina on the other. Tasu Weh (a god) was the maker of this.

Fiu Weh noticed that the individual was unable to work anymore. The individual was busy in sex act most of the time. Because of this, Fiu Weh told Tasu Weh that the individual should either have a male or female organ only. But Tasu Weh refused to change the placement. “If you want to make one with a penis and another with a vagina, go ahead! I'll not change mine.” So Fiu Weh created an individual with a penis only, another with a vagina. He saw that it was good. Since that time the person with a penis is called a man and the person with a vagina called a woman. 60

The time begins where there is no differentiation between sexes in humans. It is an embodied or anthropomorphized state of undifferentiated nature. A nature god that is


60 Eugenio, *The Myths*, No. 187
responsible for undifferentiated nature is satisfied with that state. This nature god is a representative of nature itself. Yet, another god comes along and believes that the nature god's creation can be much improved by differentiation and urges the first god to make changes. The first god, seeing no problems and being an archetype, refuses. The second god, then goes about and makes humans with a sexual division. The second god does not slaughter or extinguish the lives of the first god's creations but simply adds to the world his version of good humans. The Blaan story regarding the origin of humans points to a state where humans are an experiment and improvement on nature, but are not opposed to it.

Returning to the situation of the villagers after Peter has finished returning their heads, the people have their heads cut off both because some compensatory aspect to Christ's consciousness has projected some negative, shadow content onto the villagers – who themselves represent the common instinctual life of humans. Peter goes into an uncontrolled rage and beheads everyone. You see, St. Peter's secret doubt is that he is not as burning hot with consciousness as Christ is. The sun is burning too hot. If the villagers were thinking or suffering from overthinking like St. Peter and Christ, they would shut up and assist in the quieting down of things. St. Peter then tries to remedy the problem, experienced in an unconscious state of rage, by cutting off their heads – as though they were suffering from thinking too much! Had St. Peter been in his feeling, he might have addressed the neighbors liveliness in a manner that made the request register. But he is suffering from a problem of overthinking and so he is polite and courteous and infected with every modern Christian piety associated with loving thy neighbor.

So then he swings into the opposite of “love thy neighbor” and flies into the rage and murders everyone. The official Christian God is opposed to murderous rages because it
conflicts with the “love thy neighbor” and orders St. Peter to return their heads. Yet, getting
lectured or admonished by consciousness does not address the underlying problem and a
“mistake” is made. The mistake is really a movement from the unconscious which opposes
the one-sidedness of the conscious attitude.

In both of these stories, the differentiation of sexes appears as the consequence of
some interaction of God(s) – archetypes – with humans. This theme occurs the world over
including Greece, where Aristophanes speaks during the party in the Symposium and
explains that:

the sexes were three, and such as I have described them; because the sun, moon, and
earth are three; and the man was originally the child of the sun, the woman of the
earth, and the man-woman of the moon, which is made up of sun and earth, and
they were all round and moved round and round because they resembled their
parents. Terrible was their might and strength, and the thoughts of their hearts were
great, and they made an attack upon the gods[.]

Yet, when Zeus split them in halves, they would reunite and cling to one another and forget
their duties dying of hunger and self-neglect. Zeus has to make further adjustments to their
bodies that brought humans to the state that Aristophanes and the party are familiar with.

In 1922 in Western Europe, “homosexuality” as a discrete identity that was different
and opposite of “heterosexuality” was just emerging. In the Philippines, even today, the
dominant understanding and self-understanding of homosexuality is that homosexuality is a
form of gender inversion as described in the St. Peter story. It is possible to relate this story
to an ordinary Filipino without stating it as the “origin” or “existence of homosexuals” myth

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and the story will be understood just the same as though it were being quoted from the Bible.

Yet, unlike Aristophanes' story, in which nature is simply further differentiated as a consequence of hubris and inflation, St. Peter enacts the shadow aspect to the burning consciousness of Christ. The neighbors take on the part of St. Peter that secretly doubts.

The shadow aspect of the Christ consciousness as it appears in a human (St. Peter) then tries to stamp out all doubt. Christ admonishes Peter for failing to maintain the discipline of the one-sided Christian attitude and orders him to return the heads.

Peter does not argue with Christ but in following Christ's order to make the people whole again, he is careless and makes a “mistake.” Peter does not totally obey Christ, something continues to slip off from the command of the Christ consciousness. Jung referring to alchemical texts said that “All haste is of the devil.” St. Peter fixes one mistake and replaces it with another mistake. The left hand simply undoes what the right hand has done. Christ's one-sided admonition solves nothing and Peter continues to carry the other side. In this story, homosexuality is a compensatory aspect of the burning one-sided consciousness of Christ's message.

The resolution to the Christian attitude dominating conscious attitude – things like homosexuality whether deemed a “mistake” or otherwise – cannot simply be repressed. And, they occur when the Christian attitude attempts to go too far in repressing the shadow contents – something will continue to linger. Yet, in this story from 1922, it is possible because the shadow conflict never comes to heightened crisis. There is an unthinkingly shift

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62 *Dreams, Memories, Reflections*, p 256
“from one attitude to another and the right hand does not know what the left hand does.”63

For most people,

one has a shadow, a strong instinctive power, and if one does not want to get stuck in an insoluble problem one must ignore some things so as to be able to get through life. You get a certain amount of recognition and criticism, but if you do not go too far, you achieve a kind of in-between solution.64

It is also worth noting that in relation to the Blaan tale, the story really tries to reconcile the existence of homosexuality or non-Christian gender identities with the burning Christian attitude. Von Franz discussing Swiss peasants noted,

peasants officially are all Catholics and pretend to be Catholic, if you scratch a bit below that layer you find that they believe much more strongly called the 'id.' This 'id' has nothing to do with the Freudian id. It simply is 'it.' When they say, “It rains,” or “It snows,” this has the implication that the 'it' rains or the 'it' sends snow. Or, the 'it' sends avalanches or the 'it' sends a mountain crashing down on your hut. We too say 'It rains,' 'it snows,' but for us there is no such implication.65

63 von Franz, Shadow and Evil, p 56
64 von Franz, Shadow and Evil, p 56
65 von Franz, Archetypal Patterns, p 59
The story points to the struggle of the Christian attitude in Philippine life in general – with the homosexuality identity being a consequence of the Christian attitude. As long as there is a Christian attitude, there will be a homosexual identity. The homosexual identity is presented here as a shadow remainder to the dominating Christian attitude, symbolically. So it is the homosexual, crippled by that Christian attitude symbolically, who will then come to renew or transform the dominant attitude. Within the Christian framework, this ends in a dead-end, but not for “it”:

If we see the traditional figure of Christ as a parallel to the psychic manifestation of the self, then the Antichrist would correspond to the shadow of the self, namely the dark half of the human totality, which ought not to be judged too optimistically. So far as we can judge from experience, light and shadow are so evenly distributed in man's nature that his psychic totality appears, to say the least of it, in somewhat murky light. The psychological concept of the self, in part derived from our knowledge of the whole man, but for the rest depicting itself spontaneously in the products of the unconscious as an archetypal quaternity bound together by inner antinomies, cannot omit the shadow that belongs to the light figure, for without it this figure lacks body and humanity. In the empirical self, light and shadow form a paradoxical unity. In the Christian concept, on the other hand, the archetype is hopelessly split into two irreconcilable halves, leading ultimately to a metaphysical dualism – the final separation of the kingdom of heaven from the fiery world of the damned.66

66 Aion, CW 9ii par. 76
The instinctual wisdom of the common Filipino peasant when dealing with the problems of the extreme one-sidedness of the Christian attitude becomes evident when considering the limits of the Christian justification for the privatio boni. Consider Jung’s response to St. Basil's second homily in the Hexaemeron:

When therefore Basil asserts on the one hand that evil has no substance of its own but arises from a 'mutilation of the soul,' and if on the other hand he is convinced that evil really exists, then the relative reality of evil is grounded on a real 'mutilation' of the soul which must have an equally real cause. If the soul was originally created good, then it has really been corrupted and by something that is real, even if this is nothing more than carelessness, indifference, and frivolity, which are the means of the Greek word rathumia [light-mindedness]. When something – I must stress this with all possible emphasis – is traced back to a psychic condition or fact, it is very definitely not reduced to nothing and thereby nullified, but is shifted on to the plane of psychic reality, which is very much easier to establish empirically than say, the reality of the devil in dogma.  

The Filipino peasant, in formulating this story about St. Peter and homosexuality, is attempting to address a glossing-over produced by the burning consciousness of the dominant Christian attitude. There are aspects of human nature which are quite dangerous especially if those aspects are being directed towards you. As the story of St. Peter shows, it is pointless to gloss over them. “Human nature is capable of an infinite amount of evil, and the evil deeds are as real as the good ones so far as human experience goes and so far as the psyche judges and differentiates between them. Only unconsciousness makes no difference

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67 *Aion*, CW 9ii par. 85
between good and evil.” The reality of good and evil is the judgment of a conscious ego. The doctrine of the privatio boni is a trick of the unconscious which hides from the ego the reality of evil. Jung cites a different position taken by pre-Nicene Gnostic Christians that was intensively suppressed by the Church:

The unknown author understands good and evil as the right and left hand of God, and views the whole of creation in terms of syzygies, or pairs of opposites.... There is no denying that Clement's theology helps us to get over this contradiction [of the privatio boni] in a way that fits the psychological facts.69

The example of the problem of the shadow in the St. Peter story and homosexuality points to something of tremendous significance to this study. The redemption of the collective attitude involves a “double movement – a lowering of the level of consciousness towards the unconscious, while simultaneously there is a movement from the unconscious towards consciousness.” The dominant collective attitude can be redeemed precisely by this shadow content that has been otherwise rejected. Yet, the story of St. Peter is only an example and says nothing about how the problem of the burning consciousness is redeemed.

My study will use this Jungian method to uncover and explore the problem of the shadow and the redemption of the collective conscious attitude in Joel Lamanang's Walang Kawala. In the next Chapter, I will begin with a short summary of the story and look at the main conflicts of the various figures in the story.

68 Aion, CW 9ii par. 97
69 Aion, CW 9ii par. 99
70 von Franz, Archetypal Patterns, p 103
Chapter III
The Fisherman

This Chapter begins with a brief summary of *Walang Kawala* (No Way Out), an independent movie directed by commercially popular and successful movie and television director Joel Lamangan:

There once was a fisherman named Joaquin who had tremendous difficulty in catching fish. His wife worked overseas and he developed a secret relationship with the fishwife's orphaned grandson, Waldo. They were very much in love and would spend all their free time together. On Joaquin's advice, Waldo attempts to complete his high school education.

One day, Joaquin came home from fishing with another poor catch. He passed Waldo who is leaving for school, Waldo looks upset and tells him he has a visitor. Joaquin soon discovers that his wife has returned. As soon as Joaquin enters the house, she insists on them having sex – which he submits to. This continues for several days and his wife is so loud that the neighbors shout complaints for her to be more quiet.

Joaquin misses Waldo's graduation. Eventually, Joaquin and Waldo meet at the beach and talk about everything. Joaquin tells Waldo that his wife is pregnant. Waldo is devastated and reminds Joaquin of his commitment to him, that he would not impregnate his wife and that he would seek an annulment. Joaquin doesn't really defend himself. They fight and kiss.
The following night, the fishwife comes to Joaquin's door hysterical that Waldo has apparently run away and has stolen her secret store of money. After questioning, the fishwife believes he left for the capital. Joaquin is devastated. He decides to tell his wife everything. She is upset. He leaves his wife and goes to the capital to find Waldo.

Joaquin first goes to the house of a friend of Waldo that the fishwife directed him to visit. The friend, who is a macho dancer, tells Joaquin that Waldo did contact him upon his arrival in Manila. He even worked at the dance bar for a night. However, the work was not agreeable and he went home with a regular dance bar customer, a headwaiter at a restaurant.

Joaquin follows the friend to the dance club to see if he can find any leads. He is introduced to the bar matron who clearly remembers Waldo, but lies and claims to only have a vague recollection. The matron introduces Joaquin to the headwaiter. Joaquin sits and watches the macho dancers and has a vision of Waldo telling him he has no courage. Joaquin leaves with the headwaiter who takes him to his house.

The headwaiter tells Joaquin that Waldo did stay with him for a few weeks. The headwaiter got Waldo a job at his restaurant. However, he quickly became friends with a dangerous bad cop, Rufo who ate at the restaurant and regularly visited the dance bar. The headwaiter was jealous and fought with Waldo. Waldo left the house without his things. The headwaiter gives Joaquin Waldo's things.
Rufo is involved in human trafficking and he is a very jealous and violent husband. Rufo sees his wife's agreeability with his guests as flirting and he beats, then rapes her after his guests leave.

Joaquin returns to the dance bar to look for Rufo. He is not there so he waits. He asks the balutero to help him identify Rufo so that he can talk to him. When Rufo arrives, the balutero helps Joaquin identify him. However, Joaquin decides to wait until he leaves the bar to talk to him. He waits for many hours. Much later, he goes across the street to urinate against a wall. Rufo pulls out his gun and arrests Joaquin for urinating in public.

Rufo takes Joaquin to his house. There he tells Joaquin that he had been told Joaquin was looking for him. Joaquin explains that he is looking for Waldo. Rufo, lies and acts like he has no recollection of Waldo but tells Joaquin that he will help him look for Waldo and that he can rest for the night at Rufo's house.

Joaquin meets Rufo's wife, Beng. Joaquin asks Beng if she remembers seeing Waldo. Beng remembers Waldo clearly. Waldo was very curious about Beng's fresh and saltwater aquariums and the fishing living there. Rufo told Waldo that he would get him an overseas job. He then took up him upstairs and raped him while Beng listened to his cries down stairs. Rufo had imprisoned Waldo as another person for his human trafficking ring. Beng, however, also lies and tells Joaquin that she has no recollection. Rufo then takes Joaquin upstairs and, in the same way, rapes Joaquin at gunpoint. Rufo also imprisons Joaquin.

The following day, Rufo retrieves Waldo and reunites the two together. Waldo and Joaquin are so happy to see each other. After Rufo leaves, they kiss and embrace.
However, Rufo returns and demands that they strip and have sex in front of him. They resist but he becomes violent. They eventually submit to Rufo's demand.

The next day, Beng brings them food and tends to their wounds. They ask her if she wants to escape from the life she is in. She appears very uncomfortable but tells them that she will help them escape. She tells them where the keys are and will signal them when it is safe to leave the coming night. When it is night, Beng unlocks the door. They go downstairs and await her signal. Beng signals and they flee. Beng, however, calls Rufo and tells him they have escaped. As they run down the road, they are stopped by Rufo waiting for them.

Rufo comes up to them with a gun telling them that he is going to kill both of them. Waldo lurches at Rufo and knocks the gun from his hand. A struggle ensues. Rufo is temporarily weakened and Waldo and Joaquin attempt to flee. However, Rufo regains his strength and the gun and shoots Joaquin in the leg. Waldo returns to Joaquin. Joaquin insists that Waldo flee but Waldo is conflicted and wants to stay. They tell each other how deeply they love each other and Waldo flees into the forest. He turns around to see Rufo kill Joaquin.

Waldo reports his kidnapping and rape to the police who raid Rufo's house and arrest everyone but Rufo – who was tipped off and has disappeared. Later, Rufo stumbles out of the dance bar drunk and attempts to urinate on the wall across the street of the dance bar. Waldo comes up behind Rufo, grabs and slashes his throat. Waldo then turns him around and stabs him repeatedly in the abdomen and chest calling him a monster. Rufo falls the ground dying as Waldo flees.

And if he hasn't died, Waldo is still living today.
The fundamental problem of the story presents itself at the beginning: a fisherman suffers from chronic poor catches. This tells us that the problem of the story is that the dominant attitude is in decline and is unable to make a meaningful connection to the Self. At the end of the story, the problem is resolved by the young lover of the fisherman emerging as a symbol of ego-consciousness and an ambiguously a symbol of renewal or transformation of the collective attitude.

First and foremost, Joaquin is a product of the dominant attitude that rules the collective consciousness. While the details are not directly given, it is clear that he was born and raised in a fishing village and has taken up the role society has given him – a fisherman. He is an anonymous fellow. Nothing special or exceptional at first about his life – he is otherwise a typical fisherman. One exception to his otherwise unremarkability is that he suffers from poor catches. Joaquin is a representative of the ruling attitude precisely because of his problems. He has followed the dictates of his social role, but is unable to be successful at it. He can't properly earn his living.

Joaquin has also married a woman that he does not love – although this story begins in her absence. In her absence, the pressures on him to acquire plentiful catches is lessened. He is not required to also earn a living for her. It is also possible that her absence creates the conditions where no catch is really needed at all. This creates the seamless condition for him to explore aspects of his personality otherwise foreclosed by living with another person in a committed relationship.

At the outset of the story, the overall problem of chronic poor catches does not change at first. Rather, Joaquin's life becomes animated once more by his love interest, the
young orphan Waldo. He has developed a deep, intimate and loving relationship with Waldo, who is a few years younger than him and who does not look headed for the regular track of the village man. On Joaquin's fatherly advice, Waldo has returned to high school and is not involved in the day-to-day struggles of the fisherman. When together, the passion is high. Sparks fly. Joaquin is full of life as he comes into contact with Waldo.

The story might have ended where Joaquin and Waldo live happily ever after in a dreamlike blissful state together. The first development in the story is a bit of an awakening of the two from their deep sleep; they are awakened by the return of Joaquin's wife, whose absence was always to be temporary. The problem of the story, however, is not directly addressed to us in terms of the problem of an unhappy or inappropriate marriage – although the problem does manifest as such in the story. It is an inappropriate marriage from the standpoint of Joaquin as an individual, but not from the dominant ruling attitude. Having Waldo as a pet or a paramour does not conflict with the dominant ruling attitude, especially if Joaquin is able to produce children. A paramour can even be welcomed by the dominant ruling attitude as a sign of the person's virility or machismo. However, Joaquin's life testifies to the fact that this simply will not do. The illicit aspect of his relationship with Waldo is a further symptom of the ailment of the dominant ruling attitude. Marriage, as a symbol of the demands of the ruling attitude, are brought up into awareness of Waldo and Joaquin.

Joaquin's wife and her family are quite oblivious to the inappropriateness of the marriage. There is some small inkling of a doubt, so, there is some level of intuition from the wife and her family. When the wife returns, she aggressively gets Joaquin to have sex with her and then she continues to have sex with him, ejaculation after ejaculation, in a
 compulsive way. Joaquin is hesitant and attempts to negotiate away the idea of sex from the beginning – with his wife! He also remains primarily passive throughout the multiple encounters. Eventually, he can only think of Waldo and cannot maintain an erection for his wife. From a collective level, most of Joaquin's individual feelings are irrelevant since he is complying with the collectively approved requirements. When they go to Joaquin's in-law house, he is more or less pushed to the side and only becomes a meaningful participant in conversation when his mother-in-law admonitions him to produce grandchildren for her. The mother-in-law is cold to Joaquin and her admonition betrays a feeling of deep-seated distrust or ambivalence about whether Joaquin can fulfill the most basic requirement from the ruling attitude about his social role in perfecting his marriage. In the dominant attitude, her daughter and son-in-law, have no individuality and only live to do something for the wife's mother – who stands in for the collective. Looking at the ruling attitude in this way, we see that even the dominant attitude has instinctively chosen the wrong fisherman for such a task – which in many ways is the same plight as the fisherman who suffers poor catches. Thus, the central problem of the story is the worn out state of the ruling attitude as represented by primarily by Rufo (but also secondarily by Joaquin and his chronic inability to catch fish).

In the Visayas, fishermen believe the ocean is ruled by a king or a chief, named in certain places as Datu Lawron and his partner, Mermaid served by a mythical Man and Woman.¹ His sovereignty fades and overlaps as one approaches shore where his compañero rules the near shore and coastal waters, Rosas Pandan. The Rosas Pandan figure is a much more mysterious and dangerous figure in Visayan life, in part because of his proximity to human life.

Datu Lawron lives in the deep ocean water in a large, sturdy hut with his partner Mermaid and a mythical Man and Woman. Below the house are a number of mythical sea entities like the sea-youth-that-play-with-bubbles (kabataan sa bura). All fish find their origin in this basement and are ruled by Datu Lawron. At the beginning of the fishing season, through elaborate symbolic fishing rituals, the fisher folk “bargain” with Datu Lawron in a manner that both demonstrates humility and respect for the incomprehensibility of Datu Lawron. These rituals also seek to appease and propitiate Rosas Pandan, entreating it not to turn fish back towards the deep waters and instead into the nets, corrals and onto the lines of the fishermen. The ocean is also full of a long list of sea entities that are mischievous, malevolent and neutral. The more mythical and formless the entity is, the more likely it is ruled by Datu Lawron. The more humanlike entities, such as fishermen ancestors and fishermen taken by the sea, are ruled by Rosas Pandan. The rituals seek to neutralize those that represent evil, in its natural sense, and to satisfy those that are neutral or simply mischievous.

The organization of the Datu Lawron and his underwater realm is a quaternity and symbolic representation of the Self. The quaternity is a symbol of unity and totality. This quaternity represents a number of interrelated complementary opposites such as sovereign and subject, impersonal and personal, sacred and profane, and male and female. This quaternity demonstrates the primary order of the divine realm below the sea – which is mirrored to the common fisher folk above the sea. In this quaternity, the Datu Lawron and the Man and Woman are generally seen as favorable to fisherfolk, while Mermaid is dark and

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mysterious figure who, with the lesser malevolent spirits she controls, is responsible for many misfortunes of fisher folk on the water.

Although Walang Kawala cannot be primarily characterized as a direct encounter with the Self, it is important to understand the nature of a quaternity and how it relates to the Self. The word quaternity comes from the Latin word quaternio and the two are, in fact, interchangeable. A quaternio means “of four”. In number theory, four is the first nonprime number. It is also the first square number and all other square numbers can be divided by four with no remainder or a remainder of one. Four points in Euclidean geometry produce three-dimensional body and equations beyond the fourth degree cannot be solved by radicals. The numbers through four retain their archaic character. Languages have special cases for trial and quaternal beyond dual but never more. In some languages, the plural is used to describe the numbers through four and then the singular is used. To summarize the work of Jung regarding the number four, “the fact that mankind's repeated attempts to establish an orientation toward wholeness possess a quaternary structure appears to correspond to an archetypal psychic structural disposition in man.”

Across cultures, space is divided into four cardinal directions. This is even true with the intellectual elaboration or development of the “ten directions” in the Buddhist sutras, which were replaced promptly with the four directions in secret tantric teachings. Quantum mechanics recognizes four general natural forces: strong, weak, gravitational, and electromagnetic. Even in European thought dominated intellectually by the trinity, the number four persisted as the number of seasons, elements, humors, alchemical steps, and the temperaments. Geomancy, divination and astrology of all cultures divide the universe into four and its multiples.

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1 von Franz. *Numbers and Time*, p 115
2 von Franz. *Numbers and Time*, p 115

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Numbers are both a product and an aspect of the mind. In Chinese geomancy and divination, the two symbolic maps of the universe and other numerical expressions are believed to have appeared on the backs of tortoises or similar mythical reptiles. Symbolically, we understand that this means they come from the collective unconscious. And although some cultures do not describe the origins of numbers in this form, the unconscious has access to organizing the world through natural numbers and when numbers associate with symbols of the Self, their significance is more readily understood. Jung described the relationship of the first four natural numbers to reality and expression of reality. One corresponds to the naïve person who uncritically and unconsciously participates in his surroundings. Two corresponds to the dualist perspective where doubt and criticism of the world, God and Self, appear. Three corresponds to greater insight, higher consciousness, and recognition of the unity of things beyond the duality of two. Jung, however, did not believe that things ended at the level of three. The level of three is intellectual and prone to intolerance and absolutism. At the level of three, there is a recognition of the seemingly eternal nature of archetypes, however, this recognition becomes the basis of absolute dogma. Four corresponds with the understanding that although eternal or absolute, archetypal energies are transformed as they come to consciousness by way of time-bound discursive mental processes – i.e. language. In so doing, they lose the quality of being absolutely valid and can be understood as one of many possible eternal truths from the unconscious and existence in general. Jung quoted Plato saying:

If a simple pair of opposites, say fire and earth, are bound together by a mean, and if this bond is a geometrical proportion, the one mean can only connect two plane figures, since two means are required to connect solids.... The two-dimensional
connection is not yet a physical reality, for a plane without extension in the third
dimension is only an abstract thought. If it is to become a physical reality, three
dimensions and therefore two means are required.\footnote{Psychology and Religion: West and East, CW 11, par. 182 citing Timaeus Sec 31B-32A}

Jung argued that one of the most significant psychological problems occurred in the move
from three to four. Jung's comment on Plato was:

He had to content himself with the harmony of airy thought-structures that lacked
weight, and with a paper surface that lacked depth. The step from three to four
brought him sharply up against something unexpected and alien to his thought,
something heavy, inert, and limited, which no μη ον or "privatio boni" can conjure
away or diminish. Even God's fairest creation is corrupted by it, and idleness,
stupidity, malice, discontent, sickness, old age and death fill the glorious body of the
"blessed god."\footnote{Psychology and Religion: West and East, CW 11, par. 185}

On the persona level, the inferior function parallels this role. While any individual, in
addition to his superior function, may have access to one or two auxiliary functions, his
inferior function will remain contaminated by the unconscious and exist in an undeveloped
state. The inferior function retains "the 'all or none' character of an instinct.... Thus it often
happens that people who have an amazing range of consciousness know less about
themselves than the veriest infant...."\footnote{Psychology and Religion: West and East, CW 11, par. 245} The threshold from three to four is difficult because
painful insight necessarily follows. The inferior function helps the development of the
shadow as the movement towards the fourth "contains a powerful retrograde connection to
the primal one."\footnote{von Franz, Number and Time, p 129}

The quaternity and the shadowy four is an archetypal image of wholeness
and of the Self. Thus, the description of the quaternary rulers of the sea, Datu Lawron and his court, is a symbol of the Self. It brings order to chaos or something beyond rationality.

The fisherman's rituals with the Datu Lawron and the court are a concretization of the process of keeping regular contact with the Self – Datu Lawron, bringer and giver of life, is not just seen as ruler of the deep seas but also of the lives of the fishermen themselves. While there is a particular attitude and minor daily rituals that vary from fisherman to fisherman, there are more transpersonal rituals that are linked to the seasons themselves – the coming of the gentle trade-winds and the fishing season, for example. These rituals honor the rhythms of nature.

The rituals are a symbolic bargaining process and reflect common fisherfolk symbolic value of activity that occurs at the market between producer and consumer or between a wealthy patron and his beneficiary. Datu Lawron lives in a mythical nipa hut styled mansion that may vary in description from fisherman to fisherman but generally maintains the features of the elite's housing in the local poblacion or even the provincial capital of the fisherman. Chronic poor catches are seen by the fisherfolk that the fisherman has neglected the maintaining of proper relations with the sea entities, Datu Lawron, his court, and Rosas Pandan and is “mangingisdang walang awa”9 (a fisherman without compassion/mercy) and “mangingisdang hindi nararapat mabigyan ng isda.”10 (a fisherman undeserving to be given fish).

Because Datu Lawron and Rosas Pandan are symbols of the Self, the sea entities under their command can be understood as images and content that come from the Self – although in different ways. Datu Lawron is the fundamental ruler of everything in the ocean

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9 Polo, Binalayan Fishing Ritual-Drama, p. 62
10 Polo, Binalayan Fishing Ritual-Drama, p. 63
and resides in the deepest parts of the ocean. Rosas Pandan rules over the shoreline and the near shore waters of the ocean. The relationship between the two is understood as between compañeros although Rosas Pandan is a much more mysterious chthonic figure and his entourage is not as organized or structured as Datu Lawron's court. The fish originate from Datu Lawron and are owned by him and it is Rosas Pandan and his entourage that generally directs the fish to return to the deep sea or to the fishermen or to play mischief on fishermen.

During the rituals, Rosas Pandan is called upon to encourage the fish into the corrals and the nets of the fisher folk and not back to the deep sea while the various malevolent and mischievous entities under Rosas Pandan's immediate control are encouraged to proceed directly to Datu Lawron and his court – leaving the fish for the fishermen. All of these requests are premised upon a magical bargained for exchange between the fisher folk and the sea entities and the maintenance of a proper perspective about the fisherman's relationship to these beings. The fisher folk have no power over Datu Lawron or the assembly of sea entities and thus a so-called “bargained for exchange” is not enforceable except by the fisherman's proper attitude toward these beings and the belief that if the fisherman has a truly proper attitude, the Datu Lawron will respond appropriately.

The typical offerings to the Datu and the sea entities are candies, eggs and other delicacies. These are all items that the fisher folk have been able to procure through their work (and bargaining at other times) and represent a sacrifice of the value they received from the Datu, via the ocean, in their bargain with him. This form of constant reduction and refinement of the essence of Datu Lawron's gifts has a significant parallel in alchemy.

Polo, *Binalayan Fishing Ritual-Drama*, p. 33, also p. 93
But first let us look at the fish. Fish as a symbol are ambiguous. As Emma Jung and von Franz note:

The fish, living in the darkness of deep water, is often illustrative of a content of the unconscious that lingers below the threshold of consciousness and in which instinctual and spiritual aspects are still merged in an undifferentiated state.

Therefore, the fish is an inspirer, a bringer of wisdom and, at the same time, a helpful animal – at once insight and redemptive, instinctual impulse.\(^{12}\)

In many alchemical texts, Jung points out that medieval Christian alchemists described the symbol of the fish in such diametrically opposite terms that they were describing an identity of the opposites. The fish is a cold-blooded creature from the depths of the ocean and represents unconscious instincts. On the other hand, it is a symbol for Christ – both the redeemer and the objection of redemption. Consider the Tagalog story of *The Roasted Fish*:

There was a stingy and inhospitable couple who would eat their choicest food and when company was attending, they would serve rice and salt. One day they roasted fish for dinner. As soon as the meal was ready to eat, someone rapped at the door. The wife carefully hid the fish in the rafters but it was seen by the visitor. The couple invited him to dinner and apologized for the lack of good food. During the course of dinner, the host asked the visitor why he was so late in arriving. The visitor, who had been waiting, said: “My! I came from that mountain when the sun was still as low as that, (pointing to the corner where the fish was hidden.)” The couple feigned

\(^{12}\) Jung and von Franz, *The Grail Legend*, p 189
surprise and brought the fish down and served it to the visitor. The visitor ate everything but left the bones and the scales.\textsuperscript{13}

In this story, the fish is something is prized and valued – something that is more than just rice and salt. The unexpected and mysterious visitor is a mercurial figure, a compensatory figure to the one-sidedness of the stingy couple. And, in the end, he takes all the edible parts of the fish and leaves the bones and scales, which are rejected parts of the fish, the least valued by the couple for them to share. This theme of the fish is repeated over and over in folktales from around the country. Where the fish is a prized, exalted item, many times, it ends up in the hands of the compensatory figure.

In other folktales around the country, the fish is helpful or guards some hidden treasure. It is said that a big and old fish with an earring roves about Lake Paoay guarding the remaining golden bell and gold treasure from the remnants of the previous, destroyed and submerged town of old Paoay – which was made of pure gold. In the Visayas, there are many variations of the magical fish with a magical ring, that helps the poor hero. So even as an ambiguous figure, it is deeply involved in the Self and redemption.

In the Book of Tobit, a apocryphal Catholic-Hebrew text, Tobiah is on his way to marry Sarah. Sarah is a symbol of the cursed woman variety and each of her previous husbands have been killed by a demon living in Sarah's bedroom on the night of the wedding. Tobiah and his angel friend were on their way to Sarah's house and had stopped to wash. A fish jumped out of the water. The angel instructed Tobiah to grab it and not let it go. Then, he told him: “Cut the fish open and take out its gall, heart and liver, and keep

them with you; but throw away the entrails. Its gall, heart and liver make useful medicines.”

Tobiah put those three aside, roasted and ate the edible parts and went his way. Further along the way, Tobiah learns that burning the heart and liver of the fish to create smoke and then smoking a room in the presence of a husband and demon-afflicted wife will cause the demon to depart. The gall, when rubbed on the eyes, is a cure if after rubbing, one blows on the eyes. So when Tobiah marries Sarah, he performs the smoke ritual the night of the wedding and the demon departs. He is then able to collect a debt of his father's from Sarah's father. Then he performs the gall ritual on his father, Tobit, who was cured of his blindness.

As Edinger says about this story, “[it] contains important symbolism concerning what is required to relate to the unconscious without being destroyed by it.” The first step when dealing with the fish involves capturing it and extracting the essence that can be used to cure and redeem. An important substance is being separated from the prior form that it was once part. A fish has the elements necessary for further development, but work by the individual is necessary to extract those parts. In this way, the fish is an ambiguous symbol and a symbol of the Self. And without getting into the details of alchemy, the process by which the fishermen offer delicacies, purchased with monies acquired from selling fish, back to Datu Lawron describes an ever refining process as appears in alchemy going from lead or some other base material to gold.

Consider the story of Mayaman and Mahirap from Rizal:

Once upon a time, there were two honest men who were intimate friends in Pasig – one named Mayaman and the other Mahirap, because the rich one was, relatively speaking, much more wealthy. One day they took a long walk in the forest happily

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14 Tobit 6:5
15 Edinger, Ego and Archetype, p 258
discussing their fortunes when they spotted a poor woodcutter who would cut wood in the forest and sell in his little village across the lake. They made a wager regarding who could make the man rich with Mahirap offering only five cents.

Mayaman went first. He gave the woodcutter four bags full of gold and silver money and told him if he somehow was unable to become wealthy from it, to return for more. The woodcutter sailed home immediately but the money was stolen during the night by some jealous neighbors. The woodcutter returned to Mayaman who scolded him a bit and gave him four more bags. This process repeated itself three more times. Finally, on the sixth application, Mayaman instead gave him a special ring that would protect him and fulfill every want and instructed him to be careful not to lose it.

The woodcutter sailed home. On his way, he asked the ring for food and twelve different kinds appeared in his boat. The woodcutter ate. He then asked for a big wind to carry him home quickly. However, the sail and mast broke off and blew away and the boat sank. In the process of saving himself and swimming home, the woodcutter lost the ring. The following day he borrowed a boat and returned to Mayaman to tell him the bad news.

Mayaman scolded him a bit and said there was nothing left that he could do and allowed Mahirap his turn to make the man rich. Mahirap gave him the 5 cents and told him to go to the market and buy a fish and eat it. He returned to his village and went to the market. He found a very big and lovely fish that he felt he must have. The seller demanded 5 cents, no less. She refused to negotiate – even when he described he'd have no money left for rice. But she was firm. He finally relented and
bought it. He prepared it to cook and found the wish-fulfilling ring inside. He walked up and down the streets talking loudly to his ring: “Ha, ha, ha! I have found you now; You are here and nowhere else.” His thief-neighbors heard this and believed he was talking about them. They immediately returned all of the money that they had stolen and begged for forgiveness.\textsuperscript{16}

There are a number of folktales that parallel this story including the Laguna story of \textit{Lucas the Rope Maker}.\textsuperscript{17} In these stories, the fish plays a central figure in the transformation process. First, Mayaman just hands over bags of gold and silver to the woodcutter – which is a very common and unrefined symbol of the Self. But, as we learn, as soon as the woodcutter gets it, he loses it. In the first instance, he has been careless and untrustworthy neighbors have been let in on the fact that he has these bags of money. He has a valuable secret that he isn't able to keep it secret. “That is one of the greatest, more important instincts one must nurse and develop in oneself – namely, this ability to know what should be kept secret at all costs as opposed to what one can expose....”\textsuperscript{18} After he sufficiently demonstrates his failure to keep important secrets, Mayaman gives him another symbol of the Self which is easier to hide and more powerful, the ring, which he simply has to talk to it to get what he needs. However, he is even more careless with it. He doesn't even get across the lake before losing it in a strong wind of his own creating. This points to a problem of inflation that will be discussed more extensive below. Mayaman gives up and lets Mahirap try. In our story, this would parallel the problem of Joaquin when he is first confronted with the problem of Waldo and his wife. Like the woodcutter, though, it slips through his hands. von Franz

\textsuperscript{16} Eugenio, \textit{The Folktales}, No. 63
\textsuperscript{17} Dean Fansler. \textit{Filipino Popular Tales}. New York: American Folklore Society, 1921. No. 13(b)
\textsuperscript{18} von Franz, \textit{Archetypal Patterns}, p 153-154
noted: “The man who does not stand up for his feelings is weak on the Eros side. He is the intellectual type with a weak Eros, for he cannot take his own feelings, stand by them, and say, 'That is how I intend to live, for that is the way I feel.’” Mahirap gives him only 5 cents and tells him to buy a fish and eat it. Unlike the golden ring or the bags of gold and silver, the usefulness of the fish requires its owner to transform it. In the process of preparing the fish for cooking, he discovers the gold ring. This points to the fish as a symbol of the Self in its original state – ambiguous – which has to be further refined. In order to receive its full value, the hero in this story must first refine it. Part of the magic in this story is that the woodcutter is able to find the right fish and accept the bargained for exchange – the woman had no sympathy for his claim regarding a need for rice. If he wanted this fish that caught his attention, he had to pay for it. And in that process, he recovers the ring and his connection to that symbol of the Self.

Joaquin, however, suffers from chronic poor catches. In terms of the Self, in addition to the problem of the content appearing in its true form, it isn't even appearing. Within this symbolic regime of the fisher folk, the cause of his problems comes from his wrong relationship to Datu Lawron and the sea entities. Because Datu Lawron and Rosas Pandan are symbolic manifestations of the Self, Joaquin's problem is one of the right relationship to the Self. The stories associated with Datu Lawron suggest that fish is the medium in which the Datu Lawron and the fishermen relate. The fish are the images by which the Self and the ego come into relationship with one another. This connection to the ruling center is what ails Joaquin and also the ruling collective attitude.

\[19\] von Franz, *Puer Aeternus*, p 88
There is a popular Jewish symbol regarding fish and renewal that appears repeatedly in Christian symbolism. At the end of the Age of Leviathan, the Angel Gabriel will catch a “pure fish” so that it can be apportioned and served to the pious. The eating of its flesh will act as a remedy to the righteous. “At the very time the Messiah comes, this messianic fish will be partaken of. The Messiah will first appear when the sick one yearningly craves for the fish that he can find nowhere.”\(^\text{20}\) In Christian symbolism, the Grail King, like Joaquin is the “sick one who yearningly craves the fish.” Like the Grail King, Joaquin is fishing for his redemption, which appears in the form of Waldo.

Datu Lawron says to the mythic Man in his court: “Abog ha ubos, Bugaw ka sa ibaba / Ang humihingi, bigyan mo kapag may ibabayaran / Kapag wala, bigyan mo ng katamtaman lamang.” (Basement-Guardian, a request, go below. To the fishermen who have paid their debt, give them fish; to those that haven’t paid their debt, give them just a few.) The Mermaid says: “Abog ha ubos, Bugaw sa ibaba / Ang makabayad, bigyan mo; ang hindi, bigyan mo ng kalahati lamang.” (Basement-Guardian, for payment, go below and give to the fisherman and for those without payment, just give them half.)

Joaquin is in a position where he does not have the correct attitude toward the Self and in the fisherfolk wisdom: Datu Lawron does not believe a correct exchange or relation has occurred and is refusing him a proper catch. Datu Lawron does direct the fish: “Hala, mga isda, pumasok kayo sa kanyang baklad dahil sa kayo’y binayaran na.”\(^\text{21}\) (Hey fish! Go to the corral because you have been paid for.) But from the standpoint of Joaquin, it appears that he is unaware of his role in his problem of chronic poor catch. The significance of this is important. When a connection to the Self is broken, it seems as though the waters of life

\(^{20}\) Jung and von Franz, *The Grail Legend*, p 198 citing Talmud Sanhedrin 98a

\(^{21}\) Polo, *Binalayan Fishing Ritual-Drama*, p 15
are receding or have receded. It is not that the Self has left but that the connection between the ego and the Self is disturbed and the energies that would have gone to the connection with the Self have been directed somewhere else. With the stingy couple in the story above, had they served the fish that they had roasted to the visitor in the beginning, they likely would have all enjoyed the fish together. We don't know what conversation would have been given or what the mysterious visitor would have given them in return. So much effort has gone into sowing the circumstances where the mercurial visitor takes all of the edible parts of the fish, it is impossible to really know what part of the fish the stingy couple would have gotten. In a similar way, when the relationship with Datu Lawron is not proper, it is not because Datu Lawron has turned a cold shoulder to the fisherman, but rather, the fisherman has invested his energies into something other than the proper relationship with the Datu Lawron.

This is not an ethical judgment with respect to “propriety” generally but only in relationship to the Datu Lawron. There is a particular compensation to the one-sidedness. For many fishermen, they identify the mythic Datu Lawron as the God-image and everyone gets their social role as fisherman – end of the story. This is fine as long as images of the Datu Lawron can mirror the transpersonal life forces of each individual in the community. When this is in working order, the cult of the Datu Lawron is able to protect the collective from systemic inflation and alienation from the Self. However, this is not working for Joaquin and something that Waldo has no idea he has almost completely opted out of. One of the limitations of this way of living is that the God image remains unconscious and is not experienced as an inner reality. Another is that collective identification prevents an individual
from making an individual connection to the Self. The relationship is simply “fisherman” to Datu Lawron.

When a ruling collective religious institution fails to hook the projection of the Self, a number of things can and do occur. All of the energy associated with the project return to the individual, who is generally ill-equipped to deal with such activity in the psyche. One possibility is that with the loss of the projection onto the collective religious institution, the individual will also lose their connection to the Self succumbing to alienation and suffering an empty, meaningless life – this is one that Joaquin seems to be experiencing. Another possibility is that the individual's energy will be redirected to the ego itself, identifying the ego with the Self. This causes significant inflation and can lead to Napoleonic or Messianic complexes. This ego and Self identification also characterizes Waldo who engages in the world in a particular puerile fashion – where one remains an unworldly, unreal whole instead of a real fragment in the world. Waldo represents this puerile attitude where his anger at being rejected by Joaquin propels the entire story to move forward.

In the end, although it may not be a proper relationship to the Datu Lawron, the withdrawal of the projection from the collective religious institution is necessary for development of the individual as is demonstrated in our story. When one identifies with the puer, what one does, is not yet what is really wanted, and there is always the fantasy that sometime in the future the real thing will come about. If this attitude is prolonged, it means a constant inner refusal to commit oneself to the moment. With this there is often, to a smaller or greater extent, a saviour complex, or a Messiah complex, with the secret thought that one day one will be able to save the world; the last word in philosophy,
or religion, or politics, or art, or something else will be found. This can go so far as to be a typical pathological megalomania, or there may be minor traces of it in the idea that one's time “has not yet come.” The one thing dreaded throughout by such a type of man is to be bounded to anything whatever. There is a terrific fear of being pinned down, of entering space and time completely, and of being the one human being that one is.\textsuperscript{22}

Waldo's identification with the Self is a puerile identification but it is not extreme form. He is not a pathological megalomaniac. But his reaction to Joaquin's rejection is not proportionate to the situation and therefore puerile. He is in an inflated state. A seeming danger of the inflated state in many societies is drawing God's envy or wrath – this is a symbol of the follow up rejection that any mortal believing they are God eventually feels. In a Bohol tale, a mango tree tells a cattail plant in a condescending manner how it pities the cattail because the mango tree is so great and strong and able to protect while the cattail is so weak and susceptible to the wind.\textsuperscript{23} The cattail replies that it has been able to bend with the wind and has not been harmed. Then, a wind three times as strong as the strong wind comes and uproots the mango tree killing it. The wind represents a strong spiritual power and, in fact, it is the spiritual power that the tree itself is not strong enough to remain rooted in the ground. For a tree the roots are very important. But the spiritual power that the tree arrogated to itself uproots it and it dies. Trees and plants in general are very close to the earth. They turn inorganic compounds into life. In this aspect, a tree and a plant can be said to be a parallel to the body in its relationship to the unconscious. But the difference between the tree and the cattail is that the cattail is flexible in the wind whereas the mango tree is not

\textsuperscript{22} von Franz, \textit{Puer Aeternus}, p 2
\textsuperscript{23} Eugenio, \textit{The Folktales}, No. 47
flexible in the wind and has a very proud and arrogant disposition towards the cattail. The spiritual power comes and uproots it by using its self-perceived strength as a weakness. It is not that that tree is so great but that it hasn't happened to experience a really strong wind. And when it does, it is the end for the tree. The tree represents a hardening or rigidifying of the body and so the rigid body must be uprooted and the process started over again.

Now, at the beginning of our story, after Joaquin has returned from the sea with another poor catch, he returns home to find his wife has returned – who has been absent for some time abroad. She claims she has been faithful and demands sex with him – repeatedly. He puts up verbal resistance to her requests for sex until she gets him into the house and Joaquin stops resisting her demands. She has been faithful, but it is not that she has been faithful to him or that she loves him, as Joaquin the individual. She has an overly developed persona – which may very well be necessary to be an unskilled, female OFW. She fits her social role perfectly but there is no evidence that there is a real person behind her collective role.

Instead, her expressions revolve around her social role, which is the wife of a fisherman in the fishing village, a mother. That is her only interest. During their sex sessions, his wife screams with pleasure – to the point where Joaquin begs her to quiet herself and neighbors shout complaints – even as it appears that Joaquin is neither involved actively in the sex. The wife is engaging in all of the correct behavior for the role “fisherman's wife” but something is missing. After they have had several rounds of sex, Joaquin expresses his exhaustion but his wife insists they continue until she is sure she is pregnant. Finally, Joaquin is simply unable to maintain an erection.
It is true also that Joaquin is overly identified with his persona – the fisherman. He does not have a strong enough sense of himself independent of his persona. He is in constant danger of being absorbed by other people or situations. It is true that he is married and may have some obligation to his wife. But since they have no children yet, it is still possible to get out of the relationship without significant social disapproval. A marriage is not perfect and remains inchoate until a child is born. The problem of course is that he hasn't got another wife in the waiting and he can't accept the consequences of taking on the relationship with Waldo any further. The conflict is one between the collective requirements/social adaptation and being true to the individual Self. He is not inflated but is already alienated from his Self – as seen in his chronic poor catches. He has his relationship with Waldo, but even that is rejected by his overdeveloped person. So when his wife first returns, he has nothing but his social role to fall back on. His truth is his relationship with Waldo and he can't bring himself to accept the necessary suffering of taking that on.

Joaquin and his wife visit her family where he is excluded from the conversation, more or less, until he receives an admonition from his mother-in-law to produce for her grandchildren which Joaquin meekly affirms that he accepts responsibility for. In his situation, there is a clear conflict of duties – which his mother-in-law at least recognizes, although unconsciously. If it was generally believed that Joaquin could be responsible for producing grandchildren, his mother in law would not need to mention anything. The mother-in-law is both suspicious and cold to Joaquin. The mother-in-law cannot be characterized as a conscious individual and is a negative shadow figure to Waldo’s grandmother who also isn't a very conscious figure but is quite supportive of whatever close relationship Joaquin shares with Waldo. Waldo's grandmother understands the positive
influence the two have on each other even if she doesn't know the specifics. The mother-in-
law is only vaguely aware that Joaquin has no feeling for his daughter. Instead of
encouraging a split before the marriage is sealed with a child, she does the opposite. The
problem of over identification with the persona did not originate with Joaquin's wife in her
family! The mother-in-law's suspicions of Joaquin turn into making Joaquin feel guilty as a
illegitimate son or son-in-law until he helps produce grandchildren. It remains unspoken as
well, but there is a seeming reversal between Joaquin and his wife – she being an OFW who
likely brings in substantially more money than Joaquin and his poor catches. Yet, her
overseas employment, like Joaquin's alone time with Waldo, was limited. Her perfect social
role slides from diligent overseas worker to perfect housewife.

Her early return, which was unexpected in its prematurity and importunity, interferes
with the deepening relationship between Waldo and Joaquin. One evening, Waldo complains
to Joaquin while Joaquin's wife is out and Joaquin indirectly tells Waldo that Joaquin has
impregnated his wife. As noted above, a marriage is not fully made permanent until a child is
born between a couple and the failure of a couple to have children is typically grounds for
an annulment and the marriage is not otherwise recognized as valid. Waldo, who has been
pressuring Joaquin to tell his wife the truth and leave her, understands the message. Because
Joaquin's wife's return was not unexpected, just premature, Joaquin is not able to fully plan
his move. Although it appears that planning is not really the issue, Joaquin is alienated from
himself and in the moment when he is offered the opportunity to take a decisive stand and
really connect with his Self, he does nothing and falls back on his social role. He is passive
and does not confront his wife. In this way, he does not stand up for himself (as symbolized
in his relationship to Waldo). His persona and ego-consciousness are not adequately
developed and thus, the threat to his social role is a threat to him as an individual. Waldo has been rejected by Joaquin. Joaquin's attempt to simply subordinate Waldo as a paramour is a rejection of the relationship with Waldo, who for Joaquin and the collective attitude is a symbol of the Self and thus an individual life.

The life story of the bakla, which has been portrayed by Philippine cinema as long as the cinema has been portraying life, is the tragicomic figure who lives his life for another ambivalent macho as a paramour who may or may not have a wife. However, in this story, Joaquin is not really a macho and while everything else that has been handed to him by the collective for his social role – including his wife – points to his ability to become a macho, he does not seem quite able to fill the role. Waldo also certainly doesn't fill the role of tragic bakla-martyr, the other side of the coin, either. This archetypal image that the bakla represents does appear in the story – the macho dancer bar matron – and she acts as a complementary figure to Rufo. What is important to note is that Joaquin and Waldo's story does not fit the dominant collective story socially assigned in seemingly similar cases. Joaquin attempts to coax Waldo into this story appropriate for the collective consciousness and Waldo, without hesitation, rejects it.

It is at the point in the story where Joaquin rejects Waldo where the stage is set for the resolution of the fundamental problem – the redemption of consciousness and for the process of individuation to begin. Joaquin, through failing to stand up for what he believes in or what he wants, has committed himself irrevocably to the life the collective has assigned to him – he is a two dimensional social caricature. Without tremendous suffering to make a strong and vibrant connection with the Self, he will continue to suffer chronic poor catches and if the alienation becomes too extreme – he will die (for failure to feed himself). It is
questionable that he will be able to support his wife. Yet, Joaquin is simply following the collective conscious protocol – he represents the exact dominant collective attitude prevailing which, by adopting it, has robbed himself of his own individual life. He then struggles with the consequences of this choice. Because this story is a story of renewal and transformation of consciousness, Joaquin's and Waldo's futures are inextricably linked.

The name Joaquin originated from the Old Testament from the name of a king of Judah and literally means established by God (Jehoiakim). The Roman church also recognizes San Joaquin (St. Joaquim) to be the father of the Virgin Mary. In apocryphal accounts, he and St. Anne were an affluent couple that was childless. Although he gave generous alms and support to the Hebrew priests, the priests rejected him because they associated his lack of children as a sign of divine disapproval. He went to the desert and fasted for forty days until angels appeared to him assuring him and St. Anne of a child – which they dedicated to God.

Since the only basis for this story is the apocryphal gospel of James, it is also worth noting that the Roman church has continued to recognize both Joaquim and Anne as saints even after almost all apocryphal symbolism was rejected during the Counter Reformation. The Roman church recognizes Joaquim in a provisional sense. They see Joaquim to really be a place name for the father of Mary and mortal grandfather of Jesus. The apocryphal gospel of James was one of a number of works that attempted to fill in details of Jesus's childhood and his mortal family's background. Thus, although apocryphal works were rejected during the Counter Reformation, the Roman church maintains St. Joaquim and Anne to recognize the fact that Mary, the Virgin Mother, had a unique and special story of birth and parentage herself. In the Roman church's usage of Joaquim, Joaquim represents this somewhat
translucent figure that is a stand-in for something much more important than his own individuality – and also suffers the problem of childlessness until connecting with God.

The other history of the name Joaquim, as mentioned, is that it was the name of a king of Judah. Joaquim's reign occurred during the time of the Nebuchadnezzar, king of Babylon. He was considered to be a corrupt Judaic king oppressed by the Nebuchadnezzar because of his own adoption of wicked conduct – including incest with his mother and step-mother and murdering innocent men then raping their wives. The Old Testament more or less skips over the details of Joaquim's rule, except that it says he reigned for eleven years and collaborated with the Nebuchadnezzar for three of those eleven – spending the remaining years rebelling against him before losing and being deposed and replaced by his son. According to Jeremiah, his rebellion was futile, Nebuchadnezzar and the surrounding nations that attacked him were actually sent by God to punish him for spilling innocent blood in Jerusalem – including another prophet who did not hail from a wealthy family like Jeremiah.

The name Joaquin points us to two very different symbols. One is the translucent, anonymous figure in the Roman church that is somewhat of a secondary helping father figure who, through his own problems relating to God, ends up being at the origin of the incarnation of God in the material world. The other is this murderous, incestuous raping father-king part of a genealogy on the decline and who is deposed. Joaquin in our story follows the Roman aspect of Joaquin. On the other hand, there is this power-driven element that comes out through other people that Joaquin interacts with that would point to the Hebrew aspect of Joaquin.
In our story, Rufo represents the ruling dominant attitude which is a shadow aspect of Joaquin. Rufo comes from the Latin word rufus – which means red or the blood-color. There are many Catholic saints with this name – most of them martyrs. But it is not the Roman assembly of martyr saints that Rufo points to. Rufo points to blood. From the Old Testament, there are a number of significant references. “For the life of the flesh is in the blood: and I have given it to you upon the altar....”

“For it is the life of all flesh; the blood of it is for the life thereof....”

“Only be sure that thou eat not the blood: for the blood is the life; and thou mayest not eat the life with the flesh.”

Emma Jung and von Franz noted: “It is clear that blood is essentially a mana substance and anything which possesses great mana invariably owes its effectiveness to an underlying archetypal idea. In this case it is the belief in the identity of blood = life = soul.”

One alchemist said, “The soul ... dwells in the life-spirit of the pure blood.”

There are a number of folk riddles related to blood that are in accord. The Isneg refer to blood as “Danum ka tabbayaxan basbasiyaran mataytaniin no awan. (Water at Tabbayagan that is moving, without it we have to die.)”

In Palawan they say “Tubig sa Malinao, indi kitaen y adlaw/Wai ong Maradulao, Indi maeta ta kaldao. (Water in Malinao/Maradulao can't be seen by the sun.)”

If the sun is a symbol of consciousness, we see that blood is associated with the unconscious but also life because “without it we have to die.” Rufo is the shadow of Joaquin and all of his vitality. Joaquin is without any of his energy and the one thing that animates him, he rejects. He is passive and seemingly

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24 Leviticus 17:11
25 Leviticus 17:14
26 Deuteronomy 12:23
27 Jung and von Franz, The Grail Legend, p 93
28 Psychology and Alchemy, CW 12 par. 396
30 Eugenio, The Riddles, No. 317.2

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lifeless. Rufo is Joaquin's blood, his symbolic life force. It is repressed and cut off, and thus, Rufo carries Joaquin's symbolic life force in a negative fashion, as the Hebrew Joaquin.

Rufo represents Joaquin's shadow because Joaquin's power complex remains unacknowledged when he deals with Waldo. Jung wrote, “Where love rules, there is no will to power; and where power predominates, there love is lacking. The one is the shadow of the other.” Joaquin's choice to remain with his wife, who he doesn't love, as opposed to breaking things off before she is impregnated and living with Waldo, who he loves, is a question of power. He is afraid to lose face or to be marginalized or ridiculed. This concern about losing face is a question of power and not love. The prospect of losing face or lowering one's standing in the community is not a consideration of one's internal process but rather, it is a question of social adaptation and prestige. His love for Waldo will not make him popular with his colleagues and we know this precisely from when he does tell his wife. She bursts into a tirade and attempts to discredit him socially. She shouts at him that he is a coward and a bakla loudly for all neighbors to hear. Her criticism of him is not aimed at his homosexuality per se but attacks his failure to execute his social role – which is precisely what his fear is. The issue of homosexuality is secondary. His wife criticizes him for what she perceives to be his weakness in giving priority to his own passions and needs over those required of him socially. As mentioned above, his sexual passions can be channeled into a semi-hidden realm of the macho and bakla. Joaquin's wife's reaction is in the form of a macho having completely left his wife for a bakla – which is impossible by definition within the collective attitude – so she accuses him of being a bakla. This is why he has kept this hidden from the community and his wife. It is a shadow aspect of his personality that is

31 Two Essays in Analytical Psychology, CW 7, par. 78
rejected by the collective attitude. The Hebrew prophet Hosea was called to marry a
prostitute-to-be and becomes the talk of the town as news of his wife's affairs become
known. Hosea suffers isolation and ridicule for this choice he makes. But he is called to do it
and he listens and does it. Internally for Joaquin, it is questionable whether there is anything
in his personality that supports being with his wife – other than that's his assigned social role
and his over identification with that social role. Everything points to his being with Waldo at
the beginning of the story when he makes his fateful choice. And by the end, it becomes
clear that he was called to be with Waldo. Consider the Ilonggo story of *The Two Wives and
the Witch:*  

There was once a man who had a wife that was not pretty. He became tired of
looking at her and so went away and married another wife. The first wife was so sad.
One day she was crying by a well, a woman appeared and inquired of her crying. She
told the woman that she didn't have a “pretty face.” The woman touched the wife's
face and then left. When the woman went home she looked in the glass and saw that
she had been transformed into a beautiful woman. Many young men came to see her.
The husband returned and professed his love. The wife denied him at first but
agreed to marry him provided that he leave his new wife. He agreed. The second
wife was enraged and after hearing reports that she had been transformed by a witch
at the well. She attempts to replicate the outer experience of weeping by the well.
The witch touches her face and she goes home. However, the effect has been that
she is ugly, nobody recognizes her – even her mother doesn't recognize her – and

32 Eugenio, *The Folktales*, No. 60
everyone was afraid. She looked in the glass and saw her ugliness. She refused to eat and died.

This story amplifies the problem of the husband who is wholly cut off from his feeling or his own femininity. He then comes into contact with the false bride who is envious and jealous but is apparently beautiful – a false bride embodying the power-drive hidden behind the veneer of social approval. The first wife goes to the well and cries. The well is a human construction which allows humans constantly and without danger to contact the depths of the unconscious. There, she comes into contact with this Great Mother figure, a witch, who, by touch, transforms her unattractiveness into beauty. The first wife gets into contact with the depths of unconscious and is transformed into a beautiful woman. The husband returns to the first wife on condition that he leave his second wife. When the second woman goes to the well, she is not going to come into contact with the depths of the unconscious. Rather, she is attempting to manipulate what she perceives to be magic so that she can satisfy her envy and jealousy and lure the man back to her. The second wife is therefore a destructive masculine figure – his anima – and it disturbs the love relationship with this negative power-drive: “This is the greed, the possessiveness of the ego, which makes the inner coniunctio impossible. One of the most crucial problems is where one gets near the union of opposites, and the greedy ego wants to take the thing for itself, and destroys the inner experience. That element destroys the love experience between two people just when it is going well, for then it awakes and destroys the whole relationship.”

In many folktales like the Two Wives and the Witch, the hero is confronted with uniting with his soul image figure – by following what, in his heart, he knows to be true. However,

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33 von Franz, *Golden Ass*, p 58
he gets caught up in some worldly matter connected with his social status or role, or even
something very simple like his pride. He doesn't go any further in the story – because he has
ended up with a false bride. He has fallen into the struggle between group identity and
individuation. He is able to make contact with the waters of life at the end. But at times,
Jung wrote that group identity and individuation were incompatible phenomena where one
necessarily excludes the other: “It is really the individual's task to differentiate himself from
all others and stand on his own feet. All collective identities, such as membership in
organizations, support of “isms,” and so on, interfere with the fulfillment of this task.” On
the other hand, Jung did not advise his patients to be antisocial eccentrics. The social
adaptation that is the persona is a necessary component of a human life – which is
characterized as partly social life. Both in clinical cases and in Jung's own life, the constancy
of the persona was necessary to help develop that something internally that is more
substantial than the persona.

Yet, the story puts Joaquin in that position of having to choose from the either/or – it is unavoidable. It was not as though, on the one hand, he is a great fisherman where
everything is going great in his life, and on the other, he has this inexplicable attraction to
Waldo in the absence of his wife. Quite the opposite, the waters of life have receded. His
connection to the Datu Lawron is tenuous. He suffers chronic poor catches – although he
has enough to eat for himself. The only place where we can pin down that zest for life is
with Waldo, which he rejects in favor of his wife – who he has no interest in. This conflict
was bound to happen before it even got started. At some point his wife would be coming
home even if she was a few days or weeks premature. The impulse to individuate is present,

34 Memories, Dreams, Reflections, p 342
but then he comes to the crossroad. He doesn't claim his task and his fate to individuate. Instead, he clings to the will to power, as represented by his social role as fisherman/father/husband. In this process, Joaquin seals his fate and really loses everything.

Von Franz says:

> If one does something out of a living connection with the Self, then paying the price is worth while, the price of being accused of wrongdoing and perhaps passing through the stages of thinking it is wrong. Subjectively, one never really feels it is wrong, but one must allow for people saying it is, and be tolerant. But if you are happy and feel alive, that is the one thing nobody can take away from you. If I say I am happy, what can anyone else say about it? If one is in harmony with the Self, there is a feeling of absolute happiness and peace and others can judge as much as they like with destructive intellectual theories; that doesn't do any harm, for feeling close to the Self becomes the indestructible thing.⁵⁵

If, at the critical moment, social adaptation is chosen over the call to individuation, a life-long consequence can be selected. If Joaquin were the hero in the story, his choosing his wife over Waldo would have been the end of the story. In our story, Joaquin is unable to stand on his own two feet. But it is important to note that it happens at the decisive moment in the story, Joaquin is unable to stand on his own two feet and simply merges into his wife's story – whom he just hasn't got any interest in – at the decisive moment. He impregnates her. At this point, however, it becomes too late. He has procreated with his wife and has a child – any subsequent infidelities really do not damage his social role as husband, man, or fisherman. Instead, in the various stories of the masculine Filipino man, it only further

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⁵⁵ von Franz, *Alchemy*, p 167
underscores his fertility and virility. Even after Waldo has left, his telling his wife – even in her anger – doesn't really reckon things right for his claim to individuality. He has now imprisoned himself in his social role. His last clear chance to avoid imprisonment, in this context, was when his wife returned and he could have put an end to things there – or at some point before she got pregnant. He is unable to do that and so, like Rufo, he represents a will to power – one that is less obvious or noticeable. He is passive where Rufo is active. Unlike Rufo, though, there is a spark that simply can't catch fire and that difference is a form of natural wisdom that will assist the hero later in the story.

In the Sagada story of *Bodobodo*, Bangan and Gatan were a couple. One day Bodobodo threatened Bangan demanding that Bangan handover her clothes while working in Bangan and Gatan's cane field. Bangan complied and was turned into a worm. Bodobodo then transformed herself into a Bangan look-a-like and pretended to be her for Gatan. However, the real Bangan began eating up all the sugarcane in their field. Nothing that Gatan did fixed his problems of losing their crops. Finally, one day he was standing in front of a piece of cane that Bangan, as a worm, was in. She told him everything. Gatan devised a plan to get rid of Bodobodo. He pushed her into a boiling vat, she died and Bangan was turned back into a woman. In our story, Joaquin chooses his legal wife who he does not love over Waldo. And although he already suffers chronic poor catches, it is because he has not gotten ridden of his Bodobodo and claimed his Bangan. He did not listen to the worm eating all his cane. It is true that while his wife is overseas, he develops his relationship with Waldo, but he is not oriented towards ending things with his wife (he need not end it necessarily by pushing her in a vat of boiling water, just ending the marriage would suffice).

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36 Eugenio, *The Folktales*, No. 89
Even from the perspective of the Igorot, this failure of the proper connection leads to a slow bleeding to death – like chronic poor catches. Joaquin does not follow the pattern in this story though. When he stands before the sugarcane with Bangan in it, he could not hear it. Yet, in his struggle to overcome his error, he becomes a helpful character to Waldo and at the same time something that Waldo needs to make a relationship with, in order to redeem the ruling attitude.

Joaquin stands in relationship to Waldo as an imprisoned impulse to consciousness that does not fully form. Waldo is not really in the same position as Joaquin. And while we explore the end of Joaquin's life with him as he searches for Waldo, Joaquin has missed his call and will return soon to the “corrals and pearls” of the unconscious and, we can only speculate, manifest into another form. Waldo, who is an orphan and therefore not chained to a particular genealogy, does not suffer from whatever demand Joaquin is under and, when rejected by Joaquin, sets off for the capital of the country after taking his grandmother's secret savings. Waldo's decision to leave for the capital after Joaquin's rejection indicates that his story is not an encounter with the Self in the way that Joaquin's dilemma is. The central figure of this story is Waldo (with the assistance of Joaquin) and that he has appeared to renew or transform the dominant attitude prevailing in society – which is ailing and unable to make connections to the Self as first represented by Joaquin's poor catches, his rejection of Waldo and his appeasement of his wife – in some ways like St. Joaquin and in some ways like the Judaic King Joaquin.

Waldo is an orphan raised by an old woman – that may or may not be the mother of his parents. His parents have died or abandoned him or are otherwise permanently gone. In many stories, the permanently absent parents represent the loss of prevailing conscious
attitude involving power or relating. The energy associated with power or love has returned to the unconscious and there animates a substitute figure, typically a negative one. Waldo is raised by the local fishwife, who is the “grand mother” or Great Mother. It is not stated if she is the natural mother of one of his parents but that ambiguity really just emphasizes her symbolic role in the story. She is the Great Mother and she is a fishwife. She is at the center of exchange and relations between the community members in a small fishing village. Waldo is lacking a symbolic father – and more specifically a symbol of power. He first is in a passionate and seemingly love-filled relationship with Joaquin. Joaquin is an ambiguously father figure to Waldo. Joaquin does look after Waldo a bit and directs him to finish his schooling. They are also able to clearly express their love for each other in a romantic sense. When Joaquin finds himself in the middle of a conflict of his duties, he sides with power and not with love, and ends up rejecting Waldo. Joaquin does not die when he rejects Waldo. Instead, his connection to Waldo is strong and he ends up following Waldo to the capital. He is able to be a helpful character to Waldo. Without his appearance in the capital, Waldo would not have had the opportunities or bridges necessary to survive and properly deal with the negative father symbolized by Rufo.

There are many stories in which an unknown peasant or dumpling from a remote or rural region sets off on a journey to discover life and heads to the king's court. It is in the central governing area of the land where the real source of the problem of the dominant attitude originates and persists and where the dumpling renews the attitude of the collective consciousness. It is worth noting that Waldo does not go to the provincial capital but to the national capital. In the centers of Philippine life, the poblacion is the center of life of a town. The provincial capital is the center of life of a province. The national capital is the
center of life of the nation. Because Waldo does not go to the poblacion or the provincial capital, this story is a story of the ruling dominant attitude on the most collective scale.

In many stories where a dummling or peasant redeems an ailing king, there will be no feminine energy in the prevailing conscious attitude and the peasant must battle a witch or a dragon. In other stories, the problem is with a king possessing his daughter and thus the peasant must battle some kind of troll or other kind of brute natural phenomenon that has overpowered the kingdom. The hero's overcoming of these negative figures is typically the redemption, in which he is rewarded with the kingdom. Many times a child hero in a story will be orphaned by one or both of the parents and a negative figure appears in place of the dead parents. Consider this abbreviated version of the *Adventures of Fortunato* from Samar:

There was a poor family who had to forage for food and firewood. One day the father and sons were looking for firewood and the younger brother stumbled upon a golden bird's nest with gold eggs. They brought it home and villagers came and looked at it. Some people claimed that the parents would suffer great misfortune and should abandon the two brothers (Pedro and Fortunato) in the forest. The father takes them into the forest and tricks them and leaves them. The younger brother climbs to the top of a tree and sees a house which he thinks is there. They go to it and find that it is the house of an old woman with a very big pen where many animals are kept. The brothers ask permission to live there and the old woman is happy for them to remain – since she wishes for companions. They stay in her house until they are men. They ask her if they may leave. She is hesitant but she tells them that if they shoot the last bird in a morning flock that flies passed the house, she will allow them to leave. Pedro shoots the last bird but the old woman does not permit
Fortunato to leave since he didn't shoot the last bird. Pedro waits for the next morning and Fortunate shoots a bird. The old woman gives them a horse, provisions and a needle. She instructed them to place it under a pearl-shaped stone when the road forked ahead. They did so and separated committing to look for the other if they should return to the needle and it be rusty. Pedro came to a palace covered in black. He inquired and the king's eldest daughter was to be eaten by a dragon of seven heads. He battles the dragon and wins. He repeats with the second and third daughter threatened by a second and third seven-headed dragon. Pedro is in love with the third daughter and asks the king, in exchange for saving her, that they be married. A few other shenanigans occur with Pedro and a jealous courtier of the third princess, but Pedro marries the wife and with the materials build their own palace. One day Pedro goes down to an enchanted tree that his wife warns him against going to and he is turned to stone. Fortunato senses something is wrong and goes to the needle, finding it completely rusted. He goes to the old woman who points him to the palace. Pedro's wife mistakes him for Pedro and scolds him for having gone to the enchanted tree. Fortunato goes to the tree with the protection of his anting-anting and with his gun loaded with a special ring for a bullet. When the enchantress of the tree appears, Fortunato shoots her and she begs for him not to shoot her again. He is able to free all of the people turned to stone, including Pedro and a young Spanish woman and her father. Fortunato and this woman marry. Pedro rules as king with his wife and Fortunato lives with his wife.37

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37 Eugenio, *The Folktales*, No. 52
This story has a tremendous amount of content, much of which was eliminated in the abbreviation. My point in mentioning this story is to show the redemption of consciousness through the orphan motif. In this story, Pedro and Fortunato are abandoned by their naïve parents on the advise of some superstitious villagers – the villagers represent a crystallized collective conscious attitude and the parents have orphaned the children intentionally, which further shows the problem with the collective attitude. They are raised in the forest by Mother Nature herself – an old woman with a very big pen with many animals. The old woman is mostly a positive figure. At the end of their stay with her, she is hesitant to let them go. And later in the story, they make contact with her again to get a little assistance of information. The problem in the story is the king, the ruler of the kingdom, who doesn't just have one daughter subject to the curse of one dragon. All three of his daughters are cursed by their own dragon. As soon as one daughter is redeemed, the next dragon shows up to curse the next daughter. The king seems to be barely mentioned but the king is the problem in this story. He is unable to rule his kingdom and his kingdom is under a curse of dragons cursing his daughters. The dragons appear as a negative compensation to what is missing in the collective attitude – a natural phenomenon of an all-devouring dragon. It happens that the orphan Pedro, who has been raised by the Great Mother, is able to save the princesses and the kingdom itself. In some stories, the king seems to have a secret desire to keep his daughter to himself and is hostile to, or attempts to thwart the hero or engages in a magical contest that only the hero who defeats the king can have the daughter.

The Filipino story of the Woodcutter Marries the Princess is a more traditional example of this theme. A woodcutter, who has no plans to marry given his poverty, is convinced by

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an old man in the forest to marry the cursed princess and gave him special advice on how to exorcise her curse. He follows the advice and becomes the husband of the princess. The story continues where he uses his industriousness and hard work to earn his own castle and through his own action, he becomes king.

Compare *The King, the Princess and the Poor Boy*,

A king loved his daughter so much that he doesn't want to marry her off and builds a secret vault underground where she is kept away from everyone but the King and her maidservants. In the same city, an old man has a son. They go to the countryside to farm and earn a living, but the old man dies shortly thereafter. The boy returns to the city and offers himself as a slave to pay for the burial costs for his father. A kind-hearted rich man saw him and agreed to take care of the funeral and hire him as his servant. This childless man eventually adopted the boy and gave him an education. One day the boy wrote on his window, “You may hide your treasure with every care, and watch it well, but it will be spent at last.” The king happened to pass by the window and was enraged and ordered the rich man to drive the boy away and kill him if he returns. The rich man did as he was ordered with a heavy heart and the boy set out and wandered. He finally came to a house where the people inside invited him in. To the boy's amazement, the people were actually two talking statues. They gave him special instructions to go to the rich man and ask for a princely carriage, all gilt, and a music box that could play many tunes. The rich man honored the request. The boy drove around town in the carriage for a while and happened upon a little boy. He gave the box to the boy with money and told him to roam around with the box but not to sell it to anyone and report back to him if any offers were made. The
king took notice of the carriage and the music box. The little boy returned to the
boy. The carriage and music box were set to the king as a present. He then presented
them to his daughter inside the vault. However, after the king had left, the boy came
out. Although initially frightened the two fell in love and promised to marry one
another. The king returned, enraged and the boy told him, “You may hide your
treasure with every care, and watch it well, but it will be spent at last.” After some
discussion and acknowledgment of the state of things, the king consented to the
marriage and they lived happily ever after.39

This story shows a conscious attempt by the king to keep the princess prisoner. In this case,
there is no evil witch or scary dragon but the lack of contact with the feminine is still
present. In many cases, the king will impose on the princess an enormous challenge but in a
hidden form – which shows up as a bewitching troll, for example. Yet, we can also see that
the king unconsciously created the conditions to have the poor boy redeem his daughter.
The poor boy just wrote a saying on the window. It was not in reference to the king, directed
to him or his incestuous relationship with his daughter – just a seemingly youthful school
boy event that was perhaps reacting to something in the air! The king, however, anxious and
paranoid, takes this act and imputes his knowledge of the situation onto the boy. The boy
who represents this unconscious impulse towards consciousness was moving along and
perhaps without the intervention may have done quite alright as the rich man’s successor.
However, the king, in his paranoia, actively brought the poor hero into the renewal. Then, as
he has been cast out of the city again, he comes upon a house with two talking statues. The
two statues represent the ego-building impulse in the unconscious – the transcendent

39 Eugenio, The Folktales, No. 119
function – together with the rich man. The rich man helps the poor boy on the collective conscious side of things. But, given that the story is about such an attitude that is ailing, he meets his limit, the king, and sends the boy off into the unconscious. There he meets these two statues who give him the secret plan. The statues in this story are helpful and nothing further is said. The helpful statues symbolize what happens whenever the dominant collective attitude fails to recognize the impermanent nature of the unconscious – this failure petrifies the unconscious: “the failure creates a non-elastic and rigid point of view.”

This is also true in the Samar story of Fortunato. In that story, Pedro slays the dragons, marries the princess and then gets petrified by the engkanto. As von Franz says,

> It is easy to believe that the unconscious cannot manifest itself when evil comes from a wrong attitude in consciousness: that is what we tell people all the time – that they have a wrong attitude in their conscious and that therefore the unconscious cannot involve itself in helpful ways and is reduced to inactivity; the unconscious, reduced to complete inactivity, can only produce feelings of guilt and neurotic symptoms.

If looked at more carefully, however, the evil in the Samar story doesn't come from consciousness but from an ignored aspect of the unconscious. And when something is more than just a simple neurotic complex, but something in the unconscious being ignored, the compensatory action is to interfere or harm consciousness indirectly. It does this in the Samar story by turning the ego-consciousness building function, Pedro, into stone.

The king with the cursed princess represents a waning collective consciousness in need of renewal. “Psychologically, this exactly reflects the fact that again and again the

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40 von Franz, *Shadow and Evil*, p 90
41 von Franz, *Shadow and Evil*, p 104
outwardly crystallized conception of the Self, after becoming a content of collective consciousness, grows old and must therefore be transformed, rejuvenated or replaced by another form.\textsuperscript{42} Our story doesn't end with Waldo marrying a princess and becoming king or even the President of the Philippines. But, the theme remains the same. The old king is a representative of the dominant of collective consciousness because at one point the dominant of collective consciousness itself was a renewing symbol of the Self. When the Buddha reached enlightenment in Bodh-gaya,\textsuperscript{43} it can be said that he encountered the Self. And when he took on disciples and followers, a symbol of the Self. Yet, as time progressed, Buddhism eventually came to be a religious system and the Shakyamuni Buddha stands as the central figure of this. Like all religious systems, an intellectual or devotional system exists but the original symbol has crystallized into a ritualistic habit. In many systems, the old king is hostile to the hero, who takes on the renewal and redemption of the collective attitude. Of course, even Theravada Buddhism recognizes the decline of influence of the Buddha and the Dharma over time and recognizes the symbol of their renewal in the Maitreya (Metteyya) Buddha who currently resides in the Tushita heaven. In later schools of Buddhism, the Maitreya Buddha takes on a significant role where he is only mentioned once in the Tipitaka of the older Theravada school.\textsuperscript{44} Tantric Buddhism appeared as a marginal political-spiritual power challenging the dominance of monastic-political unions.\textsuperscript{45} And yet, even Tantric Buddhism eventually became the state religion in the Himalayan kingdoms. The symbolic

\textsuperscript{42} Jung and von Franz, \textit{The Grail Legend}, p 197
\textsuperscript{44} Buddha. \textit{Thus have I heard: The Long Discourse of the Buddha}. Walshe, Maurice, trans. London: Wisdom Books, 1987. p 403: “And in that time of the people with an eighty-thousand-year life-span, there will arise in the world a Blessed Lord, an arahant fully enlightened Buddha named Metteyya, endowed with wisdom and conduct, a Well-farer, Knower of the worlds, incomparable Trainer of men to be tamed, Teacher of gods and humans, enlightened and blessed, just as I am now.”
recognition of self-renewal in Christianity is recognized as the Holy Spirit. Like certain Buddhist schools, the Roman Church has vigorously suppressed many of the renewal movements associated with the Holy Spirit as heretical. As von Franz states:

When the birth of a divine child is prophesied, the old king trembles, fearing to lose his position. He therefore tries to destroy the child, for though he has himself been a symbol of the Self he has become negative and destructive because … the Self, like all other archetypes, is not only a static nucleus of the psyche, but also a self-renewing system. 46

The theme of the renewal or transformation of the declining collective consciousness coming from the peasantry, or in this case the fisherfolk, is not accidental. The peasant is a symbol of common sense. In order for the peasant to live, he must be in close contact with life and nature. He must kill and butcher his animals to survive. He has a more honest attitude to his environment and is in connection with his instincts. If a peasant does not have an honest and realistic attitude towards life, he will starve to death – which Joaquin appeared to be on his way to doing. In many folk tales, where the anonymous peasant boy journeys to the king's court and becomes king through a series of trials points to a compensation to the one-sidedness of the differentiation present in the dying king and his court. While this story does have Waldo journey to the capital and deal with the ruling attitude as symbolized by Rufo, he is propelled there by his fateful interactions with the neurotic peasant, Joaquin! Joaquin has lost his close connection to life and is working his way towards starvation. Waldo leaves the village, in part, to redeem him from the curse.

46 Von Franz, Redemption Motifs, p 84
The hero or carrying impulse of that renewal appears from the fringe or the outskirts away from the central region of the land, the collective ruling attitude. The peasant redeemer appears from the regions of the land least affected by the crazy making of the dominant attitude. The agricultural communities – including fishing communities – are the keepers of tradition. For example, both in Europe and the Philippines, the peasants were the most resistant to Catholicism. Christianity developed primarily in towns and urban areas wherever it has appeared. Its development in rural and peasant communities has taken much longer. Raul Pertierra describes how the adoption of Catholicism and Protestant Christianity in inland Ilocos Sur has primarily occurred in resistance to external political and economic forces and, in most respects, has had little impact on the normal indigenous religious rituals involved in day to day living. The peasants are the keepers of tradition and in many respects continue to participate in pre-Christian religious rituals even as identifying and being identified as Christian. This resilience is connected with the nature of life for peasants. A disconnect from instincts leads quickly to starvation for the peasant and so the young peasant boy renewing and redeeming the collective consciousness is a symbolic story of a renewal by returning to the instincts. There are no stories of a peasant boy becoming king and announcing he is going to run things the way the king before him did – so it’s not a concrete return to some previous set of behavior. Instead it’s a return to a closer relationship with the instincts – as the way of solving the immediate problem at hand – and developing a new attitude.

In this chapter, I summarized the story of Walang Kawala and begin to explore the symbolism surrounding the figure of the young gay man. I examine the substance of the life

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of the “young gay man” in the backwater, anonymous fishing village. The young gay man appears as a redeemer of the “wounded” fisherman. I unpack the significance of the wounded fisherman, his wound and his life and its relationship to the declining collective attitude and begin to look at the problem of evil and the wounded fisherman in the context of Philippine life generally.

In the next Chapter, I further analyze the significance of the complex symbol of the fish and the present and role of the archetypal mother in the story and how these symbols relate overall to the renewal of the declining dominant collective conscious attitude.
Chapter IV
The Fish and the Great Mother

In last chapter, we looked at the overall tensions and conflicts of the story and how the declining dominant collective attitude has triggered the emergence of a compensatory figure who is embodied by Waldo, the figure of the “young gay man”. In this chapter, I focus primarily on two symbols: the fish and the mother. These important symbolic factors are present throughout the story and are integral to the renewal of the declining dominant collective attitude.

Before Waldo takes off to the capital, he first does something particular to this story. He takes his grandmother's secret savings. As we know, Waldo's grandmother is a fishwife. That is, she takes the surplus fish from the fisherman and sells them on their behalf at the market. Symbolically, the fishwife is another mediator of the contents that come from the Self and arrive into consciousness – or in the fisherman schematic, from the Datu Lawron to the village. There is the Datu Lawron who rules the deep waters and Rosas Pandan who rules the shore and coastal waters, there is the fisherman who handles the fish in the water and the fishmonger/fishwife who handles the fish on land at the market. Both are involved in bargaining, but whereas the fisher folk bargain with the objective psyche and the images below in acquiring the fish; the fishwife has the mirrored role of bargaining with collective consciousness in giving the fish. If we look at the fact that the fisherman then returns the value of the process back to Datu Lawron in the ritual offerings, the fishmonger or fishwife is an intermediary in the process of transforming and refining the bounty of Datu Lawron.
The fishwife's savings is an intermediate step in the cycle of differentiation and refinement of the gifts of Datu Lawron.

Most importantly for Waldo and the story, he is taking something that is not his, that he has not earned or has no rightful claim to. In many of the dummling stories, including the Woodcutter Marries the Princess, the hero journeys into the world with nothing or he gives away what little he has to some character who is helpful later in the story. In this case, he takes his grandmother's earnings. The act is a little bit rebellious. Unlike the stories where the hero has to escape from a negative mother figure who has suffocated his ability to develop his individuality, Waldo's grandmother has been quite supportive of the closeness and intimacy in his relationship to Joaquin and supported his decision to graduate high school. There also aren't any clues that she is secretly out to smother him or has some secret wish as many negative mother figures do to keep him forever. She is much more like the Old Woman in the Samar story. While Joaquin was woken from a sleep upon the premature arrival of his wife, Waldo appears not to be similarly woken up. He registered the rejection of Joaquin but it wasn't a wake up call. He still floats a little bit in a dream-like state: Take grandmother's money and go. There could be no discussion. Maybe his grandmother would not accept the situation. Maybe he didn't want to lie to her and he didn't want to stick around. Maybe he didn't want to disappoint her. Maybe he lumped everyone in the village together. Maybe he had made up his mind to leave and decided a little cheating, by taking grandmother's money, would be okay or necessary. It is likely that he took it without thinking at all about any of these possibilities. He remains in a half-asleep state when he leaves and he may have just taken the money without any regard to its moral implications pointing to a puerile attitude.
The taking of the fishwife’s money is not an affront to her personally, but like the hero who escapes from a negative mother figure and takes some valuable object from her on his way out, Waldo is using the profit from her work, which is an important role in a fishing community. In his dreamlike state, he is purely and instinctively reactive but it still has a symbolic meaning. He is stealing a golden key from the community as a whole and through a highly complex method. The value he is taking with him on his journey is the most abstract form of value extracted from the fish that the village has acquired from Datu Lawron.

If we follow the process of exchange from the point where the fishing season begins, we see that an entire process of transformation of materials to the value he takes. First, the fisherman offers Datu Lawron and his entire entourage candies, eggs and delicacies. Datu Lawron and his group give the fisherman the fish. The fisherman gives the fishmonger/fishwish the fish to sell at the market. The fishwife/fishmonger sell the fish and acquire money and returns most of the money to the fisherman. The money then symbolizes, in its most abstract form, the relationships between and among the villagers to each other, their work and the realm of Datu Lawron. It is also the most liberated from the confines of the collective life, which is stuck mostly in the struggle for existence – via fishing, hunting and farming.

Waldo utilizes the transformed value of the instinctual way of life – the transformed value from this symbol of exchange – structured by the present ways of relating between the villagers and that has been stored by his grandmother to start this journey to the capital. It is not clear whether grandmother has hoarded a lot of money and he has taken a big trove, or just a simple savings that was enough to get him to the capital. It is doubtful that she had much or needed to hoard much. When Waldo is with the headwaiter, he appears to acquire
material goods not consistent with his income, but it is not clear whether these were acquired with his grandmother's money or directly from Rufo – as the story implies. It doesn't really make a difference if it came from grandmother or Rufo since both are not legitimate acquisitions for Waldo – legitimate in the sense that he has not earned the money for himself. On the other hand, once he is in the capital, he works. He tries macho dancing, which doesn't work, so he agrees to go with the headwaiter and work at the restaurant. This immediate setting out to earn a living demonstrates that there was not some premeditated design of robbing his grandmother, but rather, some kind of instinctive reaction triggered by Joaquin's rejection and his reaction to the whole village set up.

Another aspect is the foundation for his journey's possibility. He utilizes this refined and transformed value of the fish from Datu Lawron. While Joaquin has failed to make the appropriate relationships to the unconscious and the Self and suffers with chronic poor catches (i.e. the waters of life receding), Waldo's immediate situation is that he has cheated a little and gained an unearned access to the value and magic of the this process of making conscious and is able to journey to the capital. The unearned aspect of this will eventually be resolved by a compensatory movement itself. The question of his dabbling with a magical refinement or distillation of the consciousness process points to a question which ought to be addressed: whether a gain in consciousness is a good thing or not. The phenomenon of consciousness has been treated as a curse and blessing by different traditions. Some have viewed it as purely positive, others as negative. The Christian attitude has been to take the decidedly negative Old Testament view of the phenomenon and turned it into a blessing, a form of healing. Without the Christian moral implications of developing consciousness, consciousness is not free: “stealing knowledge from the unconscious must be paid for, but
you can still have the right attitude! You can say, never mind, I will pay, but I want it! The myth does not recommend doing or not doing it, but you must know that there is always a price to pay.”

Waldo's use of his grandmother's money is immediate and temporary as once he makes it to the capital and runs out of it, he can't simply steal her savings again and he seems to have no problems or objections looking for work. In this way, his taking of his grandmother's savings symbolically points to a slightly premature movement towards consciousness. It is a rarefied process to which Joaquin experiences and one that allowed Waldo to break through into consciousness, as is discussed below. This puerile taking impulse will eventually be addressed. On the other hand, he has solved his temporary problem of getting to the capital by relying back on the fish, as distilled and rarefied, by the grandmother's money – the symbol of the village's exchange and relating and a symbol of the value of grandmother's work.²

The story is a story of the development of an individual consciousness, as the renewal of the collective consciousness. The story is told from the perspective of Joaquin, which is a representative of the ailing collective attitude, but the story itself is a representation of the unconscious and how it sees the progress of the development. It would be the money the grandmother has acquired through a process of exchange that rarefies the fish, the images that come from the Self. The story could not proceed without this important bit of luck on the part of Waldo. He is able to move forward on his journey because consciousness is an impulse stirring from the unconscious. The Samar story of Fortunato is a parallel to this. The two boys are orphaned by their wholly incapable parents

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¹ von Franz, *Alchemy*, p 56
and are raised by the Great Mother or Mother Nature – a strange woman in the middle of the forest with a big pen with many animals! It is with her assistance that Pedro and Fortunato are able to redeem the ailing collective attitude. We don't know what would have come of them had they not instinctively found their way to the old woman's house. They were close to their instincts in any event but it was the assistance of the old woman that really connected them to the next movement in the Samar tale. Waldo's grandmother acts in a same way. Instead of wandering back into the forest for a little advice, he takes her money.

What is also important to note is that his journey requires this symbol of exchange among the community – the surplus value the grandmother has acquired through exchanging fish with others. His use of the value of the relating and exchanging of his community show us that what he is rejecting in Joaquin is not the villages instinctual life but rather, Joaquin's rejection of himself – which would be the transcending of the conflict of duties – and not siding with the handed-down collective rules for living through social roles. This throws into relief Joaquin's entire problem. Without any doubt, Joaquin loved Waldo and did not love his wife. From an instinctual point of view, there seemed to be no problem. He needed to end things with his wife. But he didn't do that because he seemingly was unable to do so. This inability or disability did not come directly from instincts but from some other demand, a complex, which separated him from his Self. This is where he displays his affinity with Rufo. Rufo is completely cut off from his instincts and has become evil. He lives entirely for and through a set of beliefs about something outside himself. He is impotent and his only interaction with his wife is when he beats her, rapes her and then sentimentally cries at her side after the fact. “Before the birth of the hero or heroine, there is
often a long period of sterility.”³ “Sexuality is used as a hook to catch a suitable partner for suitable reasons, and all the real love, which dissolves the fetters and boundary lines and creates new life situations, is anxiously repressed.”⁴ An Isabelan fable provides a parallel to Joaquin's problem:

A camanchile tree lived in a big forest. It was large and had a beautiful crown but was typically ignored by passers-by in favor of its neighbor trees that processed beautiful and fragrant flowers. One day Camanchile was complaining to itself and caught the attention of a Passion fruit vine. They enter into a colloquy where the Passion fruit vine offers to grow up the tree and present his flowers to attract the attention of passers by. The Camanchile agreed and the vine grew up the tree until it had covered the crown of the Camanchile. After a few months the Camanchile realized it was being smothered and was unable to get needed light to survive. Camanchile begged Passion to leave, but it refused and Camanchile died.⁵

The parallel problem that the camanchile tree and Joaquin suffer is the need to be positively noticed by others and his belief that following the dictates of the collective consciousness was more important than survival itself. The camanchile tree is a drought-resistant plant. But it cannot live without sunlight. The camanchile's has completely turned away from its instinct toward survival in favor of something wholly superfluous, in comparison. The tree pays for it with death.

Another significant image of the fish in the story are the fish in Beng's aquariums. The fish are completely isolated from their natural surroundings and have no enduring

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⁴ von Franz, Puer Aeternus, p 221-222
⁵ Eugenio, The Folktales, No. 45
connection at all to the Datu Lawron. In the fishing village, although fish do eventually find themselves in the hands of people who exchange for it money and other items, it is part of a cycle in which, eventually the fish, which nourish the fishermen and provide for them, end up assisting the fishermen in the following fishing season with Datu Lawron in a rarefied version sacrificed. The money allows the fishermen to buy items that can then be offered to Datu Lawron or Rosas Pandan. The money also goes to make repairs to boats or buy polymer-based fishing nets. Beng's fish have no such connection and only exist at her presumed mercy – and ultimately, at Rufo's presumed mercy. They are not part of the broader cycle or web of life. In the case of the Isabelan camanchile tree, it lost its entire connection to its instincts for life and sacrificed it solely for an enticing beauty – which didn't work. Beng's fish represent this aspect. They are concretized versions of this dissociation from the human instincts.

It is worth noting again that fishermen consider the entire process of acquiring Datu Lawron's fish to be a matter of correct relationship so as to acquire the mercy of Datu Lawron, and we can see that the fish in Rufo's house come to symbolize a type of inflation that is evident in Rufo, and more indirectly, in Beng. The only owner of the fish is Datu Lawron. Even the near-shore god Rosas Pandan does not own or ultimately control the fish. Rosas Pandan can only influence them to return to deep seas or to avoid a fish corral of a proud fisherman. The fishermen who use fish corrals use them to acquire fish so that they can eat and exchange the fish for other items. The only entity that creates and keeps fish and controls them in the fisher folk realm is Datu Lawron, the creator of the fish and their master, or symbolically, the Self.
This is the one critical and substantial thing missing with Rufo and Beng that further illuminates Rufo's identification with the Datu Lawron, or the Self, which is inflationary, and consequently, underscores Rufo's negative relationship to power, especially since he himself is not the Datu Lawron. He does not create fish. The fish are still created by Datu Lawron, but have been completely taken out of their natural environment, are isolated, and far removed from the close contact that Waldo's fishing village keeps with its instincts and with the Datu Lawron.

In the well-known Batangueño story of the *Poor Woman and Her Coles Plant*, a poor woman, who lives off the meager earnings of selling small vegetables from her garden, plants a seed that, after growing, reaches up to the heaven. She is curious and climbs the plant. After determining its strength, she climbs it until she reached the sky. She meets St. Peter and asks him for a magic wand from which she might obtain anything she desired. He gives it to her on condition that she never bother him again. She uses her wand for many things. She becomes proud and forgets her friends. One day an archbishop came to town and the town bells ring out. Envious, she goes up to the bell tower and commands that the bells ring whenever she passes by the church. The bells began to ring and strike her in the head – knocking her senseless. She recovers and goes home. She climbs up the plant to ask St. Peter for something else. However, half way up, the plant breaks and she dies in the fall.

The effect of the magic wand on the woman is a substantial inflation. When she goes up the plant the first time, she is quite careful checking its strength. But after having the wand for some time, she flies up the plant without any consideration to her humanness or materiality. When she comes into the power of the wand, she forgets her friends. She commands the

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Eugenio, *The Folktales*, No. 113
bells to ring and following her command, she gets struck in the head. She has lost her
grounding – symbolically, it is her humble garden which produces small vegetables for her to
sell. The moment she gets the magic wand, she falls down the plant. She is struck in the head
with the bells. And finally, she fails to check the strength of the plant she hasn't been tending
to. She is inflated and her dissociation from her instincts crystallizes – leading her to her
eventual death. Rufo is stuck in the same problem. He is inflated and totally dissociated from
his instincts – like the fish in the aquarium.

When Waldo first arrives at Rufo's house, he is very much curious about the fish and
expresses how he regrets how he took the mystery of the fish for granted in the fishing
village. He also still feels for Joaquin and makes an indirect reference to him. Beng does
recognize the affect that Waldo places in the indirect reference. Beng doesn't see any mystery
in the fish, though, and isn't interested in more deeply understanding the fish. Instead, she
sees the fish as ornamental prisoners that are her objects to control – and ultimately, are
ornamental prisoners of Rufo.

There also is a correspondence with other aspects of their life. Rufo is a human
trafficker and acts in a similar fashion with the humans he has imprisoned – and by
trafficking, takes humans out of the natural environment and keeps them in isolation from
the world around them. From the Catholic perspective, God is the creator of humans and
generally only He can take away people's liberty or freedom in the manner that Rufo does –
although the current Roman catechism does allow for states to deprive people of their
liberty or freedom for a variety of “legitimate” purposes. From the secular perspective of
the Philippine state, similarly a person is his own “king” and cannot be involuntarily

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trafficked – only the state reserves for itself the power to involuntarily control the destiny of men and, in principle, only by necessity.

The modern Philippine state is the modern symbol of the sovereign – with the advent of modern nation states. The Philippines has not been ruled by a king since 1898. It has been ruled since then by a President – although parts were ruled by the Emperor of Japan during World War II. As Rufo is not the Datu Lawron, he is also not the God of the Roman church. And as a police officer, he is only a foot soldier effecting the will of the sovereign. But when he acts as he does, dominating the fish and humans, a substantial inflation occurs like the poor woman with the magic wand because he acts like the Roman God or the Datu Lawron. He reflects however, a shadow component of the general problem of the dominant collective conscious attitude:

Even today people are largely unconscious of the fact that every individual is a cell in the structure of various international organisms and is therefore causally implicated in their conflicts. He knows that as an individual being he is more or less meaningless and feels himself a victim of uncontrollable forces, but, on the other hand, he harbours within himself a dangerous shadow an adversary who is involved as an invisible helper in the dark machinations of the political monster.7

Rufo is a shadow aspect to the kind and meek Joaquin although the two share several parallels – both being different aspects of the ailing, ruling attitude, with one being unconsciously identified with the other. Joaquin suffers from chronic poor catches (as does Rufo symbolically). It is also well known that traditional fishermen in our country see the

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7 *Civilization in Transition*, CW 11 par 576
ability to catch fish as a measure of masculinity and virility. Joaquin's chronic poor catches corresponds symbolically to Rufo's impotence – in the urban setting. The ability to produce a good catch creates the conditions where the fisherman can give fish away which not only strengthens his social role as a good fisherman but also other roles assigned to him by the community – in both the form of generosity and of simple showing off. Another aspect of Rufo that he shares in common with Joaquin is the childlessness, pointing to the story of St. Joaquin. In the end, Joaquin does sire a child while Rufo does not which underlies differences in their purpose and role in the story. Unlike St. Joaquin, Rufo does not wander into the desert to fast. Consequently, he holds no meetings with the messengers of God. Like Joaquin, Rufo is married. Like Joaquin, he is not interested in his wife. The point is more strongly made in the fact that after years of marriage, they are unable to have a child – and fully legitimate their marriage in the eyes of prevailing collective attitude. Rufo even defensively blames his wife for his infertility.

Joaquin is conscious and ashamed of his love for Waldo while Rufo feels nothing of the sort about any of his behavior. Like Joaquin, Rufo violates the compact of his marriage without ending the marriage or even bringing the matter to consciousness to discuss with his wife as a partner. There are two differences worth noting. First, Joaquin hides the whole affair with Waldo from his wife and everyone else and is entirely and thoroughly ashamed of the matter. That is precisely Joaquin's problem – he is a camanchile tree that elects to have the passion fruit vine smother him to death! Rufo doesn't hide his infidelities from his wife or anyone else for that matter. His inflationary, power-driven state has incorporated the shame aspect as another layer of domination over his wife. As bearer of the secret details of

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his life, Beng becomes an accomplice to his crimes and adds further energy to the dynamic struggle between her shadow and her persona, which reflects the greater problem of the ailing dominant attitude in general.

Another aspect of this difference which points to Rufo signifying the negative power complex stems from Rufo not relating to anyone on the basis of love. He is highly manipulative and power-driven. It is true that Joaquin has this problem as an unconscious shadow aspect. This is his ailment – the great shame – that he cannot cut through to defend his love of Waldo. Rufo has no love for anyone – his wife or his other victims. His currency is not love, but power. His power-driven, inflated state blinds him to his own humanity and the humanity of those around him. His natural instincts have become distorted. He doesn't make love to anyone. He has sex, almost compulsively, as primarily a way to assert control or power over others. We can detect the impotence that haunts his power-driven inflation by his anger. He is also constantly angry because the world does not conform to what the inflationary tendency believes it ought to be. Rape becomes a way for Rufo to assert control over everyone who does not immediately submit to him. This includes his wife herself and within her field of awareness. It is these differences where Rufo demonstrates himself to be the negative father figure while Joaquin is a more ambiguous and primarily positive figure to Waldo.

Although Joaquin struggles to earn a living, in a desperate and futile manner, he does not resort to Rufo's inhumane, clever tactics. Joaquin attempts to honestly earn his living. In public life, Rufo does have an official job, but it can't be characterized as honest since he is a law enforcement official and his entire livelihood is based upon breaking the law. His shadow business is wholly illegitimate yet most of his colleagues are all aware of his business. Rufo
lives off the profits of naked enslavement of others. There is no veneer of honesty or shame related to his business. He sells people to human trafficking syndicates after first raping them into submission. Where Waldo has taken grandmother's savings in order to find a symbolic bridge to the capital, symbolically, Rufo has cleverly discovered a way to permanently steal from grandmother without doing any work.

The fishwife's profit is the result of a valuable function in the village although it isn't exactly a necessary function. The fishermen could take it upon themselves. It allows them time to relax or do other things. It comes at a cost, but one in which an exchange is effected. The fishwife earns a living from the fish as well. Her role is a bit magical and one that is characterized primarily by relating and exchange. She is paid to bring people together so that they may exchange in manner where the two parties can accomplish a bargain. The bargain is fairly equal with her being rewarded to ensure a fair bargain. There is value in her service since it frees the fisherman to do other tasks other than haggling – since they just came from the sea which is itself a delicate haggle.

Waldo's taking of the money acquires that value without doing any work or any exchange at all. It is a bit magical, implicating power, and it causes a little bit of an inflation consequently. When he leaves the village, he is still in a dream-like state. He hasn't quite woken up yet from the deep sleep of unconsciousness but his encounter with Joaquin symbolizes something is stirring. He has acquired value from the grandmother without really working for it. In the South American Indian story of The Rolling Skull:

A group of hunters camped in the forest and collected a quantity of meat. Many apes were on the spit near the fire and the skins of the apes that had been killed lay

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9 von Franz, *Shadow and Evil*, p 129
all around the camp. The hunters had all gone off hunting, leaving one boy in the camp to overlook the cooking of the meat. Suddenly, there appeared a man in the camp. With a grim face he inspected all the booty and counted the hammocks and then left. When the hunters returned to the camp in the evening the boy told them of this strange visitor, but nobody took any notice. But when the men had all gone to bed he repeated the story to his father, who got upset, and he and the boy took their hammocks into the darkness and put them up in another place away from the camp. Before long, they heard wolves and tigers, and other nocturnal animals and the groans of human beings and the breaking of bones. “On,” the main said to his son, “this is [the spirit of the jungle] who, with his followers kills the hunters.”

In this story, the hunters have very good luck with lots of apes and went out for more. The following night the spirit of the jungle and his wild animals came and ate them all. There is an implication that the hunters had gone too far and killed too many animals and have attracted the evil. They have become inflated – which bothers and calls the attention of the real god, the spirit of the jungle. There is an inflation because when the boy retells the story of the stranger, no one pays any attention to the story. We can gather from the story that a certain number of animals must be spared if the natural order is not to be upset. The story points to a problem that can only become a problem when man has begun to use weapons and does not fight on a level playing field. The spirit of the jungle acts as a compensation, as natural wisdom – something the father and son had just enough of in the situation by abandoning the camp and hunters. Throughout the world, we are becoming intimately aware of the consequences of man disturbing the natural balance – attracting evil in reaction. If we annoy the spirit of the jungle, we can expect broken bones. On the other hand, the use
of weapons has been very effective for humans as a strategy of survival and towards greater differentiation and development. The use of weapons to secure the necessity for survival entails a little bit of taking from grandmother's cache without fully earning it. Waldo does not suffer the same hardened power-driven inflationary life that Rufo does. He takes what he needs to get to the capital and when he arrives, he looks for work.

Let me finish now the Story of the Rolling Skull:

In the morning they returned to the camp and found empty bloodstained hammocks and the remains of broken human bones. Among these lay the head of one of the hunters. When the man and the boy turned to leave, the head cries out, “Take me with you, brother.” The man looked astonished and the skull repeated, “Take me home, brother!” Then the man sent the boy ahead of the way back to the village and he himself took a rope and tied it onto the skull and dragged it behind him. After a while it began to seem uncanny and he left it behind. But the skull ran after him, like a gourd, crying, “Brother, brother, wait a bit. Take me with you!” So the man had to go slowly so that the skull could roll along behind him and he always pondered as to how to get rid of his uncanny companion. He asked it to wait a minute, saying he had to go into the forest. Then he did not return to the skull but rejoined the path a good bit further on. There he made a trench which he covered with small twigs so as to trap the skull and he hid himself to watch. Meanwhile the skull kept calling out, “Brother, haven't you finished yet?” And the man's excrement replied, “Not yet, brother, not yet.” But the skull said, “What! In my time, when I was a man, excrement couldn't talk!” So he rolled along on the path and soon fell into the trap.
The man then came out and covered the place over and stamped it down hard and then went on to the village.

But when night fell, cries came from the woods, getting nearer and nearer to the village. “That’s the skull which has got out of the trap,” the man said to the other villagers.

Meanwhile the skull had acquired wings and claws like a big falcon. It flew towards the village and threw itself on the first man who came across his path and ate him up. But the next evening a medicine man hid on the path which led out of the woods, and waited for the monster with his bow and arrow. When darkness fell it came, uttering cries, and it settled itself on a tree at the edge of the forest. It now looked like an enormous falcon. Then the medicine man shot it between the eyes with his arrow and the monster fell to the ground dead.

So in this story, we see an aspect of the hunter has survived the compensatory action of the spirit of the jungle, but only his head at first. The hunter and his son are a bit sentimental and entertain the skull’s pleas by dragging it along. The hunter and his son were members to that party but had enough sense to get out of camp before the spirit of the jungle returned, but they were part of the hunting party and so something is a little off about their instincts. Nevertheless, the hunter finally wises up. He tries to run and get rid of the skull. That turns out to not work and they eventually just flee to the village. The skull follows, naturally, and then haunts the village from the edge of the jungle – murdering those that come near him. At first he is just a head but then eventually turns into a big falcon with claws and wings. So at first, he is an unlucky hunter who after being the slaughtering party becomes part of the slaughtered party. He is resentful. He thinks his time has not come. From the dead hunter's
perspective, his own death is unnatural and untimely and therefore resents the whole thing. His life energy has not been exhausted but cut short by death. “The dead person is jealous of the living and has not had time to detach naturally from the living and therefore now has a destructive and dangerous effect in the world of the living.”

The ghost has lost its perspective so to speak. This also describes a process in the living. A projection has been dislodged in an untimely way and the energy of the projection gets returned to the individual without another outlet. Unusual events occur. One consequence is suicide. Another is longing. Finally, the scapegoat phenomenon appears. The death cannot be accepted and a rage develops where the energy ends up creating the most fascinating intrigues of who “caused” the death – the doctor, the friends, and so on. It is this disbelief that has allowed the father to even consider dragging the skull back to the village. The parallel to our story is that Rufo is like the rolling skull in relationship to Joaquin and Waldo, the hunter and the boy or the village more generally. This is true for both Rufo and the Joaquin/Waldo. Some happening occurred that appeared to be an unnatural end (for Rufo) and that has split off into an autonomous form – first just a bloodied skull and now a giant winged falcon.

Rufo is a police officer, but he is actually a bad, corrupt police officer. He does not come from a wealthy family. If he were, he would have entered the Philippine Military Academic if he really desired to be involved in law enforcement and, if he somehow ended up in the Philippine National Police, he would have been a commissioned officer. None of that is present in our story. Instead, he’s a non-commissioned veteran police officer who likely built up his empire of evil over the period of his tenure in office. Generally, the police serve public order, but he subverts and undercuts the public order. The fishwife earns her

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10 von Franz, *Shadow and Evil*, p 131
living by fulfilling a necessary role in the village as a mediator of exchange between the villagers and the fishermen. Rufo doesn't earn his living and the profit he makes does not fulfill a necessary role in his village. The fishwife's livelihood is based upon fair and just exchange. After all, if she were to cheat the buyers or the fishermen, buyers would stop buying from her or fishermen would stop consigning to her. Rufo's entire story is characterized by trickery and deception. Something that likely started out small scale, turned into something quite large that includes his remote compound and his hired guns. In this way, he is like the rolling skull that turns into a giant clawed and winged falcon in the way that this giant clawed and winged falcon is an autonomous entity from the rest of the village. It is the black rage or remnant energy of this compensatory process which has developed further power.

At the end of the story, the medicine man is able to kill the rolling skull/falcon figure. Symbolically, he is able to return that energy back to the unconscious where it can reform into something new among the “corrals and pearls.” This is the village's own process of harmonizing – just as the jungle spirit had his method. The story paints this as an isolated incident all the way round, so our story points to a different ending which we will return to below.

Returning to Rufo, the value he acquires as his income is a portion of his victim's earning potential as human slaves in sex or other work. His only relation to the people, whose earnings he profits from, is a one-time temporary relationship and so he must seek out new people regularly to sell. This process dehumanizes him and inflates him. Not only do fisher folk capture, kill, eat, sell and exchange the fish for other value in the community, they also engage in burdensome and lengthy rituals and maintain a particular attitude.
towards the Datu Lawron, his realm and the fish, and themselves. Rufo is capturing humans and selling humans. So even if we assume for a moment that fish and humans can be equivalent things, we still come up against the inflationary producing problem of Rufo acting and being like the Datu Lawron. The fisherman with such an attitude towards the whole enterprise at sea will soon be swallowed. The poor woman with the magic wand is a magical example of the problem of inflation, but consider the Tinguian tale of *The Man with the Coconuts* which involves no magic:

One day a man who had been to gathering his coconuts loaded his horse heavily with the fruit. On the way home he met a boy whom he asked how long it would take to reach the house.

“If you go slowly,” said the boy, looking at the load on the horse, “you will arrive very soon; but if you go fast, it will take you all day.”

The man could not believe this strange speech, so he hurried his horse. But the coconuts fell off and he had to stop to pick them up. Then he hurried his horse all the more to make up for lost time, but the coconuts fell off again. Many times he did this, and it was night when he reached home.  

This story amplifies the problem of inflation in more concretistic terms. The man asks a boy, who represents an instinct that does not have a stake in the situation. The instinct tells him: more haste, less speed. But he doesn’t listen to his instincts! He hurries home. Yet, the more he hurried, the more coconuts would fall off the horse. Yet, as it was occurring, he was unable to recognize the problem – part of the inflation! A fisherman who acts like he is master of the seas will immediately be swept away by the first big wave. The story has  

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11 Eugenio, *The Folktales*, No. 116
pointed to this because when the man refused to believe the boy, he has turned off his instincts. When the coconuts fall off and he has to pick them up, he fails to sense the concrete, external signs of the obvious. He does it many times and only gets home at night. Sea conditions involve greater risks than an overloaded horse full of coconuts. At sea, there may not be opportunities to pick up the coconuts a few times.

This attitude is only maintained by a dehumanized perspective. The fact is that fish and human beings aren't equal. He is in the business of selling humans into slavery. It is not that he is not able to guess another person's reactions. His entire trap is based upon properly assessing the reactions of another. Something happens because many of the people in Waldo's group don't want to be there. He rapes his own wife and after doing so sentimentally promises never to do it again – until the next time. His understanding of other people is devoid of feeling. He is only able to think out their reactions and uses it in a highly manipulative fashion for his own ends. He doesn't “know how the other feels.” He is able to read their reactions, but isn't able to feel with them. This is a consequence of the inflation and also points to the problem of dehumanization. According to Jung, the consequence of not becoming conscious when one has the possibility of becoming conscious is a significant problem. A creative power that is not used, for one reason or another, turns into poison. If one has no impulse to consciousness, then there is no problem. But if the impulse to consciousness is present and is not lived up to, then that impulse becomes quite destructive as it does in Rufo.

Rufo shadows particular aspects of both Waldo and Joaquin. When Waldo took the money from his grandmother and journeyed to the capital, he cheated a little and an inflation occurred which pulled him off the ground and dehumanized him. Rufo's livelihood
is based entirely around profiting from this type of cheating. He is totally off the ground and is completely dehumanized. Joaquin also cheats. He cheats on his commitment to his wife and upon her return, he turns the cheating on to Waldo, whom he loves. Faced with the same problem as Joaquin, Rufo loses his own humanity by cheating everyone. He doesn't give up his wife, but he doesn't give up his other life – Joaquin was symbolized by his relationship to Waldo. As Waldo symbolizes, subordinating the call of the Self to the collective consciousness is no longer possible. In order to maintain the connection to the symbolic Waldo figure, Rufo has to kidnap people like him and turn them into slaves. He also has to rape his wife. He is not caught between two different perspectives. He has gone down the route Joaquin had attempted to get Waldo into. The Waldo figures remain at or just below the threshold of consciousness --- imprisoned in and trafficked through his compound. It does not produce a tension – at least not until the real Waldo enters his life.

Another aspect of Rufo's inhumaneness is his lack of struggle as compared to Joaquin. While Joaquin does attempt to make a honest living, he hasn't got any problems with fertility. He is still human. He continues to struggle to earn his living. We see that he struggles with the problem of Waldo in his life. At the critical point, he makes the wrong decision. In this context, he suffers from chronic poor catches, rejects the person he loves and intentionally deepens his relationship with someone he has no interest in having a personal relationship with. But, Rufo does not attempt to make an honest living and he is not fertile. He has abandoned his chronic poor catches in favor of a costly method of cheating the poor catches – as opposed to resolving the underlying problem. It would be like Mayaman never giving up and continuing to give the woodcutter bags of gold and silver that are subsequently stolen by the neighbors. Rufo loves no one. He has imprisoned everyone or
anyone that has shown him any love – including his wife, who he regularly rapes and beats. Rufo does not outwardly struggle with these problems – there is no conscious tension. He has given up the tension and he has orchestrated a framework where any such opposition can be overlooked or imprisoned and shipped out. He side steps the question when he cheats.

When the one-sidedness of his attitude does come to the threshold of consciousness, the tension is immediately recognizable. The first manifestation in the story occurs when the question of his responsibility for his impotence appears. Not surprisingly, he unconsciously brings it up himself to his business partner and then becomes incredibly anxious and defensive. He externalizes the problem and blames it on his wife. His wife is responsible for his impotence. This may be a true statement in a number of different ways. The question of Beng is only secondary to his impotence even if she has an incurable organic disorder. He is the leading man of that problem. He is unable to produce children. A marriage is not recognized as valid in society unless children are produced. He could easily slip out of the childless marriage, but he doesn’t do that. He wants this arrangement – in part, no doubt, over the inner uncertainty over who may be the biological cause of the childlessness. But, he has an externally beautiful wife who resigns herself and accepts his power-driven madness as part of a power game in which she participates. He refuses to acknowledge his responsibility even in bringing up the subject of his impotence and ends up raping his wife! The creative impulse is blocked from expressing itself and it reappears in a negative fashion. This situation becomes much more generalized because the people he

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kidnaps and sells all stir this anxiety as unconscious symbols of the Waldo energy. He has to rape them too. A litmus test can be employed.

The more Rufo must dominate someone through rape, kidnapping, imprisonment, and so forth, the more he has projected onto them a compensatory symbol to his one-sidedness – which is power. He is indifferent with one of the victims who has taken a liking to him. He doesn't rape her or have intercourse with her because she is not a paradoxical object of his repression. The only time we witness him having sex with his wife is when she doesn't want him and he rapes her. He is only possessed by an idea and when he is able to get in possession of something in the material world – which is represented by the victim who has “fallen” for him – the projection slides off and he is indifferent. The idea is only an apparent manifestation of something behind it all – which is the compensatory attitude that he is trying to repress. He wants to overlook the entire thing but when it is projected upon something by the unconscious, the only way to avoid the tension, for him, is to overpower it.

Joaquin still has a connection to his instincts and stews in the tension between the opposites – his power-drive which is represented by his relationship with his wife and its compensatory figure which is represented by his genuine love for Waldo. Rufo no longer has a conscious tension and has become totally identified with his negative use of power. Joaquin refuses to live the rest of their life burdened by a split for choosing the power of the group over the call of the self, where Rufo has experienced a little death and has turned into a rolling skull that slowly has developed claws and wings. He has becomes autonomous and is the evil – only a fragment of his humanness survives. As von Franz says: “Every content of the unconscious with which one is not properly related tends to obsess one for it gets at
us from behind... If we don't actively offer the unconscious a means of expression, it comes out in destructive, undermining, involuntary fantasy material.”

Rufo has a hardening or rigidity in thought. This is the fundamental problem of the dominant of the collective attitude and manifests as Rufo. The origin of the rigidity comes from fear and an inability to ward off understanding or a destructive and negative experiences, often during childhood. Rigidity points to a weakness, the hardening of which is the reaction to the destructive or negative experience – frightened one stiffens and seals openings. Where one has weakness, there is rigidifying. Where one has strength, there is flexibility. The danger is that many times, the hardening forecloses some meaningful aspect of one's life, and in the process, the person's entire life is foreclosed. People will write something off and subsequently write themselves off. Their sights are set on success and money and inwardly they are as if frozen up.

von Franz noted:

A man with a negative mother complex is caught by a tremendous but half unconscious ambition and power drive which apparently makes him very successful in life – but he has a dim feeling that something is wrong.. In analysis you discover that the power drive sits like an evil animal on his sex; within the unconscious it harms the sex instinct but does not directly harm consciousness. Through dream analysis you see that there are two factors in the unconscious which collide, for within the dream the two unconscious principles fight and you feel that consciousness cannot be made responsible; but, indirectly, it is responsible for the battle in the unconscious because of a certain wrong attitude.

13 von Franz, *Redemption Motifs*, p 103
14 von Franz, *Alchemy*, p 255
15 von Franz, *Shadow and Evil*, 106
In the story, Rufo symbolizes different points of the declining dominant attitude of collective consciousness. While Joaquin is contaminated by that, he also struggles against it in the form of helping Waldo. At first, Waldo is a compensatory figure to the one-sided attitude. As Jung described:

Every psychological extreme secretly contains its own opposite or stands in some sort of intimate and essential relation to it. Indeed, it is from this tension that it derives its peculiar dynamism. There is no hallowed custom that cannot on occasion turn into its opposite, and the more extreme a position is the more easily may we expect an enantiodromia, a conversion of something into its opposite. The best is the most threatened with some devilish perversion just because it has done the most to suppress evil.\(^\text{16}\)

Waldo is the creative and rebellious puer. It is fascinating to note that the decisive moment for Waldo and Joaquin and the story is when a little bit of Rufo sneaks up on them: Joaquin is not immediately able to end things with his wife. Through the trials and struggles of the story, though, the figure of Rufo and the initial aspect of Waldo struggle and develop with the assistance of Joaquin and embody a third point. The third point is something Rufo is wholly incapable of getting to. He is totally petrified and Joaquin is capable of the transformation only at the moment of death. In this way, they are inextricably linked with Waldo and together order each other's worlds. While on the surface it seems as though Joaquin is the helpful one and Rufo is the destructive one, the two are inextricably linked. Within the framework of events, without Rufo, Joaquin would likely have not found Waldo after he left the village. Similarly, with Joaquin, the tragedy of Waldo's life is characterized by

\(^{16}\) Symbols of Transformation, CW 5 par. 581
his relationship with Joaquin. Waldo's story is characterized by its interaction with Joaquin, who can be seen as a helpful figure, and the story must be resolved with the aid of Joaquin's shadow, Rufo, the negative father.

Waldo symbolizes the renewal of collective consciousness with the formation of an ego consciousness. Waldo does not start the story as being identified as an ego. Waldo is an orphan. The stories don't even give us an idea of whether there is a genealogical relationship between Waldo and the fishwife or what the background of his parents are. The lack of that information is relevant to the fact that the renewal of consciousness will come from an unknown background and will not be part of some lineage and will be supported by the unconscious. His symbolic primary parent in the story is the fishwife, his grandmother, the Great Mother but the father is missing. Joaquin, the fisherman-lover, takes on this role in a positive way just as Rufo takes on this role in a somewhat negative way.

In the Samar story of Pedro and Fortunato, the two boys are orphaned by their parents because they discovered a golden bird that lays golden eggs. The bird is much like the fish. They are a single principle, as opposed to a duality, and therefore a symbol of the Self, which arrives from the depths of the unconscious. However, in the conscious world, this singular principle produces a dual situation. But, for the parents of Pedro and Fortunato, they have abandoned them precisely because they have listened to superstitious neighbors. Superstition is symbolism of the unknown and what we have here is quite marvelous – a golden bird that lays golden eggs. But there is a problem with the parents and they get caught into the neighbors' superstition – and perhaps the instincts point to that. In one Tagalog tale, two men were traveling through a forest and happen upon two sacks of gold under a big tree. They end up creating schemes to kill the other and the net effect is that
both were killed simultaneously.\textsuperscript{17} In the orphan-redemption stories, the parents who orphan their children are representatives of the problems of the dominant collective attitude like the two travelers who are overwhelmed by the two sacks of gold. They are in an extreme problem of some sort and the dominant conscious attitude has failed to aid them in finding the solution. They can't come to terms with even a very positive thing like a golden bird. In this, the children represent a form of renewal that is beyond the capabilities of the collective attitude – that's why it's a renewal. In a parallel story from Pampanga\textsuperscript{18}, a brother and sister are orphaned in the forest and are raised by a Mother Nature figure. When they become king and queen of their respective kingdoms, they return to their parents who repent and are redeemed.

The mysterious, helpful old woman is a theme that appears in many stories around the Philippines relating to abandoned and orphaned children. In many of these stories, the formula is that the children must first climb to the top of the tree in the forest to either find their way or for some other reason. There they either spot a house or something that draws their attention. Symbolically, the tree has many associations related to symbols of the Self. In these parallel stories, the climbing of the tree is a way of using it to get a better picture of the whole forest to find one's way. The forest represents a physical, psychoid aspect of the unconscious.\textsuperscript{19} The trees in it are living things in direct contact with the earth – the body. They grow from the earth and are nourished by it. Everything under the forest canopy are symbols of instincts and drives living in this area of the psyche. The forest is ambiguous because it is here where danger lurks in the form of bandits and uncontrolled drives. Yet, it

\textsuperscript{17} Eugenio, \textit{The Folktales}, No. 109
\textsuperscript{18} Eugenio, \textit{The Folktales}, No. 56
\textsuperscript{19} \textit{Alchemical Studies}, CW 13 par. 241
is also where things like Pedro and Fortunato's golden bird and eggs reside! The climbing of the tree then is a symbolic form of detachment from the immediacy of the forest, the Great Mother. Going into the sky has a bit of detachment about the whole thing. “Sitting in a tree … means retreat from reality and retiring into what is threatening.”

The children do not stay long at the top of the tree and avoid becoming ungrounded. Rather, they stay just long enough to be able to orient themselves towards the house of the helpful old woman. In our story, Waldo does not have this experience. He is immediately with the helpful old woman. Waldo is present when society has completely stagnated. The ruling attitude is already near its end. The closest that Waldo gets to climbing a tree to get a better vantage point regarding the forest would be attending high school – although it is not quite the same.

In the parallel stories, the embodiment of the mother figure differs. In our story, Waldo is raised by a seemingly ordinary old woman who is kind to him. In the Samar tale, Pedro and Fortunato are raised by a fully-personified Mother Nature figure. She's a woman with a big house in the middle of the forest and she's got a big pen in the back with many animals. In the Pampangan tale, the mysterious helpful old woman lives in a simple hut and no mention is made regarding a big pen or backyard. In two related Tagalog parallels, the orphaned children find their way to a palatial house with nothing but a woman's voice or the Virgin Mary that provides their every need. In an Ibanag parallel, the orphaned children fall asleep on top of the tree and end up in a house with two granaries filled with rice.

There isn't even a voice or anything like that, nature just provides!

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20 von Franz, Feminine, p 134
21 Eugenio, The Folktales, No. 55a
22 Fansler, No. 40
23 Eugenio, The Folktales, No. 55b
The Tagalog parallels are different than the Ibanag parallel. The Ibanag parallel points to something much closer in feeling to the Samar, Pampangan and our story. The Tagalog parallels point to a general problem in the feminine. The aspects of the Great Mother related to materiality and relationships are lacking in both of the Tagalog parallels. The Virgin Tagalog parallel simply amplifies a problem of one-sidedness in the Christian Virgin Mary symbol. The Virgin symbol is split and the dark side of the Great Mother was not represented in official Christianity and, as Jung noted, the content got projected onto real women who were subsequently persecuted, tortured and killed for being witches. When the Virgin Mary became an important symbol in the Roman Church's teachings, the witch persecutions became an important activity of the Roman Church. This disembodied Great Mother figure is consistent with the Roman church. The flesh is absent. She has no body. She represents everything that is light and spiritual. It is worth mentioning that, in these stories with Virgin symbols, the girls are invariably called Maria – which collectively points to the Virgin. Maria is the first to leave the Virgin's house. A prince gets lost in the forest and he finds Maria and they get married immediately leaving brother Juan behind. The earthly little Maria redeems this one-sided attitude in consciousness about the Virgin. It is interesting that in every story – including the voice-only helpful old woman – there is some resistance by the helpful old woman to let the last one go. In the Samar tale, Pedro and Fortunato are subjected to a test of shooting a particular bird and Pedro has to wait for Fortunato under the rules of the game. But with the Virgin, she doesn't even have that little bit of darkness to her. Juan tells her how sad he is that Maria has left and the Virgin tells him that his day will come tomorrow. She is completely devoid of anything remotely earthly – which is why Maria redeems her.
The fishwife is a helpful old woman that symbolizes a significant aspect of the unconscious. The fishwife is very sad that Waldo has left and does not have a detached, emotionless matter-of-factness to the whole event like the Virgin. She finds her parallel to all other helpful old women in the other stories where, at the end, there is a little bit of a resistance returning back to her alone state. When she returns home in the evening to discover that Waldo has left and taken her money, she immediately goes to Joaquin bewailing the loss of Waldo. The fishwife points to the psychic fact that the unconscious supports the conscious process of individuation in humans. Although we are from and of nature, we are distinguishable from her by the fact that we are conscious. And while the unconscious is self-sufficient, it also seeks consciousness. Nature tries to transcend herself through human beings. Nature (the unconscious) cannot do it without humans and humans cannot do it without the unconscious. Nature is also a symbol of those parts of the psyche where consciousness is not. In the parallel stories, the helpful old woman (a woman of the forest) is a collective idea about a maternal aspect of the unconscious. The fishwife is another representative of this maternal aspect of the unconscious, which supports the impulse towards consciousness. The impulse towards conscious and renewal has support from the unconscious.

In one variation of stories of renewal, instead of the dumpling becoming king, it is the king's youngest son, or some other royal or privileged figure – maybe the hacendera's son or the mayor's nephew. This symbolizes a renewal of consciousness from within the dominant attitude – as opposed to our story and the story of the dumpling becoming king where the renewal of consciousness comes from outside of the dominant attitude or ruling belief system. For example, the Tagalog story of the Frog Princess.
The old king has three sons. The king tells them he wants them married before he
dies, to knock on the first door they come to and marry whoever opens the door.
The princes agree and go on their way. The eldest finds a very thin but beautiful
princess at a palace and she agrees to marry him. The middle finds a very fair but
beautiful princess at a castle and she agrees to marry him. The youngest finds a frog
at a hut and he takes her back with him. The youngest is mocked by his older
brothers and, upon returning, the king is enraged with the youngest. But the
youngest said he was following the king's command and loved the frog and wanted
to marry her. As the wedding approached, the king ordered that the brides make
their own veils. The eldest prince's bride worked hard but the threads were not
straight and the overall shape was not correct. The middle prince's bride wove a
coarse veil that was dirty and covered in betel nut stains. The frog-bride leaped over
the skein and made an exquisite lace veil with life-like flowers. When the wedding day
came, the older brothers were very happy while the king's subjects laughed at the
youngest and his slimy frog. The king was furious still but the youngest insisted. Just
as the veils were to be thrown over the couples, the frog told the youngest to crush it
under his heel. The youngest didn't want to but the frog insisted. The youngest
prince did crush the frog under his heel and from that spot appeared a princess so
beautiful the other princesses looked like scullery maids. The king came to love his
youngest and his wife the most and on his deathbed bequeathed the throne to his
youngest son.24

24 Eugenio, The Folktales, No. 63
In this particular story, we see there is a renewal of the old ruling attitude, but it does not come from outside of the dominant system but within. There is a problem with femininity. There is no queen, no princesses. They have to go and get them and apparently the first ones will do! The two older brothers pick what appear to be very beautiful brides. But when tested on the veil, they both fail. One cannot weave properly and the other stains her wedding veil. The youngest has the frog whom everyone laughs at so he is removed from the possibility of being stuck in the kind of one-sided thinking that the elder two are stuck in. Their brides are very pretty but when it comes to doing as opposed to being, the older princes' brides fail. Of course, they must. The problem of the story is the lack of the feminine in the kingdom and although on the surface the ruling attitude is satisfied, it is the same attitude that is in the problem! The king's wife is gone and it lurks in the background as the witch who turns the youngest son's bride into a frog. Having the good instincts to see behind it and with a little bit of luck, the youngest son is able to redeem the princess, break the spell of the witch and renew the dominant ruling attitude.

There is a story from Negros Occidental called the Negrito Slave that amplifies these themes in a slightly different way:25

Once upon a time there were three princes who owned a Negrito slave. Although he was called a slave, he was not really one: he was only nominally a slave; for the princes, especially the youngest, whom he loved most, treated him kindly. One striking characteristic of this Negrito was that his grinning was like that of a monkey; and he often grinned, and grinned without cause. He would often follow his young master when he went out for a walk; and he had a suit similar to the prince's,
so that when they were out on the street, they looked very much alike. The only
difference between them was that he was black, and the prince was white. Yet he
owned a ring, a charm which had been given to him by a woman for saving her from
the hands of a robber. This ring gave him power to call for anything he wanted; and
this was the reason, doubtless, why he was treated with kindness by his masters.

In a neighboring land there was a king who had a beautiful daughter. This
princess wanted to marry. She was so desirous of having a companion, that she
could not sleep day or night, meditating on how she could have a husband that
would suit both herself and her father. At last, won over by her many entreaties, the
king proclaimed to the world that his daughter would marry any one who had a
handsome appearance, and who could answer his three difficult questions. Those
who came to the court and were unable to answer the questions of the king were to
lose their lives.

The three princes were all handsome. The two elder brothers tried to answer
the king's questions, but lost their lives. The youngest remained, and, although he
wanted to try, he was sure that he would fail too. The Negrito determined to help
him. By means of his ring, he was able to make his skin white. He also got a mask
that was exactly like the face of his young master. Then he dressed himself to
resemble the prince, and went to the court of the king. The king said to him, "Will
you have your head cut off, too?" He answered, "Yes, if I cannot answer your
questions; but let us see!"

"All right," said the king. Then he asked, "Who owns this kingdom?"
The prince answered, "God owns this kingdom." The king was surprised at his bold reply. However, he could not say that it was not God's, for that would be untrue: therefore he could not compel the prince to answer that it was his, the king's. The next question was this: "How much am I worth?"

The prince answered, "You are not worth more than thirty pieces of silver."

The king was furious when he heard this, and said that, if the prince could not give a good reason for his insulting words, he would be put to death instantly.

"Yes, yes!" said the Negrito. "Our Saviour was sold for that much: therefore you, who are inferior to the Saviour, cannot be worth more than he was sold for."

The people at the court were astounded by this bold answer; and they murmured to one another, "The prince is wise. He is wise, indeed!"

"Well," said the king, "answer this third question, and you shall be married to my daughter: Can you drink all the fresh water in the world?"

"Yes," said the prince.

"Well, then," said the king, "drink it."

"But here," answered the prince, "in many parts of the world the water of the ocean mixes with the fresh water: so, before I drink, you must separate the fresh water from the salt." As the king was unable to do this, he acknowledged himself vanquished.

"All right," said the king. "To-morrow come here for the wedding." The Negrito hastened home, and told his young master all that had happened. The prince gave him five thousand pesetas, and promised him that he would urge the princess to give her consent to the marriage of the Negrito with her maid of honor. The next
morning the prince and the princess were married, and the following day the Negrito received the maid of honor for his wife.

The story also has three princes. In this story, there is no king, and so the two older brothers serve as the declining dominant conscious attitude. The three princes have a Negrito slave that they love dearly and treat kindly. The only king we encounter is the neighboring one that is the kind that has a much too close of a relationship with his own daughter and will only allow the “most qualified” man to marry her – even if that means impossibly qualified, i.e. no one in reality. It is much like the King, the Princess and the Poor Boy except that the king here doesn't openly want to keep his daughter imprisoned and hidden away. Instead, it is indirect because he seems to take pleasure in killing his daughter's suitors.

The Negrito slave is an interesting fellow because it is described that he is the twin of the youngest prince except one is black and one is white. While the story uses Christian references to outsmart the king, the blackness of the slave and the whiteness of the youngest prince are not ethical designations. The black symbolizes the night, earthliness and what cannot be known consciously while the white symbolizes the day, clarity and order. In this story, there is something subtly negative about the dominant order – which the Negrito expressly goes on to redeem. It is impossible to come at the neighboring king with the clarity and order of the ruling attitude. It must come from something that is not consciously known. The neighboring king represents the extreme one-sidedness of the rational order. The slave represents the shadow of the dominant attitude.

The slave then masquerades as the prince and attempts to win the princess. The king has been successful in killing off all the smart fair princes because his questions are designed to prove to him that they are unqualified to be the princess's husband. This works on the
first two smart fair princes who are too one-sided on the thinking side – just like the king. But, the slave is connected to those things which cannot be consciously known. He is the king's inferior function. His responses to the king's questions are curious. Although he is using Christian metaphors, he is not “vanquishing” the king's one-sidedness with a superior Christian attitude. He is simply using symbols of the Self, which include Christ, to point to the limitations of the king's own ego-consciousness. There is even a bit of an unspoken commentary on the use of Christianity by the power-drives of leaders. The king has been caught from behind by a power complex – which is what curses his daughter and what is lacking in the kingdom of three princes and the slave. The slave is a counterpoint to the king's domination. It wants the youngest prince and the king's daughter to relate and come together.

The slave participates in the competition as a trickster-like fellow precisely because the king has been caught up in a power complex. The king's first requirement is that the suitor be handsome, which the story tells us, the slave is not. He looks like an animal – that is his well suited instincts to renew society lack the characteristics of a persona. But he has put on a mask to look like his opposite, the prince, with the assistance of a ring – a symbol of the Self. The first question is regarding who the owner of the kingdom is. The slave could have answered just like the older two princes and admitted that the king owns the kingdom. But instead, he points directly to the fact that the king doesn't own the kingdom but that the Self as a God image does. The king may look like he is in control to the people – in the collective consciousness – but in fact, he is subservient to the Self. He answers the questions but in a manner unlike the two older princes. In the next question, the king asks what he is worth. The answer from the dominant collective attitude would have been one-sided and
overvalued the king – indirectly requiring the answer to be self-effacing. However, the slave again does not enter into the trap of the king's power complex. Instead, the slave tells him he's worth thirty pieces of silver, which the king was outraged to hear. Yet, the slave mirrors back to the king his own power complex and appropriation of Christianity back to the king, by noting that Christ was worth thirty pieces of silver and because the king is below Christ, he couldn't be worth more than that. The indirect commentary on the king's own arrogance is that the person doing the valuation of Christ in that particular transaction was Judas and the priests. There the slave unmask who is running the king in the competition and it is not directly the Self – as represented by Christ – but by Judas who knows the price of everything but the value of nothing.

Finally, the king asks whether the slave can drink all the fresh water in the world and the slave answers yes. The question is so ostentatious and the answer is even more bewildering. But symbolically, the slave is calling the king on the limitations of his one-sided thinking attitude. In alchemy, salt is called the “salt of wisdom” because salt gives one a penetrating spiritual power. Salt is believed by some to be the only way to overcome the devil. Salt also represents the principle of relating and joining and is referred to as “an opener and united.”

It is both bitter and has life-giving power – “the wisdom acquired by feeling-experience.” The king does not have that and he is unable to separate the salt from the water. This is something beyond his one-sided attitude and therefore he acknowledges defeat.

The story is slightly different than the *Frog Princess* because the prince only indirectly participates – watching the dominant attitude battle the shadow. It is a person of lower rank

\[26\] von Franz, *Interpretation*, p 95
in his household – the endearing slave. The slave is not an unknown quality like the peasant from a distant region. Instead, he is the prince's opposite – his shadow. Already, there is a connection and relatedness to the dominant conscious attitude, although it is the shadow that renews. Even in the many tales, like the *Frog Princess*, the renewer of the dominant idea is not the first-born heir apparent but someone outside of the rules of primogeniture.

Another example of this type of “inside” renewal is the hagiography of St. Francis of Assisi in the Roman church.\(^\text{27}\) He was a bit of a playboy in his youth until he fell sick and began having tremendously numinous experiences and visions. A crucifix in a church near Assisi said: “Francis, go and repair my house which, as you see, is falling into ruin.” At first, he took this concretely and found ways to rebuild churches in disrepair. However, over time, his movement and ecstatic experiences threatened the Roman church with his new order of non-priest spiritual followers. The Roman church, recognizing the popularity of the Order and the problems if it were to deem it heretical, changed its structure to allow the Order to be officially recognized with conditions that it would itself also make some changes to conform to the hierarchies requirements. The Order was most threatening because followers were appealing to the Order's rule as opposed to the Roman Church's. In the end, it was integrated into the Church and it was renewed from within.

The story of Christ and the early Christians is a story of the renewal of the dominant and ruling attitude coming from outside. In that story, a bastard son is born in a barn. The story denies him even a proper, legitimate place to be born – born among the animals. He was not born of royal parentage or in any way connected to royal genealogy – although the Church later made claims to his descent from the House of David. The later

revisions by his followers to ascribe a secret royal lineage only further supports the peripheral, lackluster and lowly birth of the Christ figure. Regardless of this lowly marginal birthing, the Jesus story went on to develop a significant following in the colonial, peripheral world of the Roman Empire. From there, Christians went on to renew Roman consciousness from the outside and completely topple the Roman system. Christ eventually did become the king of kings in a similar way to how the Buddha became a symbol of the Self and, from there, a religious institution in Asia.

Jung describes the symbolism of the renewal of the king in alchemy with the individual psyche:

The conscious mind often knows little or nothing about its own transformation, and does not want to know anything. The more autocratic it is and the more convinced of the eternal validity of its truths, the more it identifies with them. Thus the kingship of [the Sun], which is a natural phenomenon, passes to the human king who personifies the prevailing dominant idea and must therefore share its fate. In the phenomenal world the Heraclitan law of everlasting change, πάντα ρεῖ, prevails; and it seems that all the true things must change and that only that which changes remains true.28

The name of Waldo itself gives us some ideas of Waldo's purpose. The name Waldo itself comes from the Old German word for ruler or “to rule”. The name came to the Philippines as it spread through Europe, including Spain. At the beginning of the story, he is not the ruler of anything. He is an anonymous backwater bumpkin. Yet, with courage, youthful folly and occasional intelligence and help from Joaquin, he is able to emerge as an

28 Mysterium Coniunctionis, CW 14 par 503
agent of change and renewal in relationship to the dominant collective attitude – primarily represented by Rufo. While the Philippines does not have a king or a chief in the concrete sense anymore, life is still ruled by kings symbolically, as in the name given to the ruler of the oceans Datu Lawron or the magical perception of rulers as kings. As von Franz noted, “In general, in primitive societies the king represents the magic individual whom the life of the tribe depends. He is the one who sticks out against the background of the many. The many are, so to speak, the 'soulless' many, and the king is the One... At first, an individual spiritual destiny was attributed only to the king.”

In our story, the essence of this ruling principle is shared by the two figures of the father. Like the kings in many of the folk tales, they are suffering from an ailment – Joaquin chronic poor catches, Rufo power-driven impotence. The fishing village itself stands as the great mass of the collective consciousness with individuals who fulfill their social roles but their own ego-consciousness and individuality remains below the threshold of consciousness. Waldo's emergence begins this way. At first, his own individuality and ego-consciousness is below the threshold of consciousness. And he emerges first as a compensatory figure to the one-sidedness of the dominant of the collective attitude. His position is a complementary opposite to Joaquin who is torn by and prisoner to this dominant attitude. His relationship with Waldo is an attempt to make contact with that

29 von Franz, *Archetypal Patterns*, p 22
shadow aspect of himself that is somewhat freed from the constraints of the ruling attitude – both because Waldo represents this with his non-lineage and because his wife is overseas.

When the wife returns, however, the ambivalence and freedom of movement is sharply curtailed and he is forced into struggling toward consciousness or falling back into his social role. As mentioned above, when Joaquin is forced into this position of choosing, he is unable to hold the tension and falls back onto his social role, which propels Waldo to the capital. Joaquin cannot maintain a relationship with Waldo, who carries his shadow, as long as he is persona-identified. We only know this remains a problem, indirectly, when he mentions that he continues to suffer poor catches. However, when he is shaken out of his dreamlike state with the return of his wife, the problem comes directly to the forefront. However, he does not claim his individuality when it seeks to be claimed against the pressure of the ailing dominant collective attitude which is characterized by a hold on power.

Waldo could have stayed in the village and could have been Joaquin's secret mistress or paramour. Waldo is a compensatory figure to the one-sidedness of the ruling attitude. However, it is possible that the impulse that was sparked in him could have simply submitted and dissolved back below the threshold of consciousness. Joaquin's initial solution to the problem was to have Waldo simply play the bakla mistress to Joaquin's wife. This would have had a crippling effect if not the death of Waldo, as the unconscious compensatory impulse would have returned back below the threshold of consciousness. This is not possible for Waldo. Joaquin's love for and active involvement with Waldo betrays his own power complex which points to the fact that he is not the primary symbol of the declining dominant attitude. He is a precursor to Waldo as he contains both elements of the declining dominant attitude and its compensatory opposite. But he is not strong enough at first to hold the two.
He attempts to mediate the two and is unable. Yet, once he has fulfilled his social duty to his wife by impregnating her, he tells her everything and follows after Waldo.

As the story continues to unfold unconsciously and in a dream-like manner, Waldo rejects this situation and instead goes to the capital which is the central region, the ruling center of the country. He could have moved elsewhere or remained and ignored Joaquin. Instead, he goes to the capital and reveals the fact that the unconscious is itself seeking consciousness. At this point, Waldo is not conscious of what he is doing. He is passionately in love with Joaquin who rejects him so he flies off to the capital looking for something. It is instinctive and heading in the direction of ruling center of consciousness. The source of the declining ruling attitude is the capital and he goes there without a conscious plan of where he's going.

Joaquin is like Waldo but he is contaminated and imprisoned by the collective conscious attitude by his identification with it. Joaquin's identification with the declining dominant attitude results in his impregnating his wife and rejecting Waldo. But, there is something in him that cannot accept this so he tells his wife the truth after Waldo leaves. In this way, he is a precursor to Waldo and because he struggles with these two, it is precisely this experience of struggle that allows him to be a positive father figure. He leaves his wife and goes to the capital to look for Waldo.

Joaquin is at the threshold of consciousness. After he rejected Waldo, he immediately came to understand what choosing Waldo meant and he decides, too late, to choose Waldo by telling his wife the truth. Yet, he has already impregnated her and if she carries the baby to term, then there marriage is legitimated and sealed by the collective attitude. Joaquin, for one reason or another, is unable to fully break with the collective conscious attitude when
the moment came for him to break through. Until that point, he had continued to project
everything externally and thus was wholly subject to the demands of the collective conscious
attitude. At the point that Joaquin has been rejected, Waldo is in a similar state. Both have
been rejected by Joaquin. Joaquin's individuality is endangered so long as he externalizes
everything and participates fully in the consensual reality of the collective. When Waldo
leaves, he is made conscious of his offense. He is not aware of his own individuality
completely, but “the growth of consciousness concerning oneself proceeds simultaneously
with an awareness of guilt.”\textsuperscript{31} He has failed by not choosing Waldo and by not stopping his
wife and ending it. His guilt is two-fold: he did not break things off with his wife and he did
not protect his relationship with Waldo. It is not that the acts themselves were right or wrong
but that he was not conscious of his own desires and the other persons involved. Given the
wife's two dimensionality, perhaps even that might not itself be wrong, but his failure to be
conscious of his feeling for Waldo was. When he chose his wife and rejected Waldo, his
attitude here is identical with the declining ruling attitude, which fails to give proper
consideration to the emotional and feeling side – “the conflict and suffering which result
from such an attitude are not given sufficient consideration.”\textsuperscript{32}

Joaquin's choice of his wife over Waldo comes at a great personal price. He ignores
all of the inner indications in favor of the mandated collective ones without. This type of
situation eventually leads to the state of Rufo. If the process of individuation occurs
unconsciously, an individual becomes cruel and hard towards those around him. But if the
individual maintains a conscious relationship to the process of individuation, the process
leads to a compassionate and flexible attitude. “One is no longer easily dissociated and swept

\textsuperscript{31} Jung and von Franz, \textit{The Grail Legend}, p 181
\textsuperscript{32} Jung and von Franz, \textit{The Grail Legend}, p 183
away by emotion, losing one's point of view through collective pressure and so on, but that would not mean a hardening which cannot be influenced.” Yet, when Waldo departs from the village, something finally occurs to him, but he has already impregnated her. He has failed, but the inner wisdom and his suffering the conflict is still of some use for the building-up of ego-consciousness.

In telling his wife the truth after Waldo leaves, he takes on the struggle. His definitive act was to remain with his wife and suffer the consequences of a life without individual meaning. When he reacts to Waldo’s rejection of that choice, his following of Waldo to the capital is compensatory and reactive. He finally honors that part in him that recognizes that a life without emotion and feeling is death and it comes into focus. Without Waldo, he is dead, and living a meaningless life – the living dead. With that recognition, he frees himself and can confront his wife with the truth of the situation. He has, however, deeply committed himself to the story of his wife and the cost to leave that is quite high – and in the end, it results also in death but one with meaning. In addition to continuing to help build up the possibility of ego-consciousness, the struggle renews his life and gives it meaning. He finally struggles actively to make the connection to the Datu Lawron. Had he remained with his wife, he would have been physically alive but dead and suffered from a passive purgatory. His suffering actively and consciously helps build up ego-consciousness in Waldo, which is necessary to redeem and renew consciousness.

It is worth mentioning that as he ambles around Manila looking for Waldo making inquiries about Rufo, he is able to do so freely. He even tells the balutero outside the macho dancer bar that he allowed Rufo to pass into the bar to wait for him when he is done – as

33 von Franz, *Alchemy*, p 264
though he had control over the situation. Later, he goes to the wall and urinates. This is nothing out of the ordinary for the area, but this is when Rufo seizes him. We can take urination to be a symbol for expressing one's innermost nature: “This is the defeat of man's will. He is up against something stronger than himself. Sleep and hunger can be repressed for a long time, but not that, it is impossible, so it is a God, stronger than you, for it crosses all your plans.”

It is at the moment when Joaquin finally has no choice in the matter when Rufo appears and kidnaps and imprisons him. When Joaquin finally lets go and expresses his true inner nature, the negative power-drive appears outside and takes hold of him and kidnaps him! This event of being swallowed is necessary for the renewal of consciousness.

Like similar stories, Waldo does not suddenly spring forth from the village and appear in Manila as the “ruler.” Part of his leaving the village entailed taking from his grandmother – a little bit of unconscious cheating to follow through with an impulse to leave. The act simply highlights that he leaves the village still in a puerile dream-like state where he is not fully able to recognize the suffering of others. He is not consciously leaving the village. It is in reaction to the one-sided attitude of the collective represented by Joaquin – although he himself is haunted by the unresolved problem with Joaquin and he ends up going right in Rufo's arms. Something is stirring in him and it is so strong of an impulse that he must leave the village and go to the capital. While he will have to grow up a little, to struggle out of his dream-like state and to earn his place as the ruler, there is something powerful in the unconscious that energizes him.

Waldo's taking from his grandmother without much thought and his refusal to empathize with Joaquin's struggle points to a particular orientation in Waldo's perspective.

34 von Franz, *Golden Ass*, p 118
Waldo, the orphan, has been raised without parents, by his grandmother and to some extent Joaquin. We notice in the story that boys younger than him are fishing, but he isn't. He goes to high school, which is an unusual achievement for the village, and he secretly spends his nights with Joaquin. While his grandmother is in constant contact with others, he is quite isolated. In many stories, we find that becoming too isolated from the world can have a dangerous effect. In many cases, it can create an ungrounded sense of pride since the contact with others is limited. In many stories, the hero or heroine of the story wanders to the river or forest alone and is abducted by witches or other malevolent spirits.

Throughout the world, the separation or isolation from the collective has even been purposefully utilized for religious purposes. Ascetics purposefully reject worldly life to come into contact with these demons. Tantric hermits meditate in areas that others avoid, like cemeteries, haunted forests, feared caves and so forth. Ascetics isolate themselves precisely to call on these demons to test them and to make a specific relationship to them. In both shamanistic traditions and Himalayan Buddhist traditions, a formal period of “retreat” from the ordinary world is a requirement. On the other hand, ordinary people are cautioned against venturing out alone at night, to remain alone for extended periods of time or to go into unknown areas alone. Women who live alone or enjoy freedom of movement and solitude are looked on with great suspicion in peasant society as *mangkukulam* because of the dangers associated with being isolated in nature or in living alone. In Ilocos, there is tremendous suspicion of women from other areas of the Philippines who move to a village being mangkukulam. This is in part because Ilocano society is highly structured by a collective attitude that a woman with no close relations in a village might be impervious to the collective norms and even disruptive of them. Nakpil-Zialcita describes the situation in
Ilocos in the 1950s and 1960s of young boys. In the areas where he researched, young boys would rarely venture beyond their town alone lest they find themselves attacked. Conversely, the solo young boy traveler entering or passing through an area would be looked at suspiciously as well. These are all social practices and attitudes protecting the community from the threat of an individual, not grounded by communal life, invading into the collective consciousness from the unconscious.

The decline of both local and transnational religious systems and compensatory political movements have propelled a whole group of urban dwellers into deeper inner isolation and loneliness and provoked a desperate need for social contacts. Modern religious institutions and political movements, in general, recognize the need of urban dwellers to be freed from the burden of isolation and engage in many kinds of group experiments. However, as von Franz noted, “This, however, is putting the cart before the horse and can only lead to disaster because it prevents the one inner saving event from taking place: the individual's experience of the Self.”

It puts the cart before the horse because as Jung wrote, “social and collective influences usually produce only a mass intoxication,” while “only [individual contact] can bring about real transformation.”

So, on the other hand, the separation and isolation from the community that Waldo appears to live in seems to signal that he has a special individual development of the personality. In the Zambaleño story of *Pedro and the Witch*:

Pedro, the hero of the story, is left alone when his parents go looking for food. They do not return. He feels his hunger but finds nothing in the house so goes to sleep. In

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37 *Mysterium Coniunctionis*, CW 14 par. 125
38 Eugenio, *The Folktales*, No. 50
the middle of the night, flying-horse witch, Boroka, appeared knocking at the door. Pedro, believing it was his mother, opened the door. Boroka kidnapped him and took him to her lair in the mountains. As witches require, Pedro became Boroka’s housekeeper. He ate whatever scraps of food remained from the children Boroka devoured. And while she was out witching, Pedro befriended a horse who taught him how to ride well. One day the supply of children ran dry and Boroka decided to throw a feast for the other witches with Pedro as the food. While she was out inviting other witches, the horse told Pedro the plot and instructed him on his escape – including giving a red and white handkerchief. He left riding the horse and the witches pursue him. He first drops the red handkerchief and it turned immediately into a large fire. This causes the witches’ wings – remember they are winged horse witches – to burn away. This only temporarily delays them and again they are almost upon Pedro. He drops the white handkerchief and it turns into a vast ocean that they are not able to cross. This is the end of the story. Pedro is safe.

This Zambaleño story is helpful in amplifying the benefit of Waldo’s isolation and separation from the community. Pedro has been left alone. His parents thought not to take him and perhaps that was best since they were headed to their death. He is left alone which is dangerous. He is hungry but doesn’t find any food in the house. Naturally, he will have to leave the house at some point and find food, but he decides to stay put at the moment and go to sleep hungry. So far, both his parents and he show that he has a natural instinct. The parents meet their death and leave him so that he can live. He is hungry but something in him keeps him inside. In the middle of the night, knocking at the door awakes him. In his hunger, he opens the door thinking its his mother with food. In states of fatigue or hunger,
rage, or even drunkenness, the threshold of consciousness is lowered and we are in closer contact to the unconscious – including the shadow.

In the Zambaleño story, contact with the unconscious is made. The winged horse witch seizes him and kidnaps him. Now, the parents have died and that means that the dominant collective attitude has declined or receded and its energy has reverted to the unconscious. A witch replaces the parents in a decidedly negative fashion as a winged horse. The helpful animal is also a horse – but without wings. The horse is strongly associated with the mother and this is especially true with this witch as she feeds Pedro like it were her own child with the remains of children she has just eaten. She is somewhat unlike the nourishing mothers in the previous series of parallel tales. She is a dark devouring mother. She takes the boy in but enslaves and imprisons him – and is apparently snack food when she runs out of other children to devour. She feeds him only so that he is edible when she eats him later – a devouring mother.

Something allows him to remain alive and close to the devouring mother long enough to learn how to escape. Pedro befriends a horse. The horse itself is also a symbol of the spontaneous instincts. Like many witches, Boroka also has a phallic attribute: the long wings. The wings of the Boroka and other flying witches and dark feminine spirit entities in this region are long. So, this witch is a hermaphroditic figure that is not really male or female entirely but both, in the most primitive way. We know that Pedro is not afraid of the witch but is obedient to her. While the witch is out, Pedro has befriended the more ordinary horse and has learned to ride it. In many stories, it is these negative mother figures that ride little children causing nightmares (when the word nightmare entered into the English language, it referred just to the sort of evil demoness that afflicted sleepers with various forms of
anxiety). It can be understood that by making Pedro her housekeeper, she rides him. She, like nature itself, is a mixed figure. She saves Pedro from starvation by feeding him leftovers of her food, and she is also an unredeemed nature mother because she only feeds him with the ulterior motive of having something on the side when her supply of hunted prey runs low.

The overall representation of the maternal in the story is mixed. There is this other horse, that is not winged, who teaches Pedro how to ride it. This is another aspect of the maternal, one that is much more positive in the story. The horse has no wings and doesn't have a human face. The wings on the witch point to something that is not just inhuman – as the horse body is not human – but something that is unearthly fantasy. And in this instance, it's negative. The seemingly ordinary horse has no wings and therefore is grounded. It is closer to the ground and is helpful to Pedro in this way. When the witch-horse runs out of little children to eat and turns to Pedro as a witch community feast – in other words, he is to be devoured by the whole of the unconscious – the helpful horse gives him instructions and Pedro rides the horse away. The witch horses give chase. It is his relationship to the ground horse that ultimately saves him from being devoured by the winged horse-witch.

First, Pedro drops the red handkerchief, which turns into a fire and burns off the wings of the witch-horses. The wingedness of the witches is a fantastic symbol and something that symbolizes immateriality, airiness. Winged horses live in the world of fantasy only. The wingedness signifies that in addition to those associations with the horse and the ground and spontaneous instinct – of eros – it can also go into the air, the mind, which is logos. Birds, feathers and the sky all represent thinking and intuition – and someone is said to have their “head in the clouds.” Fantasy is beneficial when it is associated with a kind of inner detachment or objective observation free from interference and judgment. In its
negative form, it has quite the opposite effect. It can be a wrong kind of spiritualization.

Waldo is seized by an ecstatic, romantic attitude which is one-sided, fantastic, highly ungrounded and inhuman. As one with this puerile attitude grows older, however, “there is the danger of an enantiodromia into a completely cynical attitude toward women, life, work in general, and money.”

In any event, Pedro throws the red handkerchief behind him and flames appear that burn off the wings. This symbolizes that Pedro is confronting the witch-horse with the fire of his emotions and casting some light onto the nature of this shadowy power of the witch-horses. Just by touching the light and contact with the emotional fire, the wings burn away. The flames do not burn away anything else, just the wings. Rufo, which is Latin for red, in our story is the life force that has been drained from Joaquin. It is his vitality and his masculinity, but in Rufo it is too one-sided and negative. Here, Pedro is connected to it and uses it in his magical flight from the witches. “The more the man refuses to accept relatedness, the more she feels that she has to imprison him, catch him, eat him up, forbid him to move around.”

The effect of the fire is that it limits the overwhelming power of the witch horses so that now they can only go after Pedro as horses without wings. They are delayed by this new obstacle, but are still powerful enough to catch up to Pedro on his ordinary horse.

Then, Pedro drops the white handkerchief which turns into a vast ocean that the witch-horses cannot cross. This represents that Pedro is putting inner distance between the witch horses and himself — the vast ocean. The ocean symbolizes the deeper aspects of the psyche as the vast watery unknown, such as the collective unconscious, and is a symbol of the mother. Curiously, by putting this between him and the witch-horses, Pedro is safe. In a

39 von Franz, *Puer Aeternus*, p 164
40 von Franz, *Puer Aeternus*, p 252
way, this act can be understood to be a symbolic death to the witch-horses. His personal parents have been killed. That is, that the dominant collective attitude has been lost and has receded. And because both parents have died or are gone, like Waldo in our story, a complete stagnation of civilization has occurred. Their energy has returned to the unconscious. However, as is typical, a witch appears representing the negative form of the parents and the hero encounters this figure. The hero in this story, however, returns the figure to its proper place: to the other side of the collective unconscious. He doesn't kill the witch horse exactly, but he is able to neutralize some of the more potent powers and then put inner distance between the witch horse and himself. He hasn't rejected the qualities of the horse, in general, since he is still with the helpful horse in the end. In the beginning, the general decline of civilization put him in a situation. He is isolated and robbed of his instinctual connection by being hungry. The isolation represents the hunger which lowers his threshold of awareness. The witch horse is allowed to slip in and seize him. He develops a strong relationship with his instincts, represented by the helpful horse, and is able to escape to a place where he is able to fully renew the dominant attitude – resolving the problem of the shadow of the declining attitude.

For Waldo, when he rejects Joaquin and takes his grandmother's money, he has a hunger that Joaquin cannot satisfy and that his grandmother's money can only bridge him to satiate. Waldo, at first, is a compensatory figure to the one-sidedness of the weak consciousness of the ruling collective attitude who burns with the fire of his emotions. The declining ruling attitude “cannot conceive of the possibility of enduring the difficulties of reality and not sacrificing one's ideals, but testing them on the touchstone of reality instead.”

41 von Franz, *Puer Aeternus*, p 164
This attitude is precisely the enantiodromia to the attitude that drives his hunger for something more and delivers him precisely to Rufo. Without the assistance of Joaquin, we see that he would be a prisoner of Rufo until he was shipped off into the far off parts beyond. It would be as though he were being shipped off to the other side of Pedro's ocean with the witch horse. Joaquin's problem is that without Waldo, he would have suffered as a living dead. The emotions that animate Waldo are necessary to renew consciousness but they must first stew in order to be useful to the redemption and not simply burn out. “The fire has to burn the fire, one just has to burn in the emotions till the fire dies down and becomes balanced.... The fire has to burn until the last unclean element has been consumed....”\footnote{von Franz, \textit{Alchemy}, 252}

A person adapts both in an extroverted way and in an introverted way. In the presence of others, we engage in social adaptation and a particular amount of libidinal energy is devoted to that purpose. And sometimes this becomes too one-sided, as in the case of Joaquin, where all seems to be devoted outwardly. On the other hand, with ascetics and others, that area can be blocked intentionally or unintentionally, and the energy ends up animating those repressed or blocked aspects in the self – which for many is the shadow, the negative anima/animus or some other way. The process is not always as straight forward as the Zambaleño story. But the overall point is that the fire is closed up inside the ascetic until it has burned to a balance. In our story, Waldo does have some social contacts but there is something missing that allows him to not be grounded and allows him to enter into a type of fantasy realm or fool's paradise. The grounding effect of being in constant contact with others is lost. When one lives in a certain state of isolation, one develops a certain kind of pride that one is special. However, if you live among others all the time, you are constantly
reminded of your commonness and ordinariness. Waldo's flightiness, which does not allow
the fire to burn and clarify, is met by his opposite, Rufo, who imprisons him.

In this chapter, I focused primarily on the symbols of the fish and the mother and
their relationship to the figure of the young gay man. The symbol of the fish and its
transformation is an analog for the emergence of the young gay man and his renewal of the
decreasing collective attitude. Like the symbol of the fish, the symbol of the mother is an
ambiguous one since standing opposite to the positive and nurturing great mother is Rufo.
Yet, paradoxically, it is through being supported by the great mother that the figure of the
young gay man is go on and be able to renew the collective attitude and Philippine life in
general.

In the next chapter, I will explore by amplification the theme of isolation and
separation and its necessity for the process of individuation, the recognition of the existence
of evil and its integration into the personality and how the resolution of the problem of evil
is a necessary factor in renewing the declining dominant consciousness.
Chapter V
The Shadow

In the last chapter, I focused primarily on the symbols of the fish and the mother and their relationship to the figure of the young gay man and the beginning of the process of individuation and the redemption of the dominant collective conscious attitude. One of the themes touched upon was that of isolation and separation from the collective. In this chapter, I will look at the role of isolation and separation as a necessary factor in the process of individuation and the renewal of the dominant collective consciousness. The role of isolation and separation is one aspect of the larger struggle with the shadow and evil. I broaden the discussion towards the struggle with the shadow in more general terms and eventually conclude the chapter with how Waldo deals with the problem of evil in Walang Kawala.

Isolation is something sufficient to call malevolent nature spirits to appear as in the Zambaleño story. In other stories, the isolation produces an animation of some hidden content that appears in the place of isolation – in the form of an animal pursued or something passing through that catches the attention of the hero, as in the Pampangan story of Juan and Maria. In most cases, pursuing the animal or interacting with the passerby works out just as well in the end for the hero.

In the T’boli story of To Tit, To Tit is alone. His parents have died because of an epidemic. He was sitting one day in his bird-watch when a magical bird Tukol comes to him

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1 Fansler, No. 40
2 Eugenio, The Folktales, No. 20
and instructs the boy to kill it, eat it whole, pass it in the yard and bury what comes out. To Tit does all these things and goes through some interesting things to become the wealthiest man in the world. To Tit's story amplifies Waldo's story in many ways including how it amplifies the beneficial aspects of the theme of isolation and the process of transformation that can occur in isolation.

The bird is a significant symbol similar to fish. In the concrete world, one does not talk to birds because they haven't voices or language. But in alchemical symbolism, the bird represents the beginning of an inner transformation, as von Franz noted,

Most people, sometime in their lives, have a moment in which they realize something exceedingly meaningful, or have some kind of religious insight by which they are tremendously, emotionally gripped and elated. They feel that now things are all right; but strangely enough, the damned thing does not last; slowly the misery of life gets into them again, and two or three years later this whole inner experience seems lost.3

The bird is not the end of the process. Von Franz continues, “It is one of these first elating experiences, or realizations, which one can have, but it is still necessary for it to eat its wings and come down in some solid form again.”4

To Tit's isolation has enabled him to utilize the bird and its symbolic value. He follows the path offered by Tukol and it ends up well for him. His isolation has produced a particular situation where he can listen to the bird and accept what it is saying – following its instructions carefully. This is different from other situations where being alone can seemingly be very problematic like Pedro in the Zambaleño story. In one South American tale, a

3 von Franz, Individuation, p 210
4 von Franz, Individuation, p 210
stubborn little girl refuses to go with her family to a party and narrowly escapes being eaten by the jungle spirit who comes to visit while she is alone.

With Waldo, the story starts with him living in the fantasy that he and Joaquin would live happily ever after. A significant detail originally overlooked by Waldo is that Joaquin's wife had not simply disappeared or abandoned Joaquin. She was on an overseas contract with a definitive beginning and a definitive end. At the beginning, an important detail has been overlooked or ignored by Waldo – even if Joaquin has made some kind of promise to him to the contrary. Waldo is caught in a little bit of other-worldliness in this respect. He is in isolation and so he has a fantasy about Joaquin. A number of facts point to social isolation. He has no family other than the old fishwife. He is in high school after the normal age for such activities. His age cohort has already begun their lives fishing. He is not married and has no girlfriend. Instead, he has Joaquin. He and Joaquin do participate in the nominal activities of village life but they are done together.

When Joaquin's wife returns and Joaquin is thrown into a real conflict, Waldo has no real feeling for Joaquin's suffering. He doesn't appreciate the conflict that Joaquin is in and is quite shocked when Joaquin rejects him. His reaction furthers the isolation. He sees in himself something special that was wrongfully rejected by Joaquin. After he graduates from high school, his relationship with Joaquin keeps him in the village. He has an impulse to leave the village and seek his “fortune” in the capital. He even encourages Joaquin to go with him to the capital. When Joaquin rejects him, something has released him to go. He emerges as a compensatory figure to the one-sidedness of the dominant attitude. His own one-sidedness propels him directly into the realm of the figure that can meet his own one-sidedness. And although he does not pursue an animal into the unknown like many stories,
he ends up in just the same situation as one who pursues such an animal into the witch's lair. He has followed some wishful desire and entered into the realm of this represented by the negative figure, Rufo. Every part of Joaquin that he was blinded to appears amplified in Rufo – the ignored and repressed negative father.

To Tit listened to the magical bird by eating it and then planting the resulting dung from the digestive process. In his story, he spends part of the time in an eight-year sleep, completely defenseless to anything, yet protected. There is a certain natural wisdom that To Tit apparently had when he decided to listen to the magical bird. In the story of the Woodcutter and the Princess, he is able to become king in part by listening carefully to the old man who gave him instructions for removing the curse of his future wife. He doesn't become king alone by following instructions. He also has to work hard to build the castle he eventually earns and in acquiring his kingdom. Even Pedro had to serve the witch horse while he learned to ride the helpful horse.

To Tit's follows the instruction from the magical bird to eat it and then to plant the resulting dung and in so doing he makes contact with his Self. The consumption of the bird represents several processes. First, it is a grounding of the bird. The bird is a symbol of a sort of spiritual intuition, something that is not earthly. It's being eaten as nourishment is a symbol of its being caught and grounded – incorporated into the earthly world. The process of digestion is a process of differentiating its parts between what is useful and what is not. It is possible that the bird could have told To Tit to give him a good roasting, but instead, the process of human digestion is used. Von Franz wrote:

The alchemists always give this warning about not overheating the process. Some even recommend that one should never have a greater warmth than that of fresh
horse dung, which would be about the temperature of the human body, the
temperature of the interior of the warm-blooded creature; it should be adequate to
the human being and everything which is extra modum, as the text says, beyond
measure, is wrong.\textsuperscript{5}

Overheating is associated with an infantile drive, destroying the process of heating even if it
has good intentions. At the proper transformation process, the parts of the bird which are
useful to To Tit's ego are immediately integrated and the rest is expelled. Yet, as Jung noted,
there is an intimate connection between excrement and gold: “the lowest value allies itself to
the highest. The alchemists sought their prima materia in excrement, one of the arcane
substances from which it was hoped that the mystical figure of the filius philosophorum
would emerge....”\textsuperscript{6} Many stories end at this point where the hero's conscious attitude has
been magically enhanced and he sallies forth. But with To Tit, the emphasis is on the parts
of the bird that have been rejected or that are not useful to To Tit's conscious perspective.
That would be the dung. It is buried and a golden plant-tree begins to grow while you can
continue to hear the bird in the dung:

The tree kept growing until it was tall. And there was To Tit fast asleep. It
continued growing until the tree bore flowers. The flowers were nothing but beads.
The tree kept on until the base of the tree humped out into large roots. The roots
just came up nicely right at the place where To Tit's head lay, but those roots were
nothing less than necklaces of white gold. It was as if the roots of the tree came up
to make a place for To Tit to put his head.

\textsuperscript{5} von Franz, \textit{Alchemy}, p 266
\textsuperscript{6} \textit{Symbols of Transformation}, CW 5 par. 276
And there is To Tit sleeping. It has been eight years. Look at what there is under this tree! The branches to the east are all guns. Its leaves are all expensive Moslem material. The branches facing upstream (north) are all beads. The leaves there are the 'sticky ocean'. The branches facing downstream are of kawat (a brass wire used in making jewelry) and its leaves are all [paper] money. Look at the branches to the west (lit. where the sun sets). They are all of expensive material. And the stems are all of clouds. And there is To Tit, sleeping, sleeping. It is as if you have put him on a sleeping cushion. The place for his head is all of Moslem cloth. It is as if you had folded it carefully. The leaves fall down from the tree.  

The tree has hanging from it every imaginable thing of significant value to the T'boli. All of this occurs while To Tit is in a protective sleep. The first part was the hard work of digesting the bird and now he will sit back and allow the thing to grow so that the shadow parts of the personality are able to develop into a wondrous array of wealth. Alchemists often used this imagery, “that after one has transcended the stage of conflict there comes the stage where one is just like a pregnant woman waiting for the birth of her child, a stage where one need not think about doing the right things or not.” This is echoed by the next part of the story.

Elsewhere, a neighboring couple's daughter is taken at a very young age from the couple by another magical tree where she is raised until she is a young woman. The young woman wants to go down to the ground and the tree lets her. She wanders up a small mountain and follows the melodious sounds of gongs, drums and the heglung. She then spots the magical tree and is drawn to it by the wondrous array of valuable objects that serve as the tree's fruit. There she finds To Tit, wakes him up and together they find a house with

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7 Eugenio, *The Folktales*, No. 20
8 von Franz, *Alchemy*, p 171

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servants made of pure gold. They are told: “This is your house. The tree you planted has reached up to here. You know the medicine so that you won't die and now you are the most wealthy people of the whole world.” In short, the tree is a symbol of the Self for To Tit. By following the advice of a spiritual intuition in the bird and in the process of digestion and planting, he has literally allowed the Self to develop from his shadow. “Jung calls this the hermetic ideal of the lonely person who follows the way of individuation and leaves the world to persist in its own dirty turmoil.” Of course, the story ends with them living in a golden palace in the sky. This story can only point to a compensatory attitude specific to T'boli culture at the time of this story, which is too extroverted, thus contact with the Self requires tremendous introversion and finding the ego-Self axis in a pile of dung. Isolation in the case of Waldo led him to Rufo – the shadow figure of Joaquin.

When Waldo gets to the capital, he first finds his classmate in the capital. Like Waldo, his classmate was able to leave their village. He too is seeking a better life. But when he gets to the capital, he finds himself in the job of the macho dancer at the bar and dates an exotic dancer. Although in the capital, his classmate is still strongly and unconsciously connected to his social role. His move to the capital is not like a magical flight from a witch horse or a compensatory reaction to the collective attitude. His classmate offers no breaking, no resistance, not even simple isolation. He has simply gotten closer to the ruling center relative to the village. Perhaps financially he is better off, although the story provides no evidence of that. Maybe there is something seemingly special about being a macho dancer in the city when you come from a fishing village. “We think we are conscious but that is not true; we are conscious in the realm of the collective and we do not even know how little our

9 von Franz, Archetypal Patterns, p 124
individual consciousness is.” So you see, what he takes to be his own specialness – his body, his looks, his appearance of virility, so forth, is really nothing special at all. He fulfills a social role, which is fundamentally not unique. Waldo's classmate has the hunch of individuation but is unable to realize it and ends up fulfilling the role of the macho dancer. A number of factors may justify why the classmate is unable to realize his hunch. It is true that not many are really called to the task of individuation. This is one of the reasons why, in many societies, the king is the only person with an individual destiny or when a hero has completed all of the tasks and trials put before him, he becomes king.

Waldo's classmate is helpful nevertheless, in part, because he can mirror for Waldo what life looks like as a macho dancer. Waldo even spends a night attempting to be a macho dancer – in part because he is willing to and must make some kind of livelihood. He doesn't like the profession or life and doesn't have a desire to become a macho dancer. Therefore, he doesn't last beyond a night doing it. This is consistent with his rejection of being rejected by Joaquin. He has some sense that just any situation will not do. He did not reject the situation that Joaquin offered because he wanted to be the one that got married and that kept a secret lover. He rejected the entire paradigm. The macho dancer role is a fall back role for every villager who makes it to the capital but is not unable to endure the hardships necessary to find their individual destiny. In _Macho Dancers_ (1988, dir. Lino Brocka), Pol leaves the mountain province and goes to Manila looking to better his life after being abandoned by his American lover who simply hands him off to a friend. Yet, he ends up being a macho dancer using the money he makes to support his family back in the province. The inescapability of this path has been described in Mel Chionglo’s _Sibak: Midnight Dancers_ (1994), _Burlesk King_.

\[10\] Von Franz, _Alchemy_, pp 144
(1999), and *Twilight Dancers* (2006). Brillante Mendoza’s *Masabista* (2005) shows the macho dancer/ *masabista* path is patterned precisely off the same social obligations that characterize an unconscious life in the province or the village.

Waldo rejects the macho dancer life because he is constitutionally its opposite – the compensatory figure to the one-sidedness of the ruling dominant attitude. In the process of Waldo’s one night of macho dancing, he shows that he does not suffer from the rigidity that Joaquin did. In return, he is introduced to the headwaiter who projects onto him his own fantasy about a young, new macho dancer in need of assistance and rescue by an established bakla. When Waldo agrees to go home with the headwaiter, he begins to circumambulate the problem of why he couldn't be with Joaquin. If Waldo had taken up Joaquin’s offer to be the secret lover, the life Waldo would have lived would have been very similar in many ways to the headwaiter's life or the life the headwaiter envisions for Waldo.

Waldo intuitively does not want to be swallowed up by the power-drive that animated Joaquin's rejection of him. His testing and rejection of the macho dance life underscores that. He tries to create this same situation with the headwaiter, by asking him to commit to being just friends. Waldo is a little bit naïve when he makes the bargain with the headwaiter and the headwaiter treats the bargain as Waldo simply putting on a show. Unconsciously, he is taking from grandmother again, but he is not in the same position as he was with grandmother. Under the dominant collective attitude, he and his grandmother have reciprocal obligations towards one another and his rebellious moment of taking her money is a mixed symbol. With the headwaiter, the puerile attitude remains but because the headwaiter is not grandmother, he foolishly expects to get room, board and a job simply because the headwaiter offers it – without a real bargain but a sense of entitlement. This is
the same sort of fantastic thinking that made him fail to recognize the significance of Joaquin's marriage or his expectations that were dashed when Joaquin rejected him. It is a lack of empathy or ability to understand the other person as a person and only seeing the person as an object – a symptom of the puer. Because he has made the headwaiter promise that they are “just friends,” he has enough awareness of the social expectations of the situation and does attempt to get something for free.

The word “waiter” itself comes from the Old German world “to watch over.” Waldo takes a job as a waiter under the guidance of the headwaiter. The job is an honest one where in exchange for his work he will make a living. Waldo has no objections to this job in the way the macho dancer job was unacceptable. Two things occur in this job. First, the headwaiter becomes very clingy to Waldo in a manner that violates their agreement of equality and friendship. This was to be expected from the beginning. Waldo’s agreement attempted to create something that did not exactly fit the circumstances at the time of its creation – in much the same way that he and Joaquin had an understanding that Joaquin was unable to fulfill. They were not equals. The headwaiter was giving him a place to stay and giving him a job in which the headwaiter would be Waldo’s direct supervisor and Waldo was giving the headwaiter nothing in return. The sense of entitlement and lack of attention to the relationship of his grandmother that Waldo used in taking his grandmother’s money and the fantasy-making of the fool’s paradise have followed him to the capital where it appears again in this seemingly conscious agreement – which has this shadow side. Waldo is again getting something without exactly earning or paying for it and ignoring all of the relevant details of the situation as it stands from an objective point of view.
The headwaiter is like Joaquin but is not a suitable complementary opposite to Waldo's intense one-sidedness. Rufo appears and begins to shower Waldo with gifts and money inappropriate to the kinds of money and gifts customarily given to waiters. The headwaiter warns Waldo to stay away from him, but the headwaiter's comment is ignored—in part because the headwaiter is precisely guilty of what he pleads with Waldo not to get involved with. The headwaiter is a less appealing, openly cowardly version of Joaquin. The identification of love is only one-way: headwaiter to Waldo. Waldo is enamored by the magic and power that Rufo demonstrates and also because Rufo is doing precisely what the headwaiter is doing with Waldo—only doing a much better job. Waldo is also quite impatient. Although he is willing to work to earn his living, Waldo seems to not want to wait too long toiling and be able to reap the rewards. Rufo does this well. He is the one who wants the concrete thing. “He is the great realizer who says that something which has no existence in concrete reality is just not real, and then begins the conflict between spiritualization of the problem and the concrete thing.”

The Pampangan story of Auac and Lamiran\footnote{Eugenio, The Folktales, No. 41b} goes like this:

Once Auac, a crow, stole a salted fish which was hanging in the sun to dry. He flew with it to a branch of camanchile tree, where he sat down and began to eat. As he was eating, Lamiran, a wild cat who had his house in a hole at the foot of the tree, saw Auac. Lamiran looked up and said, “What beautiful shiny black feathers you have, Auac!” When he heard this praise, the crow looked very dignified. Nevertheless he was much pleased. He fluttered his wings. “You are especially beautiful Auac, when you walk; for you are very graceful,” continued Lamiran. Auac, who did not

\footnote{von Franz, Alchemy, p. 131}
\footnote{Eugenio, The Folktales, No. 41b}
understand the trick that was being played on him, hopped along the breach with the air of a king. “I heard someone say yesterday that your voice is so soft and sweet, that everyone who listens to your song is charmed. Please let me hear some of your notes, you handsome Auac!” said the cunning Lamiran. Auac, feeling more proud and dignified than ever, opened his mouth and sang, “Uac-uac-uac-uac!” As he uttered his notes, the fish in his beak fell to the ground and Lamiran got it.

In this short little comic Pampangan tale, the crow, a bird who has stolen a fish, loses it to the wild cat that flatters. Eugenio reports parallel stories in Indonesia where it is a raven and a dog. Ravens and crows are seen as capable of telling the future and understanding hidden truths. More generally, birds have a tendency to represent intuition since they are creatures who fly through in the air in the realm of the spirit. They are involuntary thoughts that are revealed as truth. Like other bird stories, the bird is an invisible truth of the unconscious, which fulfills itself. Auac does just that. It steals its food from someone else out of a sense of importance or entitlement – which is a kind of cheating that Waldo did when he took from his grandmother. In their positive aspect, they can be like the magical bird that helps the hero through his transformation as in the T'boli story of To Tit. But in one of their negative aspects, birds can represent a certain ungrounded fantastical thinking or way of being, as in the wings of the witch horse in the Zambaleño story. This seems to be the aspect that Auac represents. That aspect has the effect of doing him in.

The wild cat in this particular story is a trickster and a shadow aspect of the Auac. It, after all, lives on the ground, as opposed to the sky. If one becomes too prideful and a little unnatural, as in stealing fish instead of hunting for it, then there is a little bit of detachment from the natural process and, in the case of the bird, it has become one-sided. The wild cat
appears to amplify and exacerbate this condition as the shadow aspect. The wild cat ends up with the fish in the end and it does so through trickery – which involves the same set of skills as stealing. The wild cat encourages the bird's inflation telling it all sorts of lies and once the bird has become so inflated it forgets even about the food and drops the food from its mouth. The fish falls to the ground where Lamiran takes it.

Before turning to what the fish might symbolize in this short little story, let us consider the camanchile tree. It is known by many names such as the Manila tamarind or Madras Thorn. It is a native tree of Meso-America but is grown all over the tropical and subtropical world. It is not from Manila and it is also not a plant closely related to the tamarind. However, its fruit looks somewhat similar to the tamarind. Its fruit is also eaten by birds who spread it seed. In parts of the Philippines, children also eat the fruit, regardless of whether it is a sweet or bitter tree, reserving the seeds. If the black layer covering the seeds is removed, leaving the brown layer, without going down to the real seed itself, a child may make a wish on the seed. So, as you can see, this special tree has a strong connection to the bird. Children and birds are responsible for scattering the seed of this tree. If a child eats the fruit but allows the final layer of the seed to remain, it has a magical quality upon which wishes can be made and granted – in a manner that mimics the way in which a bird eats the fruit and scatters the seed. The symbolic significance is that the children consume the fruit but with an attitude of natural humility – leaving the seeds unravaged. The crow, though, has dispensed with the natural humility, stealing the fish. There is something more substantial in the fish than the fruit and seeds. The bird here represents that intuition regarding individuation. Like the poor Batangueña woman with her magical wand from St. Peter, the whole thing has an inflationary aspect that needs some kind of balance. For children eating
the camanchile tree, it is taking care to leave the seed intact and covered. Without that attitude, the whole thing goes wrong and the fish falls to the ground. That is, the movement towards individuation is much more difficult, if not impossible, to do in the one-sidedness of being high up. The fish abruptly hits the ground of reality. In the end of this particular story, although he has gotten a hold of this prized possession, it slips through his grasp just as quickly as he stole it and ends up in the possession of his shadow.

The story ends with the cat getting the fish. A heron nearby tells Auac: “Do not always believe what other tell you, but think for yourself; and remember that ‘ill gotten gains never prosper.’” This is told by a heron standing on a water buffalo some distance from the whole thing. The wild cat ended up with the fish that he hadn't gained from honest means either. Seeing the two figures as representing the psyche as a whole, this image of the Self can either be brought into consciousness, symbolized by the crow, and worked through, or it will fall back into the unconscious and devoured by the unconscious. The overall point of the heron is that one must give the maximum effort possible to face life with courage and that if you slip into laziness or prideful entitlement, the unconscious appears to play tricks. All creativity needs the natural dark side of the unconscious and laziness gives us too narrow a view of life, failing to see the opposites. From there, the unconscious then helps broaden the view on its own initiative and not in concert with the conscious personality, which turns quite destructive. In this story, it ends up getting the whole fish.

In our story, the headwaiter confronts Waldo. But Waldo is not grounded and does not appreciate the significance of the warning. Instead, he sees the headwaiter as a suffocating, jealous lover and illegitimately so. Waldo is unable to connect to his own feeling or have any form of detachment from the situation to recognize what is going on. On the
other hand, if he had that detachment the headwaiter would not have to warn him. The
headwaiter's attitude is not neutral or detached itself. The headwaiter presents himself as
jealous and suffocating. The headwaiter is very much attracted to Waldo and then offers him
a place to stay and job but not out of compassion but the hope that he will be able to get to
Waldo – a sort of negative mother figure and one that threads through to Waldo's own use
of other people as objects.

When Waldo demonstrates increasing mobility and freedom from the headwaiter, the
headwaiter gets a bit possessive and demanding of Waldo. This all just confirms everything
that has propelled Waldo thus far. Waldo leaves the headwaiter's house – without collecting
his few things – and still being oblivious to the whole dynamic. While Waldo has made an
explicit agreement with the headwaiter that they are just friends and that there is nothing
romantic between them, if he had been conscious and honest about who and what the
headwaiter really was, he would have immediately recognized the possible outcomes. The
entire situation is gripped by the one-sided, puerile thinking that lacks humility and empathy.

If one is caught in a projection that disturbs one's adaptation, whether it be an
attraction full of fascination or hatred or obstinacy in clinging to a theory or an idea,
at first one is carried along by a current of powerful affect as well as of desire or
inner demand... This leads to behavior that is constantly at odds with the outer
world, and conflicts and disappointments result. Pride and defiance then seduce one
into a further struggle to push ahead in the same direction.\(^\text{13}\)

On this last night at the headwaiter's house, Waldo's reaction is not related closely to the
situation. Waldo's explosiveness and meanness, which are not proportionate to the situation,

\(^{13}\) von Franz, *Projection*, p 163
reveal the conflict of the intensity of the impulse animating Waldo. His reaction indicates that he is possessed. He is unable to make the connection between the headwaiter's expectations and his own actions and is unable to look at the situation in a detached or objective manner. He is also not willing to endure a little bit of suffering to find out. Unconsciously circumambulating, he runs away in a similar manner to his running away from grandmother and Joaquin. In seeking to flee from the devouring aspect of the unconscious represented in various ways by the situations, from Waldo's standpoint, he runs right to what he consciously attempted to escape. If, at this point, Waldo had not been suffering from this puerile attitude, he would have easily smelled a rat even without the headwaiter's warning. But he doesn't smell a rat and it is precisely this encounter with his opposite together with Joaquin's intervention, that will produce an ego-consciousness.

Until Rufo ensnares and imprisons Waldo, Waldo does not have any direct experiences of suffering. His skirmish with Joaquin, who rejects him unable to resolve his own inner conflict, propels Waldo to leave the village. He also has not come into direct contact with evil – as in the type characterized by the compensatory action of the jungle spirit in the Rolling Skull story. He and Joaquin get into a little bit of a skirmish when Joaquin rejects him, but the wrestling turns into making out. Similarly, Waldo only spends a night working as a macho dancer before taking up residence with the headwaiter. He unconsciously rejects these instances of complexity. Joaquin has a genuine feeling and love for Waldo but it conflicts with the power-drive and his beliefs connected to the dominant collective conscious attitude. The macho dancing is a crystallization of what Joaquin offered Waldo after he had been rejected.
Waldo's being struck by the gifts and sweet talk of Rufo indicates that Waldo is not conscious. Waldo has not emerged as an ego from the unconscious yet. As von Franz said, “In the unconscious, the inner world and the outer world are not differentiated.”\(^{14}\) The headwaiter warned Waldo but he ignored that warning and is apparently not in contact with his own internal warnings. Consider the Tagalog *Crocodile and the Peahen*\(^{15}\):

Once there lived a young crocodile on the bank of the Pasig River. He was so fierce and so greedy that no animal dared to approach him. One day while he was resting on a rock, he thought of getting married. He said aloud, “I will give all that I have for a wife.” As he pronounced these words, a coquettish peahen passed near him. The naughty crocodile expressed his wish again. The coquette listened carefully, and began to examine the crocodile's looks. She said to herself, “I will marry this crocodile. He is very rich. Oh, my! If I could only have all those pearls and diamonds, I should be the happiest wife in the world.” She then alighted on the rock where the crocodile was, who made his offer again with extreme politeness, as a hypocrite always does. She thought that the big eyes of the crocodile were two beautiful diamonds and that the rough skin was made of pearls, so she accepted the proposal. The crocodile asked the peahen to sit on his mouth, that she might not spoil her beautiful feathers with mud. The foolish bird did as she was told. What do you think happened? He made a good dinner of his new wife.

The crocodile is very much like Rufo. In the world of reptiles, the crocodile is considered an excellent mother. Yet, because they lack a tongue and their dagger-teeth are not suited to chewing, they must either swallow small prey or use the clamping strength of their jaw to

\(^{14}\) von Franz, *Projection*, p 19

\(^{15}\) Eugenio, *The Folktales*, No. 44
jerk their prey-in-mouth until they are able to swallow a piece of the prey. In some instances, the crocodile will keep caught prey underwater until decay softens its skin and flesh. It is also known to eat humans. These two contrasting types of experiences of the crocodile together with their amphibious lifestyle as a reptile associate them negatively as a symbol of a negative, devouring mother. Like in this story, “crocodile tears” points to a hypocritical show of tenderness. Positively, their amphibious lifestyle living between earth and water has associated them symbolically as keepers of special knowledge and being connected to femininity. In this story, the crocodile represents a powerful, dangerous drive – its cold-bloodedness represents its lack of emotions – beyond the power of the will, aiming to drag down and destroy consciousness and feeling. This story points to the process of how Waldo comes into contact with Rufo. This is a necessary process. It points to the primal regressive pull to unconsciousness that Waldo must overcome. As von Franz noted, “if power and passion get stuck on the concrete level, wanting this or that thing and unable to sacrifice that desire, then that same passionate libido which is the basis of the process of individuation is weakened, it becomes destructive and destroys itself.”

Before describing the peahen, let us look at the story of Frau Trude from Germany. The story itself has a number of very interesting images and motifs that we will not deal with. Simply put, a disobedient little girl tells her parents she is going to meet the woman everyone gossips about and fears, Frau Trude. The parents warn her and forbid her to go but she ignores them. However, when she gets to the house she sees a number of frightful things, including a devil with a flaming head. Instead of leaving at once, she knocks at the door and finds Frau Trude and reports what she has seen. Frau Trude says, “Oh! You’ve

16 Dream Analysis, Notes of the Seminar Given in 1929-1930, p 327
17 von Franz, Alchemy, p 171
seen the witch in her proper jewels!” Then, she turns the girl into a block of wood and throws her into the fire. She sits down beside it, warms herself and says, “Some light at last.”

It can be said that even before the story announces that the little girl has been turned into a block of wood that she was already in such a state. Frau Trude has a transformative effect on the little girl by throwing her petrified state into the fire. In so doing, the little girl is freed of her hardened, wooden state and transforms into light (and ash). It is a form of distillation. Alchemically, “If you evaporate a chemical substance then it has a vapourlike form; that is its soul and if you precipitate or coagulate it again, then it returns into the body...” Other alchemical texts say that everything must be reduced to ashes to ward off corruptive humidity – that is all of the different types of unconsciousness that the little girl suffers from. Von Franz continues: “If you have ever poured water on ashes you will know how much can be absorbed, so they say everything has to be burnt to ashes to make sure every bit of destructive humidity has left the substance; then pure water must be poured on to restore them to solid form.” Symbolically, the hardened, autonomous attitude which has skewed the natural instincts of the little girl has been dissolved by a fire and turned into light and ash. She has lost her frozen material existence and transformed into the more spiritual and non-material essence of light.

Waldo and the little girl in Frau Trude share the requirement that in order for a transformation to take effect, there must be a clear and decisive encounter with evil. The little girl does not peep into Frau Trude’s window and then safely report her findings back to her parents. She goes directly to Frau Trude in a state of half-shock. She is possessed,
petrified and unable to change direction. In the story, Waldo is unable to use his natural
instincts to detect the problems with Rufo and walks right into his trap.

In the story of the crocodile and the peahen, the peahen represents something
similar to the little girl. Throughout history, the peacock – that is the male peafowl – has
been held as a divine and mysterious creature. Like the eagle and flamingo, the peacock has
been portrayed as the inspiration for the phoenix – a bird of resurrection that is turned to
ash in the fire and rises again from those ashes. In Christianity, the peacock was a symbol of
the death and resurrection of Christ and in European alchemy the tail of the peacock
symbolized the 'philosopher's stone', the end of the alchemical work. In Buddhism and
Hinduism, the peafowl's association with eating snakes associates it was a protective symbol.
The Maha Mayuri is one example: A young recently ordained monk was bitten by the snake
and upon request from Ananda, the Buddha transmitted the special practice of the Maha
Mayuri who is called the Peahen. The Amitabha Buddha, the Buddha of Infinite Light, like
the Tibetan state protector goddess, Palden Lhamo, all have significant associations with the
peacock. The Mahabharata hero's name is Arjuna meaning white peacock. Like the Buddha,
Krishna, an avatar of the Hindu god Vishnu, is associated with being in the company of
peacocks. In China, the peacock has the ability to ward off evil. Symbolically, the peahen has
an overall positive association. Yet, in its negative aspect, the peacock can come to represent
vanity and pride.

In the Crocodile story, the peahen, who lacks the plumage of the cock, is acting as a
coquette, with a crocodile, and that is decidedly negative. The peahen's attitude is petrified,
much like the little girl with Frau Trude. The transformation that the peafowl represents is

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20 The Practice of Psychotherapy, CW16 par. 480
one that involves being swallowed by the symbol of the crocodile. In Egyptian mythology, Am-mit, a monster with the head of a crocodile, devoured damned souls. It effected a transformation of the dangerous forces of the psyche into creative, protective ones.\textsuperscript{21} So we can see, that the ensnaring of Waldo by Rufo is a necessary yet unpleasant step in the transformation that Waldo is going through. “A tendency to deviate and to become one-sided is inborn in consciousness, it is linked with its need for clarity and preciseness... If consciousness functions as it should, it is helpful to life but when it gets off the track it becomes destructive.”\textsuperscript{22}

Consider as a parallel Disney's story of \textit{Pinocchio}. \textit{Pinocchio} is a block of wood transformed by the woodmaker into a puppet. The woodmaker wishes that the puppet would become a real boy. A fairy appears and half-grants the woodmaker's wish. She animates the puppet and tells him that he can be fully transformed if he is “brave, truthful, and unselfish.” Pinocchio goes on an adventure in life.

In that adventure, Pinocchio ends up being lured to Pleasure Island – in much the same way that Waldo is lured to Rufo's house. Pinocchio and the boys are permitted to indulge in every pleasure, seemingly for free. Yet, the truth is that a life of tremendous suffering in the salt mines and circuses with no escape awaits them. Pinocchio, which is also an animated block of wood, is able to escape – because of his distance from being truly human. He has slowly become a real boy but it is his wooden-block state that enables him to avoid turning into a donkey completely where it appears no redemption is possible. Von Franz noted, “To be turned into an animal is not to live according to one's own instincts, but

\textsuperscript{22} von Franz, \textit{Alchemy}, p 156-157
to be partially overwhelmed by a one-sided instinctive drive which upsets the human
balance.”23 The donkey as a domesticated animal has historically been used as a work animal.
They are sure-footed, can climb in steep terrain and, like camels, have the ability to live off
of desert flora and travel for long periods without water. They have also been associated
with fertility and procreation and one medieval European custom required adulterers to ride
through the streets on a donkey.24 The boys are indulging in their fantasies too much and end
up “making an ass” of themselves. The crude instinct that has developed one-sidedly is met
by the Coachman who is able to tame them and direct that energy into mining for salt and
performing in the circus. Up until the point where Waldo meets Rufo, he has avoided
performing in the circus. Upon meeting Rufo, though, he appears to be headed for a life in
the salt mines as a beast of burden. Like Pinocchio whose body is wood, he is able to avoid
this problem partly and can escape from the trap of performing in the circus.

Pinocchio’s final test, in which he dies and is redeemed, is in saving the old man from
the sea monster. Monstro represents the Terrible Mother, the overpowering, consuming
force that threatens to dissolve the conscious personality. Pinocchio’s real task is to
overcome this threat of annihilation by “defying all danger, he must descend into the belly
of the monster (‘journey to hell’) and sojourn there for some time (‘night sea
imprisonment’).”25 This is a task that Pinocchio is only able to accomplish with the
accompaniment of Geppetto. Pinocchio lights the wooden raft on fire to cause the whale to
expel the entire party. This works to escape the whale but at the cost of Pinocchio’s life.

23 von Franz, Redemption Motifs, p 39
25 Symbols of Transformation, CW 5 par. 374
There is no need for a Frau Trude here, he is able to light himself on fire: “Ash is the spirit that dwells in the glorified body.”

The story of Pinocchio extends as a parallel to our story in the figure of Geppetto. Geppetto is a woodworker and is Pinocchio’s father. Jung points out, “The hero's father is often a master carpenter or some kind of artisan.” Jung continues to amplify the image with a number of stories. As a worker of wood, he is able to bring form to raw material. Joaquin is something slightly different. He is a fisherman, “someone who draws something up from the depths of the water.” He stands in as a father figure to the puerile Waldo. As noted above, the puer represents “a possibility of an inner creative renewal, of a first realization of the Self...” while the old man represents “a worn-out image of God and world order.” The woodworker brings order to the chaos of nature represented by the forest. The fisherman has a similar function regarding the chaos of nature represented by the ocean. “The old man thus represents knowledge, reflection, insight, wisdom, cleverness and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which make his 'spiritual' character sufficient plain.”

Pinocchio is born under unusual circumstances. He is formed by Geppetto out of wood and a desire to be a father. The blue fairy grants the wish and animates Pinocchio. This is quite extraordinary and points to the fact that something in the ruling attitude is in need of renewal. At the end, Pinocchio is forced into the conflict of opposites. He renews “knowledge, reflection, insight, wisdom, cleverness and intuition” by putting himself in the fire – as represented by the burning of the wood of the raft. This is the death. A piece of

26 Mysterium Coniunctio, CW 14 par. 247 quoting alchemist Romanus Morienus
27 Symbols of Transformation, CW 5 par. 515
28 Jung and von Franz, The Grail Legend, p 190
29 von Franz, Puer Aeternus, p 291
30 Aion, CW 9i par. 406
wood is unable to relate, which is why Frau Trude throws the little girl into the fire. In the case of Pinocchio, he is able to save Geppetto. It is the ability to recognize the little thing in the context of the big thing. The blue fairy returns and turns the inanimate Pinocchio into a real boy – an ego.

With Waldo, there is a chance that “because of a certain weakness of the ego and an insufficient or lacking differentiation of the anima, [he will] become a lure into death or madness, or both.”31 The weakness in his personality is that he reacts with “a short-cut response, making a definite decision to do the one and put the other aside.”32 But Rufo, just as the Coachman, symbolizes the current state in that the “new God image cannot be born in the man... If the new God image cannot be born in the soul of man, it remains an archetypal unconscious figure, which has dissolving and destructive effects.”33 The process of renewal could not occur if Joaquin had caught up to Waldo before Waldo entered into Rufo’s lair. While Pinocchio has the relationship to the old man through Jiminy, Waldo does not. What he does have, which is what renews the dominant collective conscious attitude, is love.

Joaquin comes to Waldo at great sacrifice to himself. Of course, he had no choice. His alternative was to be a walking dead in the village – slowly starving concretely with the chronic poor catches or slowly bleeding symbolically as the passion of life recedes. Joaquin appears and comes to mean Waldo’s own relationship to knowledge, reflection, insight, wisdom, cleverness, and intuition, goodwill and readiness to help in a positive manner – where Rufo represents these things but in a negative fashion. At the beginning of the story,

31 von Franz, Puer Aeternus, p 291
32 von Franz, Puer Aeternus, p 46
33 von Franz, Puer Aeternus, p 291
this is something he himself lacked. When Joaquin is struggling to make sense of the inner conflict, he is suffering, Waldo has no struggle. He gives Joaquin the gesture of impatience and goes to the capital – “the gesture of impatience that is typical for the puer aeternus.”

When Joaquin appears, he brings to Rufo's attention something unique about Waldo – his relationship to the old man. There is nothing about the people in Rufo's prison/dormitory that demonstrates that they are unique or individual in Rufo's eyes. One in particular attempts to distinguish herself from the others, but Rufo is not really interested in what she offers because she lacks any indicia of individuality other than a desire to be something special. This is what got everyone else in the prison! Von Franz wrote: “He puts it in a bottle and then ridicules and exposes it, a classical illustration of the way in which the power-drive deals with the other drive: he imprisons it! People imprison love and sex by behaving as though they were their owner[.]”

When Joaquin appears, however, Waldo is pulled out of the prison/dormitory where the rest of Rufo's prisoners are kept. Whereas the others, for one reason or another, disappear, in part because the prisoners' unrealized desire to be something special has isolated them in a way where they can vanish without a trace. Waldo has something the others do not have, in the way Pinocchio grows ears and tail of a donkey but is able to avoid the salt mines and circus because he doesn't fully turn into a donkey. Waldo comes to consciously reckon with Joaquin's real struggle and his true love for Waldo. There was something real between Waldo and Joaquin and that was real love. They are able to unite again. Rufo attempts to dominate and control this – which by its nature cannot be controlled – by forcing them to have sex in his presence for him. They find this impossible until he puts

34 von Franz, Puer Aeternus, p 24
35 von Franz, Puer Aeternus, p 221
a gun to their heads and threatens them with death. This moment reveals something significant about Rufo. Something in him does want to relate, does want to connect with love, but he is clearly wholly incapable because he comes to it with the wrong attitude. With his negative version of knowledge, reflection, insight, wisdom, cleverness, intuition, goodwill and readiness to help, he can recognize the love for each other. But it is negative, and so after having raped each of them individually, he is now raping their relationship by forcing them to have sex in front of him. Their union represents the allowing of feeling its own right in life. The problem of the ruling collective attitude is that it is cut off from the feeling function. This is the function that gives one's life, relationships and acts to define value.

Indirectly, it becomes clear that the unification of Waldo and Joaquin had an impact on Rufo because Beng gets drawn into the activity. When Joaquin first arrives at the compound, Beng immediately remembers back to Waldo, but lies to Joaquin. Now after they have been raped and beaten, Beng tends to their wounds as she shows evidence of recent beating herself. Joaquin asks her if she wants to escape from the tyranny of her husband. If we look at the situation more closely we understand that she has a hand in the tyranny as an image associated with the overall symbolic complex. She is unconsciously identified with him. When a woman uses her beauty or her charm to catch a rich or powerful husband, “it means that she does not love him; she uses love or what is supposed to be love, to make a career, to catch a rich husband or whatever she may want. She behaves as if she were the owner, or she directs it.”36 If we look at the whole complex wrapped in the marriage situation closely, we can see that Beng symbolizes the aspect of the complex that hides in the victim role yet derives her power and status from it. The victim aspect of the complex then

36 von Franz, *Puer Aeternus*, p 221
uses it to manipulate the persecutor/terrorizing aspect of the complex. An example of this complex operating is Beng's touching of Rufo's business associate's arm with the understanding that this kind of relating sets Rufo off. She has repressed the spontaneous feeling of love and the capacity of love in favor of the power-drive. “The marriage … has switched into a power game in which each tries to save his or her own world against the dangerous world of the other; the possibility of giving oneself, the generosity of letting the other's world penetrate one's own, is lost.”37 In the Bicoleño tale of the *Coconut Shell Ring*:

An angel and a demon had a contest over who had the greatest influence over men. They decided to use a happily married couple – a short and homely man and a beautiful and accomplished woman. The demon went first and he put a golden plate with a mossy rock on it at her dressing table. When the woman saw it, she could not understand why it had been placed there. The following morning, the demon put an iron ring set with the finest cut diamond on her finger. Wondering how it got there, the demon appeared and had a discussion saying: “Look at your husband and look at your own image. Is it possible that such a beauty as you possess can be a wife to an ugly man?” After the discussion, she left her husband and ran away. As she went to the brook leading out of the village, the angel stood pretending to look for something precious in the water. When the woman came to the brook, the angel told her that he would not permit anyone to cross until he has found his finger ring made of coconut shell. The woman was struck by the angel's beauty and offered him her gold ring with the hopes of winning his friendship. The angel refused saying “I will never exchange my coconut shell ring for all the gold in the world.” He told her that

37 von Franz, *Puer Aeternus*, p 221
the ring had served him well for years and that he would not part with it. The woman suddenly realized the parallel to her own husband and decided to return.\textsuperscript{38}

Generally, when the anima/animus projection recedes, one with a weak Eros “does not carry on the relationship.... Some people, when they notice that the other person is not what they had assumed, are pulled by natural curiosity to find out more about the matter.”\textsuperscript{39} The one with the weak Eros is disappointed and ends the relationship. The other possibility is that it switches into a power game. In the Bicoleño story, the woman's first impulse is to leave when the projection is withdrawn. However, “all progress in mutual understanding and improvement in relations between people depends on the withdrawal of projections.”\textsuperscript{40} This progress comes at a cost, which is knowledge. Knowledge itself can have a healing effect or be poison: “In the Old Testament it meant corruption, but Christ, who made something out of it, turned it into healing.”\textsuperscript{41}

Rufo’s power-driven life is characterized by a strong mother complex that we get a glimpse of through Beng: “he only lives on and through the mother and can strike no roots in the world, so that he finds himself in a state of permanent incest. He is, as it were, only a dream of the mother, and an ideal which she soon takes back into herself...”\textsuperscript{42} Beng is beautiful outside and presents herself as the helpless victim needing to be taken care of and/or rescued. After Rufo's failed attempt to control the love represented by Joaquin and Waldo, she offers them tenderness. But like the Crocodile in the \textit{Crocodile and the Peahen}, this tenderness is the false tenderness of the crocodile. Therefore, she is an image that points to Rufo's negative mother complex. “The very cold, brutal, primitive man is in general a typical,
even an archetypal, shadow of the mother's boy.” She agrees to help them escape, but, in fact, she is participating in an elaborate game with Rufo. “Something is not right between the two. He is cold, as she takes her revenge by playing these little witch tricks... When a woman plays witch's tricks it means she does not love; there is a little left hand calculation happening unbeknownst to her.”

Rufo's attempt to control and imprison the love of Joaquin and Waldo by humiliation and domination fails. Beng then directly tries her hand at it. She nurses their wounds and offers a false sense of tenderness. Her intent is destruction of the two and their love, but she doesn't just kill them. Instead, like poison, her method is insidious, indirect and not an immediately recognized form of destruction. The root of this form of destructive attitude arises in those who have failed to achieve some important aim in their lives. “For example, if a woman has not developed her mind although she could have done so, and has thus betrayed the process of coming to consciousness in herself, her positive maternal instincts change over the course of time into a corrosive influence on her family and others.” Any maternal activity of a person like this includes a poisonous element with it.

The fish in the aquarium are another example of this. The fish serve no function other than an ornamental purpose. Beng informs Waldo that the saltwater fish are much more difficult to keep alive than the freshwater fish. The cycle of creativity and renewal that characterizes the life of fisherfolk (and the Datu Lawron) is absent here. It is sterile and it is subject to the control of Beng – especially when she dumps her soporific coffee into the saltwater tank. As noted previously, salt is considered the spirit that has the power to turn

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43 von Franz, *Golden Ass*, 52
44 von Franz, *Golden Ass*, 31
45 Birkhauser-Oeri, *The Mother*, p 107
the body into light but, in the form of saltwater in the ocean is “imprisoned in the dark depths of the sea and begotten there by the light from above and the 'reproductive power of the feminine.'”\(^{46}\) Similarly, alcohol is associated with spiritual power as the extraction of alcohol from the raw materials “is reduced to its 'greatest simplicity' by 'assiduous rotary movements,' whereby the pure is separated from the impure: Then you will see the pureness floating to the top, transparent, shining and of the colour of purest air.”\(^{47}\) But in this instance, her dumping the liquor into the aquarium – thereby killing the fish – has the opposite effect, just as her drinking the alcohol has the opposite effect of its alchemical value. It is a soporific. It serves to close and to disconnect. Even in the end, the fish can have no productive use. Everything is sterilized by the one-sidedness of the power-drive where there is no love.

Beng could not have had an effect on Joaquin and Waldo had there not still been a little bit of a blind spot. They are unable to recognize that she is in fact an active participant in their imprisonment and that her plan is to complete what Rufo was unable to do alone. One can only be harmed by these kinds of poisonous plans if the people they are directed towards are predisposed to allowing themselves to be poisoned. Joaquin and Waldo must find a way towards their own helpful ideas. They don't stop to consider that Beng is helping them escape but will have to explain the whole thing later to Rufo. There is still a remainder of the power-drive. In the depths of Joaquin lurks the negative power-drive. The problem is a question of both Joaquin and Waldo's inferior feeling function. Naturally, this sends them to a certain death.

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\(^{46}\) *Mysterium Coniunctionis*, CW 14 par. 328

\(^{47}\) *Mysterium Coniunctionis*, CW 14 par. 681
When Rufo meets the two as they escape, Waldo and Joaquin are finally in a direct confrontation with the negative power-drive. It is Waldo that makes the decisive move to fight him and no longer negotiate or simply flee. Joaquin then grabs the gun and knocks it out of Rufo's hand. There is a struggle in which Rufo is temporarily stunned. Joaquin and Waldo then run to escape. Yet, Joaquin can't go anywhere. He hasn't got a leg to stand on figuratively. His inability to grab the gun from Rufo shows that he is rendered immobile by his own limits. When Rufo comes to his senses, he shoots Joaquin in the leg, immobilizing Joaquin physically. Joaquin has no chance to escape as Rufo comes towards them. Joaquin and Rufo are part of a comprehensive whole. You cannot appease the demands of the inferior function with just a little sacrifice:

That can work sometimes, but it does not work for the main conflict. You cannot appease these demands by throwing them a little sacrifice. But if you accept the humiliating experience which makes the ego submit itself to the demands of the inferior or childish part of the personality, then the divine child becomes a source of life; then life has a new face, you discover new experiences and everything changes. ⁴⁸

Waldo's demand was for Joaquin to end things with his wife to which Joaquin was unable to make. Now, the sacrifice appears again. This time Joaquin hasn't got the power behind him. He is in the inferior position and makes the ultimate sacrifice. He sacrifices himself so that Waldo can live – so that an ego-consciousness can emerge and redeem and renew the ruling collective attitude. He has helped build up the ego-consciousness and now is the time for him to let go. He must submit himself and he does. Waldo watches this from the wooded area and then flees.

⁴⁸ von Franz, *Puer Aeternus*, p 100
Joaquin's death is the necessary sacrifice to the Self from the perspective of Joaquin. In the Gospel of John, Christ says to his disciples: “I tell you the truth: it is to your advantage that I go away, for if I do not go away, the Counselor will not come to you; but if I go, I will send him to you.”\footnote{John 16:7} It is an offering to Waldo, who has been the impulse building up ego-consciousness. “I will pray the Father, and he will give you another Counsel, to be with you forever, even the Spirit of truth, whom the world cannot receive, because it neither sees him or knows him; you know him, for he dwells with you, and will be in you.”\footnote{John 14:16, 17} Joaquin's sacrifice has the effect of redirecting all that psychic energy projected onto him back into Waldo at the right time. In alchemical terms, “Ash is the spirit that dwells in the glorified body.”\footnote{Mysterium Coniunctionis, CW 14 par 247 quoting alchemist Romanus Morienus} Joaquin and Waldo are no longer possessed. Joaquin is able to sacrifice himself, not in the manner of simply submitting to the power-drive with his wife, but truly sacrificing himself. Waldo is able to sacrifice Joaquin, and not in the manner of a puerile reaction to Joaquin’s ambivalence. “One has to wait for the time when the nucleus in the psyche sheds its various manifestations and reveals itself in its true nature.”\footnote{von Franz, Redemption Motifs, 86}

Waldo contacts the police and reports on Rufo and Beng's activities. Beng and the traffickees are arrested and taken away by the police. However, Rufo's friends in the police have given him a tip that they were coming and so he is able to allude capture. This result is unsatisfactory. The permanent police force, of which Rufo is still a member, is a fairly new institution. A police force is a disciplined force of people that carries out the will of the ruling power. Symbolically, the police is the force that assures the doing of the will of the dominant collective attitude. It is not a mistake or an accident that Rufo, who is a
representative of the declining and ailing ruling attitude, has alluded capture by those charged with enforcement of the rules.

On a more primitive level, this is the final test for Waldo. In every step he has learned a little more about himself and the world, but he has been haunted by a puerile attitude of getting something by the sense of entitlement or without really getting it in the proper way. This attitude is connected to the ruling collective consciousness as it lures and pulls those in its outer reaches into its system and imprisons them. Von Franz noted:

A prison is any kind of psychological factor which one feels trapped, while if one has an awareness of and constant alertness to the Self, one is no longer caught in anything.... The state of helplessness in which one is caught by one's own inner processes stops, which amounts to a tremendous steadying of the innermost core of the personality.\(^{53}\)

When Waldo rejected the lure of the collective conscious attitude, he was in reaction to it. He was a compensatory symbol and was caught by one's own inner processes. He flee's the village and somehow ends up right in the arms of Rufo. He shows how little he really knows about evil. Yet, it is precisely this innocence that allows him to become a symbol of a new unity, a renewal or transformation of the dominant collective attitude. He circled around the problem: initially with Joaquin, then at the macho dancer bar, then at Rufo's house. He was able to escape from Rufo with the sacrifice of Joaquin. In his final encircling of the problem, he attempts to contact the authorities for assistance, but that will not do symbolically. First, Rufo and the ruling consciousness are the authorities. Second, Joaquin's death would otherwise have been meaningless.

\(^{53}\) von Franz, *Alchemy*, p. 237
Even if Rufo were to submit to the official legal process, he would simply be held indefinitely or until old age since capital punishment for capital crimes have been abolished in the Philippines. Capital crime is so called because it refers to the punishment of taking the head of the guilty. The loss of Rufo's head, symbolizing the ruling attitude, would mark the death of the ruling attitude. Such an act would be meaningless if it were to come from the police and the civil authorities. Rufo is already an autonomous complex like the rolling skull that has transformed into a flesh-eating falcon. His response to Joaquin and Waldo show that he is already a dead person jealous of the living – someone who has not quite fully detached from the living and therefore is destructive and has a dangerous effect in the world of the living.\(^{54}\)

It is also the final experience of Waldo in the realm of the pervading one-sidedness of the dominant ruling attitude. The problem of justice and punishment in the dominant ruling attitude is that it is connected to statistical thinking. “Our laws are based on Roman law and patriarchal mentality, so that we always think of punishment as having to do with the masculine world, and of women as presenting the principle of charity and the making of exceptions.”\(^{55}\) Von Franz points out that in medieval Christianity, the Virgin Mary was able to put sinners under her cloak and spare them from the divine law that required them to go to hell or purgatory. That is a patriarchal form of administering justice. The father punishes and enforces the law and the woman begs for leniency to the father's severity. This is the attitude that Rufo and Beng represent and the game they play. Waldo’s going to the police is a defense to the overgrowth of evil, but the problem of Rufo remains because he comes from this patriarchal way of thinking.

\(^{54}\) von Franz, *Shadow and Evil*, p 131  
\(^{55}\) von Franz, *Feminine*, p 33
Waldo, as the emerging ego-consciousness that renews the declining dominant attitude, has to be in contact with the feminine and not address the problem in the one-sided fashion of the masculine. The ruling attitude says that “certain rules have to be made and those who do not keep to them must be punished. It is a protest against chaos.” But the kind of justice that Waldo must exact is a natural justice. It is not in respect to man-made rules, but the vengefulness of nature. For example, the poor Batangueña woman with the magical wand of St. Peter fell to her death. She had become so inflated and hysterical that she did not check the strength of the plant before climbing it. It is not a law, just a natural consequence. “A wrong attitude, not necessarily immoral, but one not in accordance with nature, is also avenged, and the person will have bad luck, though no moral law has been broken.” The use of the police is fine to notify them of the situation in general, but for Rufo something else is called for.

Waldo confronts Rufo when he is urinating against the same wall that Joaquin was when he was kidnapped by Rufo. As noted above, the act of urinating symbolizes a defeat of man's will. He is up against something stronger than himself. In this respect, Waldo is able to confront and kill Rufo because he is able to get him at his Achilles' heel, his vulnerability of being a human animal that still has to urinate.

When Waldo confronts Rufo outside the macho dancer bar, he begins to cut off his head. The ritualistic beheading is to symbolically separate the rolling skull from its embodiment. Rufo is a rolling skull, a destructive energy embodied. After some cutting, he turns Rufo around and stabs him in the heart repeatedly. The great alchemist must reduce

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56 von Franz, *Feminine*, p 33
57 von Franz, *Feminine*, p 33
everything unnecessary to its essence. “Nature, as an ultimate spirit of truth and justice... grinds people to their essences.”58

Waldo kills Rufo with two techniques or in two steps. First, he cuts his neck in a symbolic attempt at severing Rufo's head. Second, he stabs Rufo in his heart and chest repeatedly. The cutting off of the head is directed at the severing of the ruling attitude—which has already detached from the instincts and the feeling function. It has declined and Waldo's claims his ego consciousness by symbolically severing the ruling attitude—which is evil—from the body. Waldo's symbolic decapitation of Rufo is a cutting off the vital centers of the body which give the head life.

But Waldo does not simply cut off Rufo's head. “Mere suppression of the shadow is as little of a remedy as beheading would be for headache... If an inferiority is conscious, one always has a chance to correct it. Furthermore, it is constantly in contact with other interests, so that it is continually subjected to modifications. But if it is repressed and isolated from consciousness, it never gets corrected.”59 Unlike the rolling skull, which developed wings and claws, Rufo is embodied and so in order to defeat the evil, a medicine man cannot simply shoot it down by bow and arrow. The beheading is a first step. It is a severing of the direct connect between the ruling attitude and its embodiment.

Once the ruling attitude has been separated from its embodiment, Waldo then turns Rufo around and stabs him repeatedly in the chest until he is left to die. A human only need be killed once but Rufo is not quite human. Rufo's body symbolizes, through his rape and imprisonment of whomever he pleases and his brute destructiveness, a one-sidedness which is deeply disconnected from nature and is evil. This sort of brute primitiveness which has

58 von Franz, Feminine, p 156
59 *Psychology and Religion: West and East*, CW 11 par. 33
lost its connection completely to our primitive nature must be dealt with resoundingly. The heart and the stomach are the seat of feeling and intuition – both of which have become completely poisoned and turned evil. As the inferior function of the dominant attitude, his heart also represents “the vulnerable spot, the Achilles heel, where his invulnerable demonic figure can be hit.”

Once the ruling attitude has been separated from the heart, the only remaining task is to kill him by stabbing him in the heart. This deals with the problem of everything that Rufo symbolizes. It is also a “symbolic representation of the fact that against brute forces in the unconscious, only absolute brute firmness helps.”

In the story of *The Two Women and the Crocodile*, two Itneg women go to eat melon by the river. One woman reminds the other that melons belong to the crocodile and the rinds must be disposed of in a particular way to avoid the notice of the crocodile, to which the other woman completely ignored, doing the opposite. Like other stories, there has been an inflation by one of the humans and that attitude provokes a response by nature, the crocodile chasing the women with the intent to devour them. They are able to kill the crocodile by throwing a red-hot iron soil-turner through its body.

The first woman has a way of obtaining the melons without drawing the attention of the crocodile. The second woman, even after being warned, carelessly or recklessly leaves the rinds about and draws the attention of the crocodile. The carelessness or recklessness is a symptom of the inflationary attitude in the second woman. The first woman sneaks around and the second woman decides that isn't right or she's not interested in living in such a way. However, when one takes the fruits from nature in this way like stealing something from the

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60 von Franz, *Shadow and Evil*, p 220
61 von Franz, *Archetypal Patterns*, p 44
62 Eugenio, *The Folktales*, No. 4b
unconscious, there is a price. “You can say, never mind, I will pay, but I want it! The myth
does not recommend doing or not doing it, but you must know that there is always a price to
pay.”\textsuperscript{63} It isn't a moral problem as the Judeo-Christian attitude makes it to be. “Knowledge is
part of the development of consciousness; there are other aspects, but that is one and it
must be paid for. It is costly, but it is up to you to choose whether you are willing to pay the
price or not.” \textsuperscript{64}

In the story of the \textit{Rolling Skull}, the hunting party has really gone too far and taken
too much and the nature demons finish them off except for the rolling skull and the father-
son duo. The jungle spirit gives fair warning to the group, something only the boy is able to
receive and the two are saved. But then there is this skull who apparently wasn't ready to die
and so the energy gets blocked and destructive. It terrorizes the village before a medicine
man kills it with an arrow. He aims a stream of directed psychic energy right at that winged-
clawed skull and kills it.

Similarly, the women are able to successfully fend off the crocodile. The second
woman has developed some kind of inflation which causes her to be careless or reckless
with her melon rind. As noted above, the crocodile is beyond the governance of the will.
Symbolically, it has the power to drag down and destroy consciousness and feeling – which it
is intent on doing in this story. The women use a soil-turner that is made of red-hot iron,
and throw it into his body, piercing his heart and stomach and ending him. The soil-turner is
something that turns up earth and makes it accessible to planting – a very useful invention. It
is a masculine symbol that is associated with fertility and earthiness. Iron is a metal, which is
strong, magnetic and also turns red and rusts. “Iron in general has a magical capacity for

\textsuperscript{63} von Franz, \textit{Alchemy}, p 56
\textsuperscript{64} von Franz, \textit{Alchemy}, p 56
chasing away devils and witches and has healing magical power."\textsuperscript{65} The red-hot aspect refers to a certain level of emotionality. In the story they are calm and pretending to be nice and civil with the crocodile, meanwhile they are heating up the soil-turner, a focused stream of psychic energy. When it has cooked to the right point, they kill the crocodile. As described above, the crocodile represents a powerful, dangerous drive of nature. It is cold-blooded. It is connected to the ancient and unmediated instincts in humans which are primitive and brutal which persist as part of the organization of the human being. These lower and deeper centers of life are not as differentiated as the human mind and are focused primarily on survival. The crocodile, paradoxically, has some maternal qualities and also has associations with the mother.

When Waldo turns Rufo around and stabs him in the heart, Waldo enacts a feminine form of justice connected to feeling. Humans are not rolling skulls with wings and claws and they are not crocodiles or reptiles. The survival drive, when it becomes autonomous, results in the sort of primitive survival strategies that is indifferent to any social adaptation. In fact, there is a certain level of unnaturalness to the crocodile sitting and waiting at the request of the Itneg women. Crocodiles don’t really want, they do. They occasionally get caught up in otters taunting them, but they don’t simply just watch the otters in these instances. And, in an occasional instance, an unlucky otter will discover through death that the crocodile was closer and hungrier than it had imagined. In the South American tale of \textit{Spear Leg}\textsuperscript{66}, two brothers go into the jungle to hunt. They come across a strange party in the jungle. The younger brother is very suspicious and does not join the drinking or revelry. The older brother, however, gets very drunk. He throws too much wood into the fire and, soon

\textsuperscript{65} \textit{von Franz, Shadow and Evil}, p 255
\textsuperscript{66} \textit{von Franz, Shadow and Evil}, p 126-127
enough, he burns his feet off. From there, he sharpens the stumps into spears that he uses to
hunt while lying in a hammock. The older brother has become crazed and the younger
brother eventually escapes only by tricking the brother. He tells the village all that has
happened and they are able to catch the brother and kill him.

In this story, the older brother progressively loses his humanity until he is shaving his
foot stumps into spears and spearing at animals while lounging in a hammock – a most
unnatural act. The younger brother has attempted to remedy this until he realizes that it is
really too late and now he fears for his own life. He is able to escape and the village does the
only thing possible against someone possessed by such a demon – kill it. The older brother
has become possessed which means “being assimilated by these numinous archetypal
images.”\footnote{von Franz, \textit{Shadow and Evil}, p 128} He is no longer human but is inhuman and destructive. The village goes and kills
him.

With respect to capital punishment, the quartering of a body of an executed
murderer was reserved for those criminals who had committed a crime against the
constitution of the sovereign himself, which was considered much more offensive than
ordinary murder or other capital crimes. The dismembering of the body was a method for
meting out punishment and to interfere with the dignity of the body after death. During the
same period, there was a belief about necromancy. The witch went to the graveyard and
revives a corpse through ritual. It asks the corpse some questions and the answers were
supposed to be absolute truth. “The underlying idea is that the dead are close to the absolute
truth; they know the hidden aspects of events. They are in the deepest layers of the
unconscious and can be used as a kind of intermediary, just as in other ways a medium can
be used.” This was absolutely prohibited precisely because it interfered with the dignity of the body.

In many folk tales, the troll, who represents the primitive, barbaric brutality that threatens to emerge from the unconscious can only be killed if the hero can find his heart and pierce it. The killing of the troll by piercing its heart has a redeeming or curing effect on all those who have come under the power of the troll's spell. In sacrificing Joaquin, Waldo has redeemed the problem of his puerile attitude and being bound to live in a fantasy realm. He has not done this by some magical feat or by simply followed the step-by-step instructions of a wise old man. Rather, he has confronted evil itself and been able to hold his position toward it. By sacrificing Joaquin and with Joaquin sacrificing himself, the psychic energy that he represented is redeemed. It also enters back into Waldo and becomes a force within, which has a relationship to the emerging ego-consciousness.

Waldo's emergence from the periphery – both socially, as a young homosexual, and politically, a villager from the province – points to a renewal from without, although we cannot be certain that it will be from without since the story ends at the death of Rufo. The entire process of Waldo emerging as the symbol of an individual ego consciousness is almost entirely missed by the dominant system. The police come in near the end but they are an afterthought and don't deal directly in the problem. In fact, as the paddy wagons leave Rufo's compound, they leave Waldo there alone! The early Christians were able to evade wholesale slaughter by the Romans when the Romans could have eliminated the movement by simply pointing out Christ saying that his kingdom was not of this world. “My kingdom is not of this world.” If the Romans were able to see exactly where the Christian movement
was going at the beginning, they would have been rooted out, but they were blinded by the
fact that Christianity did not renew the collective consciousness from inside the dominant
Roman attitude but from without.

Waldo's story points to two movements. The first is the emergence of an individual
ego-consciousness from the unconscious and the beginnings of the process of
individuation. The second is the renewal of the collective consciousness from outside of the
ruling attitude by such an emerging ego-consciousness. These two movements are unified in
the symbol of Waldo, the young gay man. But the story ends, at the beginning of a much
longer epic that is just beginning to be written.

On a concrete level, it appears that the story follows the general resolution of
folktales in which the form of evil is removed or disposed of but the underlying problem of
evil is not addressed. Generally, when an evil figure is disposed of, a destructive impulse is
removed from the characters in the story or in the lives of the people. The form has been
dissolved and the animating energy returns to the collective unconscious. The problem is
that the problem and the energy continue to lurk, but outside of consciousness. In the next
folktale that would follow, the menacing evil figure has returned for the next variation of the
same haunt. On the surface, it appears this story follows that pattern: it shows “how nature
plays with itself.” These kinds of stories “are images of processes in the collective
unconscious when consciousness does not understand them. They are like not-understood
dreams that are not integrated into the cultural consciousness or that are integrated only
partially.”

70 von Franz, *Archetypal Patterns*, p 145
71 von Franz, *Archetypal Patterns*, p 144
This is not the case for Waldo and his story. The successful resolution of the story for Waldo is the resolute dealing with the problem of evil on an individual basis. He first appears as a compensation to the one-sidedness of the dominant attitude. However, slowly through trials and tribulations and the sacrificing of the thing he loved the most, transcending the opposites, he is able to deal with the problem of evil not simply by suppressing it – like beheading a headache – but by making a relationship to the problem itself. It is true that he calls the police and deals with the consequences of the problem and that is much like redeeming and healing effect for the people who were imprisoned by freeing them of their imprisonment. The police however cannot deal with Rufo. It is a problem with which officialdom is ill-equipped. They have stripped him of his persona as a police officer, but there was something deeper than the persona animating Rufo. Someone on the force has tipped him off, which might look like a mistake from the perspective of the police, but it is really a reaction to being named. The type of fairy tales that never come to deal with the problem of evil and instead just play around with it, the hero would go on his way and the evil on its way. Waldo would have allowed the collective attitude to deal with it if and how it could. The negative power complex, however, would continue to maraud in the darkness waiting for the next story to make his appearance.

The limits on the police and the necessity for Waldo to kill Rufo points to the fact that the personal ethical position and the collective ethical position are not the same thing – even if they appear to be identical in many instances. It is sometimes rather impossible to distinguish between them except when one is confronted with a conflict of duties. When Waldo kills Rufo, he is conflicted. He kills him and calls him a monster. Yet, he cries and kills him with passion and conviction, not fanatical vigor. Waldo doesn't necessarily want to
murder Rufo. The collective attitude has adopted this as a strict prohibition in Exodus\textsuperscript{72} and Deuteronomy.\textsuperscript{73} More recently, the Catholic Catechism\textsuperscript{74} includes now a mildly-worded admonition even against states from using capital punishment to deter or avenge crimes. This was followed by the adoption of Republic Act No. 9346, which abolished capital punishment in the Philippines. Throughout the story, on the radio and television, there is an intense collective concern for and rejection of the disappearances of political activists and extrajudicial killings by the military and police.

We understand that on one side Waldo has the collective ethical code of behavior and on the other is a personal moral individual reaction that Waldo follows – ignoring the collective ethical code. Thou shalt not murder. These two sometimes coincide. One might get angry with someone and have the fantasy of them being dead, but the personal moral individual reaction doesn't point to that. It coincides with the collective ethical code. There are times when the collective ethical code or attitude points to something that seems quite alright generally, but it would be immoral personally and individually. These are all variations between two distinctly different orientations that have to be contended with.

It is also true that unconscious processes typically seek to complete themselves without the help of a human, so it is difficult to say that Waldo is just punishing or avenging Joaquin's death. Waldo confronts and kills Rufo as he comes staggering out of the macho dancer bar extremely drunk. It seems as though the process is beginning to unravel him externally and the need for Waldo to do Rufo in might be lacking. However, given the symbolic importance of beheading and then piercing the heart of the monster is, Waldo kills

\textsuperscript{72} Exodus 20:13
\textsuperscript{73} Deuteronomy 5:17
\textsuperscript{74} Catholic Church. \textit{Catechism of the Catholic Church}. Chicago: Loyola Univeristy Press, 1994. Section 2267
Rufo because of his personal ethical attitude impelled him to. Like Joaquin, he accepts the energy of Rufo back into the unconscious so that it may take a new form.

As long as Rufo lingers, a certain amount of libidinal energy will remain external to Waldo that animates Rufo – the negative power-drive who is power hungry, violent and ruthless. Rufo's activity is not connected to his instincts and his power is directed in unnatural ways. He is like the rolling skull. Rufo's death frees the archetypal energy from that particular incarnation. Rufo represents the declining collective attitude but also the unnatural or broken connection to the masculine instincts. Waldo and Joaquin, in the end, are able to sacrifice Joaquin for Waldo. The calling and bringing in the police into the situation to do cleanup is helpful in a limited fashion but does not directly address the problem of Rufo. Rufo has lingered in the shadows, able to hide his real work behind the veneer of his officialdom. When Waldo makes the real situation known or conscious, Rufo is then trapped by the truth. This is a part of the feminine justice that is outside of the collective attitude, which is patriarchal and rule bound. Rufo's ability to carry out the tasks of his power-drive is dependent highly on the dominant collective through his social role. The natural justice is that Waldo can deprive him of all the resources and support that he has used by simply bringing him into the light. The dominant collective consciousness is already much in decline and riddled with many blind spots. So long as Rufo's real dealings where not made conscious or weren't brought to the attention (conscious awareness) of the police, then everyone could just pretend that it wasn't happening. Once it was made conscious, then it's in the light and has to be dealt with. If the collective attitude were working quite right and it really were a secret to all, then Rufo would have been apprehended at his house with the others. The declining collective attitude is actually a co-conspirator of Rufo, either by act or omission,
and so he is able to slip away without being caught. A sovereign who has no real ability to rule is not a sovereign at all. This points to the fact that Waldo is able to bring the matter to light, but cannot finally resolve the question of evil using the dominant collective attitude. It isn't possible because Rufo is part of that attitude. It is important, first because it deprives Rufo of much of his power in the realm of the collective consciousness and it also presses on Waldo that he cannot rely on anyone else to fulfill the duties of his personal ethics.

From the collective attitude, a killing that avenges the murder of a lover is something frowned upon in the official system, but recognized and empathized with – although a bit of a shadow area to the collective ethical code. This returns us to the issue of the peasant communities and to the urban capital community of the king. The peasant communities are closer to the instincts and so there is a certain perspective in these kinds of circumstances to deal with brutal natural phenomenon like that symbolized by Rufo. The entity that is supposed to deal with these things is the ruler or the king. One of the problems in the decline of a collective attitude is that the particular crystallization was intended to bring order and disorder prevails. In the peasant communities, these sorts of things are dealt with and people move on. Rufo's killing would be treated by peasant communities like a natural phenomenon – like a typhoon or an earthquake. The ruling from the catechism only circumvents this by laying down a contextless ruling that all life is sacred even rolling skulls with wings and claws! The personal reaction is to do something against the phenomenon if possible, and if not possible, to escape from it. It's a practical problem that is resolved by killing Rufo. However, for Waldo, there is a higher level of consciousness, and so the killing presents a conflict of duties from which he suffers a little bit. But it is a necessary suffering.
From the killing, he emerges as an individual and he reclaims his shadow from Rufo with the requisite ego strength to do so.

In this chapter, I looked at the necessity and significance of isolation and separation from the collective as a necessary factor in the emergence of the “young gay man” in the process of renewing the dominant collective consciousness. I also broadened the discussion by looking at how the struggle with the shadow in general is a necessary aspect of the renewal of life in general and linking it to how Waldo deals with the problem of evil in *Walang Kawala* specifically. In the next chapter, I analyze a few other independent gay films to determine how the main themes of renewal and redemption play out more generally throughout the genre.
Chapter VI
The Individual

In the last chapter, I looked at the role of isolation and separation as a necessary factor in the process of individuation and the renewal of the dominant collective consciousness and how the role of isolation and separation is one aspect of the larger struggle with the shadow and evil. I broadened the discussion towards the struggle with the shadow in more general terms and eventually concluded the chapter with how Waldo deals with the problem of evil in *Walang Kawala*. In this chapter, I will compare *Walang Kawala* with other independent gay Philippine films to determine whether the themes and tensions animating the “young gay man” associated with renewal and redemption in *Walang Kawala* also animate the “young gay man” in other independent Philippine films.

In *Lalake sa Parola*, a young Bicoleño, Mateo, moves to Lobo, Batangas in search of his father after his mother has died. Upon arrival, he learns that his father is in the Middle East on contract. He takes up the job of the lighthouse caretaker to await his return as an outsider in the town. He is kind to Perida, the town bakla. Near the arrival time of his father, a young gay man, Jerome, vacations in Lobo from Manila. The two strike up a friendship that turns into a love affair on the last day of Jerome's vacation. Jerome returns to Manila and Mateo's father returns from the Middle East. When Jerome presents himself, the father is speechless and Mateo leaves without pursuing the connection any further. He goes to Manila where he takes up living with Jerome. However, in Manila, Jerome insists that Mateo
accept the gay identity. Mateo refuses and returns to Lobo. Mateo however refuses to continue his relationship with his girlfriend when he returns.

A parallel story is told by the old man Tisho and is weaved through Mateo's story. Tisho was engaged to marry Ligaya and had a very close friendship with her brother Fidel. A few nights before the wedding, on a full moon night, Tisho and Fidel have an encounter with the town's *diwata* after getting drunk. The diwata brings the two together and they make love and fall asleep together. Later in the night, Fidel wakes up and coming to his senses, flies into a rage, beats up Tisho and flees. Tisho and Ligaya do not get married. She goes crazy and dies while Fidel marries but seems to have lost his life force and eventually dies very early – buried next to his sister.

I will first amplify the “fairytale” story and then turn to how the story as a whole also parallels the necessary factors for individuation and the renewal of the collective consciousness.

In the fairytale, we learn that the two young men have a deep and intimate friendship. Several nights before one is to marry the other's sister, they decide to celebrate under the full moon. Astronomically, the sun generates and radiates its own light while the moon borrows from the sun and reflects the sun's radiance. The sun is associated with masculinity and spirituality, in many cases, a one-sided goodness that lacks a shadow. The moon is associated with the feminine:

- it is a receptacle for the dead, it is responsible for all waxing and waning phenomenon on earth: the growing of plants and their withering, the menstruation of women, the ebb and flow of tides, the becoming and dying again, and it therefore
rules the corruptible world... it is the phenomenon of earthly life in its paradoxical tides, in its irrationality which still seems to be have a secret meaning. ¹

The two young men are under the influence of the earthly life and its irrationality, as opposed to the burning consciousness of the sun. The full moon is almost directly overhead which means that it is around midnight, “when the sun is at its lowest point and begins to rise again... the turning point from death to life, from yesterday to the next day.” ²

The two young men also have been drinking alcohol and a tincture of the trumpet lily. Alcohol is associated with spiritual power as the extraction of alcohol from the raw materials “is reduced to its 'greatest simplicity' by 'assiduous rotary movements,' whereby the pure is separated from the impure: Then you will see the pureness floating to the top, transparent, shining and of the colour of purest air.” ³ The transformation of the trumpet lily to tea is associated with much of the same symbolic terrain as alcohol. The trumpet lily has a special connection to the night and moon, as it is a night-blooming flower that gives off a strong fragrance when in bloom. Both alcohol and the tea of trumpet lily and their consumption lowers the threshold of awareness and raises the influence of the unconscious. By ingesting these things, the two young men are following an impulse, bringing them much closer to the unconscious than in the ordinary awareness, life under the sun.

Like the Zambaleño story of Pedro and the Witch, it is precisely when consciousness has been lowered and an individual has been isolated that the unconscious manifests. With Pedro, it was the winged horse-witch that kidnaps him. The problem of Pedro is characterized by a negative mother complex constellation that has appeared after the

¹ von Franz, Alchemy, p 149-150
² von Franz, Alchemy, p 71
³ Mysterium Coniunctionis, CW 14 par. 681

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dominant collective feminine consciousness has mysteriously died. In Lalake Sa Parole, it is quite different.

After inducing a lowering of consciousness and raising of the unconscious, the two young men encounter the diwata. Although diwata is customarily translated as “fairy” including the subtitled version of Lalake Sa Parola, the word itself originates from the Sanskrit word “dev”, a word for god. William Henry Scott points to the fact that the diwata were goddesses before the incorporation of Christianity. And the diwata that the two young men encounter is a goddess. In the film, Tisho tells Mateo that when one has a direct encounter of the diwata, he will not then marry. The truth of the danger of encountering the diwata is that “for a young man it is a great temptation to stay with the eternal mother, and he joins in by being the eternal lover.... The son cannot get away from the mother and prefers to live the myth and the role of the eternal God instead.” In other scenes, the villagers remind each other to be careful going home in the dark drunk and horny because they might encounter the diwata. Another joke is that he might also encounter Perida – which can be considered to be the negative double of the diwata. Perida is an archaic Spanish word that means “perished” or “lost.” An encounter with the diwata is a significant risk because one outcome may be to perish or to become lost.

With the two young men, it appears as though the diwata has seduced them simultaneously, but then, she disappears and they are making out with each other. Their eyes are closed and the sequence continues as though they are making love to each other in their sleep. They make love and then sleep cuddled up next to each other. If we look at the myth as a whole, we see that the two young men are something appearing in double form to the

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5 von Franz, Golden Ass, p 77
one Goddess. “When a figure appears ... in a double form, it means that it is approaching
the threshold of consciousness.” If we look at the two young men as one who is uniting
with the Goddess, we see that the story of the young man in general has a double aspect, a
dangerous and a positive aspect: one that is regressive and one that progressive.

If the two aspects could integrate, both would be the better for it. But as Tisho
reports, that does not happen. When Fidel wakes up, he ponders for a moment and flies into
a rage, beats up Tisho and flees. The first consequence of the entire experience is that the
marriage is called off and eventually Ligaya goes crazy and dies. Ligaya is an earthly or
shadow aspect of the Goddess and her involvement did bring the two young men together
through the sleight of hands feigning the accepted collective attitude. They acted to lower
the threshold of consciousness and have an encounter with the more numinous, unearthly
figure of the diwata. Yet, it did not have the over-all progressive effect of unifying the two
aspects. Instead, the doubled aspects remain apart. This shadow aspect can save the
individual or possibly destroy him. The two young men are able to conjure the image to the
threshold of consciousness, but the two do not unite or integrate each other's aspect. The
regressive tendency regresses and flies into a rage while the other one left the town
disappointed. Both, however, failed to accept their responsibility of what they have called
into their consciousness. Jung stated:

I took great care to try to understand every single image ... and, above all, to realize
them in actual life. That is what we usually neglect to do. We allow images to rise up,
and maybe we wonder about them, but that is all. We do not take the trouble to...
draw ethical conclusions... It is equally a grave mistake to think that it is enough to

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*von Franz, *Puer Aeternus*, p 128*
gain some understanding of the images [of the unconscious] and that knowledge can here make a halt. Insight into them must be converted into an ethical obligation. Not to do so is to fall prey to the power principle and this produces dangerous effects which are destructive not only to others but even to the knower. The images of the unconscious place a great responsibility upon a man. Failure to understand them, or a shirking of ethical responsibility, deprives him of his wholeness and imposes a painful fragmentariness on his life.  

A tremendous responsibility was being accepted when the two chose to make the trumpet lily tea and drink it. Yet, for Fidel, he refuses to accept this responsibility and immediately attempts to make Tisho responsible for the whole thing – as though hitting him, screaming at him, or fleeing could do any of those things. He rejects the appearance of the diwata and everything she symbolizes. While he acts like what she brings him is so novel and outrageous and “appears to happen suddenly, one can nevertheless quite often observe it in the process of constellation, well in advance... until one day it reaches the threshold of consciousness.”

His response is to reject the diwata and what she brings to his awareness, which is his shadow, but the diwata is the life principle, itself. After beating and yelling at Tisho, he flees. This is the same phenomenon that Joaquin enacts in the rejection and subordination of Waldo. Fidel and Tisho both experience a “loss of soul.” They reject the life principle itself, represented by the Goddess. In this experience, “a large part of the psychic energy has flowed off into the unconscious and is therefore no longer at the disposal of the ego.” In the story, however, Tisho has also failed to make the connection with Fidel. He obviously

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7 Memories, Dreams, Reflections, p 192-193
8 von Franz, Projection, p 31
9 von Franz, Projection, p 30
had no control over Fidel's reaction – although the entire constellation was slowly forming well before the two decided to make and drink the trumpet lily tincture – yet he reacts in the completely opposite way and takes responsibility for both of them. He suffers an inflation by taking more responsibility than is his. Von Franz observed:

For a human to see the god would be to transcend his human level, and claiming to be a god himself, he becomes one, for gods are always so dismembered. Therefore, he reaches the divine figure in an unfortunate way and falls a victim to the fate of the god, because the lover of the great goddess is always the one who falls into the underworld and the power of death.\textsuperscript{10}

Tisho's fiancee goes crazy and dies while the love of his life, who is completely cut off from the life principle, follows the collective story line for his social role and dies young. Even at an old age, he is still trapped in the inflation. When quizzed by Mateo why he would marry after seeing the diwata, Tisho simply says that it's a mystery! Where Fidel rejects the diwata entirely, Tisho never leaves her and both, who need to unite with the other in order to grow, fail to make the necessary relationship to do so and both suffer from a dissociation of life. The total rejection of the diwata causes Fidel's death while the total fusion with the diwata causes Tisho's hollow, tragic life.

In the overall story of \textit{Lalake sa Parola}, Tisho represents to Mateo another stone figure who has gotten too close to the engkanto in the tree in the Samar tale of \textit{Fortunata}. In a more direct way, however, he is able to tell his story to Mateo who becomes deeply absorbed in the details. You see, like the spirit of Ibarra that waits among the pearls and corals of the deep sea for the time to manifest in new form, Tisho's story about Fidel points

\textsuperscript{10} von Franz, \textit{Golden Ass}, p 194
to the possibility of redemption by Mateo. Mateo's interaction with Jerome follows a very similar path to Tisho's story. Both drank alcohol together and almost had sex. In fact, Jerome openly inquires of Mateo's sexual preferences. They both take the trumpet lily tea and get a little crazy. However, they do not have sex with one another. They become much more intimate emotionally, opening up about the problems in their lives. It is the following day, the day after having taken the trumpet lily, that the two end up having sex. Afterward, Mateo confesses that he is concerned that he will come to crave the feeling of being with Jerome.

Mateo stumbles a bit attempting to find the problem object with which to identify. He first sees the bridge to the life principle in his father, which brings him to Lobo. In the interim, he finds a girlfriend but he is not happy. Then Jerome comes to visit Lobo. It is synchronistic that Jerome leaves precisely when Mateo's father appears. When Mateo goes to greet his father, he leaves after announcing who he is. The father that he was looking for was just an abstraction that he put fantastic, positive images on and not his real father. Mateo is an orphan, and a renewed relationship with his father who has already rejected him, will not remove that existential fact. When he encounters his real father, he has a recognition that his father has his own life and accepts it at that. From there, however, he goes to Manila in search of Jerome – to come into contact again with the feeling. When he enters into Jerome's world, his problem is not solved. Jerome is part of the collective conscious attitude – albeit through an ambiguously accepted gay identity. Jerome is not a Waldo. He has a family that he supports and a community of similarly-minded people. Like Tisho, he has petrified. He has a wrong attitude about life (and therefore the process of individuation) and therefore the unconscious cannot be of assistance in helpful ways. When the projections
between Mateo and Jerome begin to wear, it becomes clearer to Mateo that the important aspects of his interaction with Jerome were not Jerome. Mateo doesn't feel comfortable giving Jerome oral sex precisely because Mateo doesn't want it. In this respect, Mateo calls Jerome out, indirectly, for this power trip.

Jerome approaches the unconscious from a utilitarian standpoint – which is to say, from a place of power. Jerome believes his life to be superior to Mateo's life and he believes that Mateo has come to him to acquire that superiority in the same way. The correspondence between Tisho and Jerome becomes evident. Jerome is unhappy and he has projected onto Mateo all sort of positive shadow aspects. From the start, he has gone to Lobo to get away from the complexities of the urban life and to free himself from the chain that is his necktie. And all these idyllic beliefs about the provincial, rural area are hooked onto Mateo. He spends his whole vacation attempting to seduce Mateo. It only works after he has opened up emotionally to Mateo under the spell of the trumpet lily tea and only after its psychotropic effects have passed. And we can see, that Mateo has provided the hook for the projection when in a half-sleep, trumpet lily-induced state, he refers to Jerome as his father! Jerome does not see any of this, naturally, and for all his superiority of his urban gay identity, he still gives all his money to his demanding mother and has a poor track record in his love life.

Mateo, however, who has carried the projection of the rural bumpkin for Jerome, is able to maintain contact with his genuineness and integrity and has resisted Jerome's power plays. Jerome sees something redeeming in Mateo to a point he himself doesn't understand, at one point telling Mateo that he is Jerome's king. When the projections have lost their strength, Mateo decides to leave. Jerome first tries to cry and whine at Mateo. This trick does not work. The only thing left is to be violent and Jerome tries to shake and beat some sense
into Mateo. Jerome says: Mateo must accept that he is gay. As Jung said, “fanaticism is always found in those who have to stifle a secret doubt. That is why converts are always the worst fanatics.”

Mateo's rejection of Jerome master-pupil interface brings to the threshold a tremendous doubt about the universal helpfulness of Jerome's gay identity. Finally, Mateo wards off Jerome's attack by punching him in the stomach, which symbolically points right to the area where Jerome was touched by the numinous spirit of the trumpet lily.

Mateo returns to the village and takes up his work again as the caretaker of the lighthouse. He rejects his girlfriend's invitation to get back together – this being the ultimate conclusion to him interrupting their sexplay earlier in the story because the lights in the lighthouse must be lit at dark. Lighthouses are mysterious because they are isolated. They provide safety to ships at sea in the night, but they don't do what the ships do exactly. They are able to guide the ships at sea from shore. They provide an impartial light source at the shore to signal the proximity of the shore to any ship that passes by so that they do not run aground. It is therefore a form of consciousness, but not like the sun. It temporarily stands in for the sun while the sun itself travels through the underworld. Its shape also associates it with the more earthly forms of masculinity. It is a beacon of hope and truth in the sea of darkness.

Mateo has accepted his individual responsibility. He comes to recognize, accept and integrate the experiences of the diwata. He is able to maintain his integrity and address the problem of evil – which has otherwise trapped Fidel, Tisho and Jerome. Yet, he does not go on to renew the dominant collective consciousness in the story. He has the requisite ego-strength. It is either not yet the part of his story to renew the dominant collective conscious

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11. *Structure and Dynamics of the Psyche*, CW 8 par. 582
attitude or its not part of his story at all. He is a beacon of light, in a sea of darkness for the gay man. The story ends with him being the caretaker of the lighthouse who guides ships through the darkness of the night sea journey. He claims his individuality humbly and gracefully. The return to the lighthouse is not a regression since he rejects his girlfriend, but a circumambulation of the Self.

Another significant theme looked at in Walang Kawala was that of the symbol of the mother. In many Philippine folk tales, the child is abandoned to the forest where Mother Earth or her anthropomorphized representative finds or comes into contact with the abandoned child and raises the child to adulthood where they then re-enter the civilized world, find its ruling center and renews it. In other folk tales, however, the negative mother appears, as for example in the story from Zambales, where the parents permanently disappear and the flying witch horse appears for little Pedro. In Walang Kawala, the negative mother figure haunts the story in the form of Joaquin's wife's single-mindedness to give birth and the totality of Beng and her relationship to Rufo.

It is precisely this negative mother constellation which comes to characterize the structure of patriarchy in the Philippines. It is a form of masculinity which subordinates itself to the Great Mother – men who do not relate to their mothers or the feminine in an individual way. In Lalake Sa Parole, we see this problem expressed in gay men, Tisho, Perida and Jerome – and indirectly insofar as Mateo does not look for his father until his mother has died. The problem in each such case is that there is a specific level of unadaptation. He lives in a fantastic union with the eternal goddess and lives as though he himself were eternal. He has no need to adapt to reality or a real partner. He lives in fantasies of one day
saving the world or being its ruler. And in this, “he has not yet detached his ego complex from [his identity with the god in union with the goddess].”

Jung observed:

He seeks, as it were, the protecting, nourishing, charmed circle of the mother, the condition of the infant released from every care, in which the outside world bends over him and even forces happiness upon him. No wonder the real world vanishes from sight... Often a mother appears beside him who apparently shows not the slightest concern that her little son should become a man, but who, with tireless and self-immolating effort, neglects nothing that might hinder him from growing up and marrying. You behold the secret conspiracy between mother and son, and how each helps the other to betray life.

It is in the second collaboration of Jay Altarejos and Lex Bonife, in *Lihim Ni Antonio* where the problem is constellated as the main problem. In that story, Tong’s mother, in his father's absence, does neglect nothing that might hinder him from growing up. In Tong, he has a desire to touch reality “to embrace the earth and fructify the field of the world. But he makes no more than a series of fitful starts, for his initiative as well as his staying power are crippled by the secret memory that the world and happiness may be had as a gift – from the mother.”

Jung pointed out that he comes to encounter a part of the world that is not quite right because it does not fall into his lap, it does not meet him half way, and only submits to force. If his staying power were not crippled, he would be able to muster his whole being and not leaving one foot out. He must be faithless with respect to the mother. Yet, “the mother, foreseeing this danger, has carefully inculcated into him the virtues of faithfulness,

12 von Franz, *Golden Ass*, p 76
13 *Aion*, CW 9ii par. 20-21
14 *Aion*, CW 9ii par. 22
devotion, loyalty, so as to protect him from the moral disruption which is the risk of every life adventure.”\textsuperscript{15} For Tong, however, it is precisely an emerging compensatory impulse that arrives in the evil, shadowy and dark figure of his uncle wrapped in the cloak of an extremely handsome and sexy care-free, happy-go-lucky Uncle Jonbert. Jonbert, better than Tong, represents the one-sidedness of the attitude produced by a fantastic union with the eternal goddess. From his personality to his placement, his character is structured by a relationship coordinated by an unconscious identity with the Great Mother – Tong's grandmother.

Tong shows signs that he wants to touch reality and leave the paradise of his mother, yet it remains contaminated with the problem of the mother. He first decides to have sex with his friend, while his friend slept after a night of drinking. As noted, drinking itself resets the threshold of consciousness lower but then to only make contact when the other is asleep – or feigns sleep – conscious contact is completely unavailable. As the Tisho/Fidel oppositional dynamic with the diwata in \textit{Lalake Sa Parole} demonstrates, the two in one way or another sever a previous state of being and both reject the life that must follow to grow and animate further development. The friend rejects Tong in a manner similar to Fidel's rejection of Tisho. Instead of suffering the pain of bringing the matter to consciousness with his friend and suffering the consequences of it, he identifies with the powerlessness and goes home acting as though he has been victimized. As Marion Woodman noted, “In certain Christian traditions, so devastating are the consequences of original sin that Christians themselves are virtually paralyzed by what they take to be evil. Full of despair, they throw themselves upon the mercy of God in a pathetic affirmation of their own helplessness.”\textsuperscript{16}

\textsuperscript{15} Aion, CW 9ii par. 22
\textsuperscript{16} Marion Woodman. \textit{Addicted to Perfection: The Still Unravished Bride}. Toronto: Inner City Books, 1982. p 182
When Uncle Jonbert arrives, however, the problem is amplified. Tong is extremely attracted to Jonbert's youthful beauty and adolescent machismo. Jonbert presents himself as the one who wants to live free in nature – on the sea. Yet, Tong represses the thing entirely and projects these aspects onto Jonbert. At first, he is distant with Jonbert as a conscious reaction to his projection which is wildly identified with Jonbert. Jonbert, being much older and much more clever than Tong, like Rufo's seduction of Waldo, is able to see through the whole act (or is turned on by the game) and seduces Tong in such a way where Tong reenacts the drunk, sleeping-friend act on Jonbert—except that Jonbert is his uncle, ten years his senior and has a much clearer awareness of what is going on. This relationship that Tong establishes with Jonbert has positively mythological quality. Everything seems to be wonderful for Tong except that we get a glimpse during a carol singing practice of the unconscious anger at being rejected directed not at his friend, but his friend's girlfriend. So you see the principle of evil is in the background at this point. It is animating Tong's inflation and his inhuman pleasure at his friend's girlfriend's imperfections. The net effect, however, is that the compensatory action is to interfere and harm Tong's consciousness indirectly at first.

Psychological rape separates the individual from an unconscious identification with the Great Mother. Like Kore, without the intervening “rape”, we would continue to pick flowers living in the great womb. For the one called into individuation, the Self offers the ego the challenge to develop into a new level of consciousness. When the ego resists or is petrified by a wrong attitude, symptoms appear. In the resolving of these symptoms, the ego finds the path to the new level of consciousness and a harmony between the unconscious
and the conscious. The fear of the unconscious like the above mentioned Christian sects who are paralyzed by what they understand to be evil, the ego is a victim. Woodman argued:

Ravishment, unlike rape, involves the integration of unconscious contents so that instead of being overpowered by 'higher' or 'greater' forces (i.e. archetypal contents), one enters into a loving relationship with them. Ravishment can only be experienced when the ego is a sufficiently strong container to receive the dynamic energy bursting through. Paradoxically, that point can only be reached when the ego is strong enough to be vulnerable enough to surrender.\(^{17}\)

As we see, Tong is not strong enough to receive the dynamic energy and is in a state of identity with archetypal contents and is unable to surrender. As Uncle Jonbert rapes him, on many levels, it is no surprise that the mother somehow returns home just in time to stab Jonbert to death. The rape has the effect of destroying Tong's lower innocence, yet the story ends and he is not redeemed by a higher innocence. Imprisoned by a mother who is now catatonic, after she has stabbed to death his representation of freedom and the free man, is imprisoned, not by the penal organs of the state, but by the social welfare department. He is not “armed in a world that previously had the power to destroy” him.\(^{18}\) The world outside has not connected to the inner world and thus he is still not yet able to trust life. It is the hope in the uncertainty of the future of Tong in the narrative of the journalist at the end of the story which points to the possibility of Tong surviving the tragedy and making contact with the real world.

In the *Manay Po* movies, the problem of separating from the Great Mother is resolved comically. There are three brothers, Oscar, Orson and Orwell, and their mother,

\(^{17}\) Woodman, *Perfection*, p 160  
\(^{18}\) Woodman, *Perfection*, p 182
Luzviminda. In the first movie, Oscar and Orson represent the same sort of opposite aspects of eternal union with the goddess, their mother, that Tisho and Fidel represented in Lalake. Like Joaquin in *Walang Kawala*, Oscar is thrown into a conflict between the demands of his social role and his mother and what he recognizes as his happiness. The story plays out how Oscar attempts to work through the conflict. Although not obvious, the movie does not end with Oscar establishing a third position distinct from the one-sidedness of his consciousness and the compensatory figure represented by, at times, his brother Orson. He does not get to know the counter-position from the unconscious. He agrees to pay off his mother's debts with his own savings and he and his partner move into her house.

In the second movie, however, we come to see that the third position develops slowly in the form of Orwell, the youngest brother – a natural figure for redemption. In the first movie, we see that Oscar and Orson both attempt to bring Orwell into their worldview yet Orwell takes neither of the positions. In the second movie, it is clear that Oscar has not made a break with his mother. The entire second story seemingly revolves around the comedy of Oscar complying with the mother's demand in the first story that he can do whatever he wants so long as he produces a baby. He does just that and, like Joaquin, in doing so, he denies himself his own freedom and his own individuality. The woman he picks had robbed Luzviminda at the beginning of the story although Luzviminda does not recall the woman's identity. The woman agrees to the whole situation because she secretly intends to rob them again by ransoming the resulting child. Oscar's partner eventually comes to get an inkling of the problem but takes it out indirectly on Oscar's “babymaker”, the surrogate mother. Although the surrogate mother is very beautiful, she confuses metaphors in idiomatic expressions and underwent extensive plastic surgery, skin color whitening and hair
color/texture changes to look as she does. She is the negative, shadow feminine figure, the
dark mother that is everything Luzviminda is/not. It is with this shadow figure that Oscar
ends up siring a baby, through artificial insemination.

Throughout this comic circus, Orwell has a close female friend who has a crush on
him and a bakla friend. The close female friend encourages him to pursue his athleticism in
swimming while his bakla friend encourages him to run for the school's Miss Gay contest.
At first it appears as though his life is on track to repeat Oscar's until his new swim coach
appears and Orwell is smitten. Like Tong, he projects something highly archetypal and
numinous onto the very handsome and sexy young swim coach. Like the scheming and
highly manipulative Orson, Orwell develops a plan to get his swim coach to give him mouth-
to-mouth resuscitation so that he can try to make out with him. The plan works up until the
point that he starts kissing his coach. The coach flies off the hand in the manner of a
fanatical Fidel seeking maximum punishment for Orwell along with making the whole thing
public to the student body.

Orwell stays in his mother's house for several weeks, avoiding school and totally
embarrassed. He grapples with the problem, and throws himself completely onto the scales.
He demands that he be permitted to enter the swim competition over the objections of his
vengeful coach. He wins the competition. He also joins the school's Miss Gay pageant.
However, he stuns the audience when he comes out in a barong Tagalog and not in a gown
and wig. He introduces himself by his given name and insists that people accept him for
who he is, an individual, and he accepts the consequences of his individuality.
Although very briefly treated here, *Libim Ni Antonio* and the *Manay Po* point to major avenues for further research regarding the problem of the mother, problem of evil and the process of individuation in independent gay Philippine cinema.

Fundamentally, the story of *Walang Kawala* points to the opposite of its name. It points to the possibility for the emergence of the individual that can separate from the collective. This symbol of hope is significant because of the strong regressive tendency otherwise:

Where the many are, there is security; what the many believe must of course be true ..... sweetest of all, however, is that gentle and painless slipping back into the kingdom of childhood, into the paradise of parental care, into happy-go-luckiness and irresponsibility. All the thinking and looking after are done from the top; to all questions there is an answer; and for all needs the necessary provision is made. The infantile dream state of the mass man is so unrealistic that he never thinks to ask who is paying for this paradise. The balancing of accounts is left to a higher political or social authority, which welcomes the task, for its power is thereby increased; and the more power it has, the weaker and more helpless the individual becomes. 19

In the face of this mass psyche where the individual consciousness identifies with the collective consciousness, there is, on the margins of the margin, the individual who feels and does otherwise:

As experience unfortunately shows, the inner man remains unchanged however much community he has. His environment cannot give him as a gift something which he can win for himself only with effort and suffering. On the contrary, a

19 *Civilization in Transition*, CW 10 par. 536
favorable environment merely strengthens the dangerous tendency to expect
everything from outside — even that metamorphosis which external reality cannot
provide. By this I mean a far-reaching change of the inner man, which is all the more
urgent in view of the mass phenomenon of today and the still greater problems of
overpopulation looming... It is time we asked ourselves exactly what we are lumping
together in mass organizations and what constitutes the nature of the individual
human being, i.e., of the real man and not the statistical man. This is hardly possible
except by a new process of self-reflection.\textsuperscript{20}

In this situation, the individual is eliminated in favor of an undifferentiated collective ruled
by an autocratic oligarchy “and is no longer in a position to realize the meaning of his life.”\textsuperscript{21}

In this work, I have demonstrated that Waldo was able to succeed where Joaquin
failed but only with his help. Future avenues for research can look to why Mateo was able to
succeed where Jerome, Tisho and Fidel failed. Or why Orwell was able to succeed where
Oscar and Orson failed. Each of these stories presents the problem of the renewal of the
dominant collective attitude from different angles and different circumstances. However,
underlying each is that Waldo, Mateo and Orwell have begun the process of individuation,
the psychological process of inner growth and centralization where the individual comes
into contact with his or her own Self which “can only be approached but never integrated....
In the various religions and mythologies it is symbolized by the image of the 'treasure hard
to attain,’ the mandala and all images of the inner psychic manifestation of the godhead.”\textsuperscript{22}

From the point of view of the unconscious, the renewal of dominant collective conscious

\textsuperscript{20} Civilization in Transition, CW 10 par. 537
\textsuperscript{21} von Franz, CG Jung, p 255
\textsuperscript{22} von Franz, Individuation, p 1
attitude necessarily appears from the areas rejected by the collective consciousness. The compensatory impulse does not appear as the dominant collective attitude. For these reasons, the gay identity as part of a gay community is not itself the herald of renewal of the dominant collective attitude. Jung observed:

Even a small group is ruled by a suggestive group spirit which when it is good, can have very favourable effects, although at the cost of spiritual and moral independence of the individual. The group enhances the ego … but the self is diminished and pushed into the background in favor of the average. In view, however, of the notorious human inclination to cling to other people and to -isms, instead of finding security and independence in oneself, which is what is needed, the danger exists that the individual will make the group into a father and mother and therefore remain as dependent, insecure and infantile as before.  

In *Walang Kawala*, *Lalake Sa Parola*, and the *Manay Po* movies, the gay collective identity and the gay community do help to strengthen the ego or otherwise assist in the process of the building up of ego-consciousness. As *Walang Kawala* demonstrates, the issue of a discreet gay identity and the community acts as a bridge in Waldo's journey. In *Lalake Sa Parola*, Mateo expressly rejects Jerome forceful insistence to identify his individual consciousness with the collective consciousness of the gay identity. It is helpful, similarly, as a bridge but then when Jerome turns into a violent fanatic, Mateo has enough integrity to end the relationship. In the *Manay Po* movies, Oscar and Orson struggle in different ways with the “gay identity” and gather their support from the different well-recognized “gay communities” but Orwell seeks fundamentally to be his own individual. Ultimately, the films

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23 Von Franz *CG Jung*, p. 262 citing Letter from Jung quoted in Bach and Illing, pp 131
point to the possibility of the young gay man being a symbol of renewal and redemption of
Philippine life in general yet the individual must come into contact with his own Self. As
Jerome in Lalake demonstrates, even a gay identity, which can have a positive effect on
consciousness, can go too far, and succeeding it producing a negative effect.
Chapter VII
Conclusion

We used to go to the seashore to watch the sunrise together. It was romantic in all the ways you can imagine. He touched me, and I loved his physical presence so much that I could get so excited just from his touch.

- “Homosexual Principal” in *Javanese Lives*¹

In the Tagalog story of the origins of homosexuality, we discover that a homosexuality identity is a compensatory action of the unconscious of St. Peter to the burning consciousness of the Christian attitude. The story ends there. In *Walang Kawala*, however, the story begins where we leave off with St. Peter and the village. First, a compensatory impulse emerges in response to what ails the declining dominant attitude and unites with it. That fails and the impulse goes into opposition of the declining dominant attitude – where it eventually unites in the negative form of imprisonment. Through suffering and the building up of ego-consciousness, a third position appears between the declining dominant attitude and the position of the compensatory impulse. It is that emergent third position which is able to address the problem of the shadow. Like other recent films, the story ends before we know whether the third will renew or transform the dominant attitude.

The analysis of *Walang Kawala* provides an opportunity to track the movement of the forces of redemption in Philippine life. The emergence of an individual Philippine gay life

is a correspondence to an impulse towards greater consciousness in Philippine life in general and points to the fact that this renewal is coming from the margins of society – from those parts rejected or looked down upon. While there are many struggles that one encounters in life if one chooses to individuate, Walang Kawala presents the immediate struggle of a Philippine gay life as the struggle to come to know and integrate the shadow—to understand evil in the world – and the necessity of such integration to the renewal of the dominant attitude, in decline and unable to heal itself. “The ‘other’ in us always seems alien and unacceptable; but if we let ourselves be aggrieved the feeling sinks in, and we are the richer for this little bit of self-knowledge.”

It is no coincidence that one of the main carriers of redemption in Walang Kawala was a young man, because, as Jung said, “one of the essential features of the child motif is its futurity. The child is potential future.” He continues: “Hence the occurrence of the child motif...signifies as a rule an anticipation of future developments, even though at first sight it may seem like a retrospective configuration.” Additionally, the problem of evil is the first step in a lifelong process of individuation, the “elevation of the status of the individual in relation to the uniformity of the masses.”

The symbol of a young gay man in the context of a declining dominant attitude represents a symbol of redemption and renewal. The differentiation and emergence of the individual from the collective is one of the potentialities of a gay Philippine life:

The strongest and therefore the decisive factor in any individual psyche compels the same belief or fear, submission or devotion which a God would demand from man.

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2 Aion. CW 9i par. 918.
3 The Archetypes and the Collective Unconscious, CW 9i par. 278
4 Aion. CW 9i par. 278
5 von Franz, Psychotherapy, p 188
Anything despotic and inescapable is in this sense “God,” and it becomes absolute unless, by an ethical decision freely chosen, one succeeds in building up against this natural phenomenon a position that is equally strong and invincible.\(^6\)

This undiscovered self appears in *Walang Kawala* in the potential of Waldo as modeled to him first by Joaquin. The two being different aspects of the same symbol. Jung understood the Self as an ultimately unknowable inner center of the total personality and also the totality itself.\(^7\) Von Franz noted in the renewal of the collective consciousness:

> The conscious idea we have of the Godhead undergoes the same fate as all other contents of our consciousness: it suffers from the tendency to wear out, and becomes mere words which lose their emotional and feeling substructure. It becomes an abstract formula and thereby completely meaningless and inefficient. Just as in mythologem of the king there are two possibilities, either that of the king being killed and replaced by another king, or that of going through a symbolic death and ritual of renewal, there is the same possibility for dominant representations. Either they have to be discarded and replaced by a new concept or idea or symbol, or the symbol remains the same but must be understood in a new form.\(^8\)

Rufo is the primary symbol of the dominant ruling attitude in Philippine life. Joaquin who is closer in contact with life and thus, when rejecting it, becomes lifeless first. He then spends the rest of his days suffering in struggle to help redeem Waldo from the dominant ruling attitude. Yet in *Walang Kawala*, both Rufo and Joaquin die. As von Franz says:

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\(^6\) *Psychology and Religion: West and East*, CW 11 par. 142

\(^7\) von Franz, *Individuation*, p 1

\(^8\) von Franz, *Individuation*, p 168
in order to be renewed, every dominant of collective consciousness, every central image of the Self which dominates in a cultural setup, has to fall back from time to time into the unconscious and be renewed there. In certain tribes, during the interregnum, while one chief is dead and his successor not yet elected, everybody may steal and kill. This represents the chthonic side, the shadow which rules during the interregnum.  

The renewal or transformation of the dominant collective consciousness is not, however, a process of perfection, but an experimentation towards wholeness:

Jung stressed that the process tends not toward perfection but toward completeness. This means that you have to come down, and that means a relative lowering of the level of the personality so that this lower level can not remain quite as dark as it was before. If you are in the middle, the one side is not as dark and the other not quite as bright, and there is more a tendency to constitute a kind of completeness which is neither too light nor too dark. There is a social obligation to work on one’s fourth function because it makes one a less dangerous individual, and the sum of dangerously split individuals is what gives rise to wars and social explosions.

Propaganda always tries to arouse this.

The dominant ruling attitude both suffers from an identification with the negative power-drive and its relationship with the persona: “The glorified self becomes not only a phantom to be pursued; it also becomes a measuring rod with which to measure his actual being.”

However, in the case of Joaquin, this measuring of the actual being with the rod of the

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9 von Franz, _Individuation_, p 45
10 von Franz, _Psychotherapy_, p 59
glorified self had the effect of killing him psychically. He rejected life in favor of a fantasy about the significance of his social role. It was only when he became conscious of what he had to give up in order to love, that he finally stares down the barrel of Rufo's gun. The negative power-drive affects the ultimate destructive act and kills him. The energy associated with Joaquin returns to the unconscious where it becomes available to the ego-consciousness constellating around Waldo. In Rufo, this process has gotten much farther along with a conscious awareness of the compensatory impulse. “He may at best be able to eliminate from awareness some disturbing discrepancies, but they continue to exist.” Yet, these discrepancies are “a reiteration of the fact that he has no feeling for himself as a whole organism, one in which every part is related to the whole and interacts with every other part.”

Like the rolling skull, at some point, the problem cannot and will not be ignored. The compensatory impulse appears to help consciousness to function according to nature. “Inflation is a symptom of the unjust functioning. If a highly focused consciousness is driven, then one has a dark sun... When the Self is not supported it sends a neurosis, i.e., the shadow of the Self comes into action and God and nature become enemies to man.”

Walang Kawala is a story of how the build up of ego-consciousness as symbolized as a young gay man can adapt and integrate the compensatory impulse to the declining ruling attitude with the ruling attitude and presents a new third way, the possibility of renewal or transformation. In some respects, the unconscious insistence of the Christianization of the Philippines contemplated the appearance of the gay man and other similar figures as the

12 Horney, Neurosis, p 111
13 Horney, Neurosis, p 179
14 von Franz, Alchemy, p 157
shadow reactions of the one-sidedness of Christianity. However, one of the requirements is to allow for the fact that the phenomenon of the human is not limited to our apparent conscious awareness:

Our rational philosophy does not bother itself with whether the other person in us, pejoratively described as the “shadow”, is in sympathy with our conscious plans and intentions. Evidently it does not know that we carry in ourselves a real shadow whose existence is grounded in our instinctual nature. No one can overlook either the dynamism or the imagery of the instincts without the gravest risk to himself. Violation or neglect of instinct has painful consequences of a physiological and psychological nature.  

The story points to the fact that “those people who are least aware of their unconscious side are the most influenced by it.” At one point, Rufo brings up his own impotence, caused by the complete dissociation from the life principle, only to nervously and anxiously deny the same to his business partner, blaming his wife, then raping her.

Joaquin assists Waldo in the building up of his ego-conscious when he makes the unconscious but fateful choice to reject individuation when called to it. He comes to represent the problem of failing to answer the call of consciousness:

[The individual] still wants to be himself but, with his checks on initiative, effort, alive wishes, and strivings, he also puts a check on his natural drive toward self-realization. Both in terms of his idealized and his real self he lays an emphasis on being, not on attaining or growing.  

\[15 \text{ Civiliz} \text{ation in Transition, CW 10 par. 560} \]
\[16 \text{ The Structure and Dynamics of the Psyche, CW 8 par. 158} \]
\[17 \text{ Horney, Neurosis, p 272} \]
Joaquin does finally answer but as the judgment on the eighth hexagram of “Union” in the I Ching states: “Holding Together brings good fortune... / Those who are uncertain gradually join. / Whoever comes too late / Meets with misfortune.” The commentary states: “Relationships are formed and firmly established according to definite inner laws. Common experiences strengthen these ties, and he who comes too late to share in these basic experiences must suffer for it if, as a straggler, he finds the door locked.” Contemporary Chinese commentators believe this may refer to the myth of Fu the Great holding an assembly of gods on a mountain and when Fangfeng arrived late, he was beheaded. Joaquin struggles and fights for love but he is too late – having first impregnated his wife – and so, he is also beheaded symbolically, and Waldo emerges as the ego-consciousness with a deep imprint of Joaquin.

Rufo pointed to a deeper problem where any evidence of conflict is suppressed. In Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde, Dr. Jekyll is able to separate his shadow from the ideal portions of his personality. However, as the story continues, it turns out that simply splitting into two does not work and requires an increasing amount of time and energy from Dr. Jekyll and eventually, death. The solution is temporary and inadequate and eventually the shadow becomes autonomous like the rolling skull and takes over:

But, if we understand anything of the unconscious, we know that it cannot be swallowed. We also know that it is dangerous to suppress it, because the unconscious is life and this life turns against us if suppressed, as happens in neurosis.

21 Aion, CW 9i par. 521
The significance of the appearance and emergence of the figure of Joaquin and Waldo in *Walang Kawala* and the productive connections made in their appearance correspond to a potential for Philippine gay life and its connection to Philippine life in general. Von Franz noted:

> [C]reative changes of behavioral patterns can only be initiated by individuals. For instance, an individual bird of a flock of migratory birds decides to stay in the same place in winter. If it succumbs, nothing more results; if it survives, however, a few more birds may stay with it the next winter, and thus slowly the whole group sometimes changes its habits.\(^{22}\)

While in *Walang Kawala* and other stories, it emerges from the unconscious as a compensatory figure in the young gay man, it is not a collective gay identity that Joaquin or Waldo represents or points to. It does however demonstrate the potential for transformation present and available in the collective gay identity. Even with a gay community or a gay political party, we must ask ourselves “exactly what we are lumping together … and what constitutes the nature of the individual human being, i.e., of the real man and not the statistical man. This is hardly possible except by a new process of self-reflection.”\(^{23}\)

Ultimately, *Walang Kawala* demonstrates a conflict in which there is no way out for the psyche if forced between two choices and it is in the production of a new way, a third way that correctly answers to the dilemma of yes or no, Jung says:

> The conscious mind knows nothing beyond the opposites and, as a result, has no knowledge of the thing that unites them. Since, however, the solution of the conflict through the union of opposites is of vital importance, and is moreover the very

\(^{22}\) Von Franz, *Psychotherapy*, p 285

\(^{23}\) *Civilization in Transition*, CW 10 par 537
thing that the conscious mind is longing for, some inkling of the creative act, and of the significance of it, nevertheless gets through. From this comes the numinous character of the “child.” A meaningful but unknown content always has a secret fascination for the conscious mind. The new configuration is a nascent whole….

Waldo and Joaquin point towards something striving toward independence and autonomy. Abandonment is a necessary condition of that independence and autonomy—“for this reason it needs a symbol to point out the necessity of detaching itself from its origins.” The figure of Waldo points to enlargement of consciousness—one who overcomes darkness, an earlier unconscious state of being. This deeper, more expansive state of consciousness beyond the present consciousness “is equivalent to being all alone in the world.” The conflict between Waldo and his surroundings produces this loneliness. Rufo is the embodiment of a “psychological state of non-recognition, i.e. of darkness or twilight, of non-differentiation between subject and object, of unconscious identity of man and the universe.” Joaquin, on the other hand, attempts to deny the problem of evil altogether much like the early Christian Church fathers and rejects that what means most to him individually.

Jung points out in Answer to Job that:

To believe that God is the Summum Bonum is impossible for a reflecting consciousness. Such a consciousness does not feel in any way delivered from the fear of God, and therefore asks itself, quite rightly, what Christ means to it... One thing, anyway, cannot be doubted: Christ is a highly numinous figure.

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24 The Archetypes and the Collective Unconscious, CW 9i par. 285
25 The Archetypes and the Collective Unconscious, CW 9i par. 287.
26 The Archetypes and the Collective Unconscious, CW 9i par. 288
27 The Archetypes and the Collective Unconscious, CW 9i par. 290
28 Psychology and Religion: West and East. CW 11 par. 662
The Christ myth is powerful as it is a substantial and significant symbol in Philippine life: He was born, suffered and died in order to save all of humanity from God's wrath to come. His resurrection insured the same future for all of God's children.

However, Jung continues: “A more differentiated consciousness must, sooner or later, find it difficult to love, as a kind father, a God whom on account of his unpredictable fits of wrath, his unreliability, injustice and cruelty, it has every reason to fear.” The twilight of the worship of ancient gods, in the manner in which they have been worshiped, signals that humans find it difficult to blindly exalt the humanity and weaknesses of their gods with a corresponding recognition to the state of the divinity and strength of the human. “It is probable that Yahweh’s moral defeat in his dealings with Job had its hidden effects: man’s unintended elevation on the one hand, and on the other hand a disturbance of the unconscious.”

The appearance and images of the Hebrew prophet Ezekiel presents a significant stirring in the collective unconscious over this matter: that Yahweh was drawing closer to man. Jung also points to the appearance of Buddha “who gave the maximum differentiation of consciousness supremacy even over the highest Brahman gods.” As Von Franz noted,

Knowledge is either poisonous or healing, it is one or the other, and that is why some myths say that knowledge brings about the corruption of the world and others that knowledge is healing, and then we have the biblical idea which says that it is first corruption but later turns, thank God, into healing. In the Old Testament it meant corruption, but Christ, who made something out of it, turned it into healing...
Jolande Jacobi wrote:

Like a seed growing into a tree, life unfolds stage by stage. Triumphant ascent, collapse, crises, failures, and new beginnings strew the way. It is the path trodden by the great majority of mankind, as a rule unreflectingly, unconsciously, unsuspectingly, following its labyrinthine windings from birth to death in hope and longing. It is hedged about with struggle and suffering, joy and sorrow, guilt and error, and nowhere is there security from catastrophe. For as soon as a man tries to escape every risk and prefers to experience life only in his head, in the form of ideas and fantasies, as soon as he surrenders to opinions of ‘how it ought to be’ and, in order not to make a false step, imitates others whenever possible, he forfeits the chance of his own independent development. Only if he treads the path bravely and flings himself into life, fearing no struggle and no exertion and fighting shy of no experience, will he mature his personality more fully than the man who is ever trying to keep to the safe side of the road.  

Because individuation has as its goal wholeness and completion and not perfection, the process is on-going as life continues to develop and create. For these reasons, the symbols of renewal and transformation in a Philippine gay life will continue to create and produce further avenues of research.

At the beginning of this study, I suggested a minor but very important figure in El Filibusterismo as the guide. For all of Ibarra’s calculations of a revolution based upon a resentful and reactionary affect against the Spanish hierarchy and his careful creation of Simoun as an idealized figure, it is the nameless, shadowy figure that, at the last moment, is

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more powerful and more clever than Simoun. In *Fili*, the problem of evil has not been struggled with, make conscious, communicated with or integrated. Instead, it waits in the shadows until that moment where

at that instant, with the swiftness of a flash of lightning, a figure rushed in, overturning a chair and knocking a servant down, and in the midst of the general surprise seized the lamp, rushed to the azotea, and threw it into the river. The whole thing happened in a second and the dining-kiosk was left in darkness.\(^{34}\)

Simoun is thwarted by this almost completely anonymous shadow figure within Ibarra. Ibarra can only return back to the margins to die with dignity. When he dies, his dead body is thrown off a cliff into the ocean where the priest prays:

> May Nature guard you in her deep abysses among the pearls and corals of her eternal seas,” then said the priest, solemnly extending his hands. “When for some holy and sublime purpose man may need you, God will in his wisdom draw you from the bosom of the waves. Meanwhile, there you will not work woe, you will not distort justice, you will not foment avarice.\(^{35}\)

Simoun/Ibarra’s spirit was returned to the collective unconscious with the hidden treasure to await for the time when the Self calls it forth, embodied to do justice and foment real renewal. In *Walang Kawala*, Waldo is pulled up from the bosom of the Datu Lawron, among the pearls and corals of eternal seas and is sent off to renew and redeem a declining dominant collective consciousness that has become totally cut off from life. As Jung states:

> The great events of world history are, at bottom, profoundly unimportant. In the last analysis, the essential thing is the life of the individual. This alone makes history,

\(^{34}\) Rizal. *El Filibusterismo*, p 298  
\(^{35}\) Rizal. *El Filibusterismo*, p 323
here alone do the great transformations first take place, and the whole future, the whole history of the world, ultimately spring as a gigantic summation from these hidden sources in individuals. In our most private and most subjective lives we are not only the passive witnesses of our age, and its sufferers, but also its makers.\(^\text{36}\)

In Chapter Three, I summarized the story of *Walang Kawala* and the problem of the peasant fisherman who suffers from chronic poor catches, Joaquin. When Joaquin's wife returns from overseas contract work, the problem comes to light. We explored how Philippine fishermen understand the ocean and how it is organized in the form of a kingdom. In Binalayan folk beliefs, the king of the ocean is named Datu Lawron and his court includes Mermaid and a mythical Man and Woman, as servants. I showed how this quaternity can correspond to a symbolic representation of the Self and how the fisher folk ritualize their interactions with the ocean is a concretization of the proper symbolic relationship a fisherman ought have with the Self. I also briefly examined the significance of the fish and other sea entities until the Datu Lawron's comment – as original, ambiguous contents coming from the Self that contain hidden value. Because of its ambiguity, the fish “contains important symbolism concerning what is required to relate to the unconscious without being destroyed by it.”\(^\text{37}\)

I demonstrated the connection between Joaquin's poor catches and a disturbance in his relationship to the Self and how that played out more concretely with the Datu Lawron in the form of a lack of access to fish with which to sustain himself. I also examined associated symbolism regarding the necessity of this to begin a renewal or redemption. In Christian symbolism and folktales, it is precisely when “the sick one yearningly craves for

\(^{36}\) *Civilization in Transition*, CW 10 par. 315

\(^{37}\) Edinger. *Ego and Archetype*, p 258
the fish that he can find nowhere.38 does the figure that renews the dominant collective consciousness appear. Joaquin's inability to catch fish is not the cause of the renewal but a symbol of the decline of the dominant collective attitude. We see in Joaquin that his disconnect to the Self appears as an empty and meaningless life whereas, in Rufo, he suffers from an extreme form of inflation. Initially, Joaquin attempts to hold desperately onto his social role to breathe meaning into his life. This fails to support better catches and turns his failed relationship with his wife into a poisonous, negative relationship.

As the story begins, Waldo emerges first as a compensatory figure to the dominant collective attitude. The story first allows Waldo and Joaquin to begin a loving relationship. Yet, when Joaquin is confronted with the demands of his social role in the form of his returning wife, he is unable to hold the opposites and attempts to subordinate Waldo to the dominant order. In other words, he rejects Waldo. Waldo rejects being rejected since he is the compensatory figure and begins the process which will eventually lead to the renewal and redemption.

In Chapter Three, I also analyzed the significance of the names of the main characters and their relationship to their role in the story and the process of renewal. Joaquin's name comes from both the name of a decadent and evil king of Judah during the time of the Nebuchadnezzar who is part of a line of kings who Jeremiah and other prophets argued brought the oppression of the Nebuchadnezzar while the other is as the mythical and apocryphal father of the Virgin Mary. Rufo, the name of a number of martyred Catholic saints, is the Latin word for blood-red. Waldo is the Old German word for ruler. These name embody some of the primary characteristics of each of the main

figures in the story and provide a guide to the ways in which these figures participate in the
decline and renewal of the dominant collective attitude.

One of the primary conflicts Joaquin first confronts is the consequences of over-
identifying with his persona, his social role, and the profound breath of life his relationship
with Waldo gives. This is a struggle also of a declining collective conscious attitude. Joaquin's
struggle of how to make a relationship to the unconscious without being overwhelmed by it
is a necessity to help build up ego consciousness in Waldo.

I then analyzed the significance of the status of Waldo as a peasant orphan raised by
the Great Mother. I use amplification to other Philippine folk tales that demonstrate the
anonymous peasant coming to the ailing king's court to eventually renew the kingdom and
become the king. It is typical of folk tales that the renewal or transformation originates in
the country far from the king's court, as a symbol of the ruling center of consciousness.
Peasants symbolize common sense and closeness to life and nature. Sentimentality and
fantastic thinking do not promote living among peasants. I looked at anonymous peasant
renewal stories such as *Pedro and Fortunato* and the *Woodcutter Marries the Princess*. One major
problem in these stories is the petrification of thinking or feeling at the last moment.
However, this theme points to the truth that every redemption eventually crystallizes, grows
old and must then be the object of renewal and transformation itself.

In Chapter Four, I looked more closely at the complex symbols of the fish and of
the mother. We learned that the two symbols were intertwined because, as Waldo left the
village, he took his grandmother's savings as a fishwife. Yet, he took it without permissions.
While taking the hidden treasure of the negative mother is a well known theme in the
peasant-redeemer story, Waldo's grandmother is not a negative mother figure. It points to a
puerile attitude in Waldo, who as a compensatory figure to the declining dominant collective consciousness, that mirrors back a problem.

We looked at the significance of the process by which the fish from the sea are transformed into the grandmother's money. Money is foremost a symbol of exchange and relatedness among the villagers and therefore is symbolically a fractal of the mother. We looked carefully at Waldo's interaction with the great mother through his relationship to the money. The taking of the money becomes a puerile attempt at empowerment. Because of the absence of a father figure to balance the mother figure, we saw that it had receded and haunts the entire story in the form of a negative father. The taking of the money was a necessary step in Waldo's journey but it produces a particular form of inflation that made him susceptible to constellating the negative father. The money and the support of the great mother in rearing Waldo can be seen as a “heating up” of the overall problem that is available to Waldo that wasn't available to Joaquin. We also saw that the puerile attitude and the taking of the money is not a central problem because as Waldo gets to the capital, he immediately looks for work.

The waters of life have receded from Joaquin and he does not have the heat from the great mother or money. His connection to the Datu Lawron is impaired. We saw how when the tension of opposites appeared between the social role that he had clung to and supporting and protecting his relationship with Waldo, he chose his social role. This again pointed to the problem of the negative father. Joaquin's loving relationship with Waldo represented an impulse toward life and so he eventually followed Waldo and left his wife. However, we saw that Joaquin was disabled from being the renewer of the dominant attitude by analyzing the Ilocano story of the *Camanchile Tree and the Passion Fruit Vine*. His own
struggles nevertheless helped Waldo in building up ego consciousness and humanizing the father.

We saw that unlike Joaquin, Rufo had no connection to his humanity and did not struggle in the way Joaquin did. Beng and the ornamental fish aquariums reflected Rufo's total disconnect from the Self and his own humanity. The fish are cut off from the cyclical relationship to Datu Lawron that characterizes village life. I introduced the problems of isolation and separation from nature as the symbolized by Beng's fish but also the significance of maintaining ornamental fish to Beng and Rufo. Where the fishermen humble themselves before the awesome mystery of the vast ocean, Beng and Rufo are recreating their own little ocean that is totally under their control which is an inflation. In an inflated way, they are identified with the Self. We analyzed the problem of the inflated identification with the Self and how it produced problems such as megalomania and a loss with human reality. While maintaining aquarium fish does not itself a symptom of megalomania or inflationary identification with the Self, it is Rufo and Beng's relationship to the aquarium fish and in the context of their kidnapping and trafficking activities that I argue that Rufo's illicit work as a kidnapper, imprisoner and trafficker of humans point to this identification with the Self which is part of the problem of the one-sidedness in his attitude – and that of the dominant collective attitude.

Joaquin's relationship with Waldo was the only thing that separated Joaquin from turning into a Rufo. We can only speculate had Waldo accepted Joaquin's subordination at the beginning how bad things might have really turned out for Joaquin. We saw that were Joaquin suffered tremendously, Rufo experienced none. Rufo rejected the struggle of the conflict that Joaquin suffers the entire story. Rufo simply sought to dominate everything
(being in an inflated identification with the Self) and proving himself to be a negative father. In the few times when the dissociation bubbled up into awareness, the reaction was swift and extreme and usually taken out on Beng. That is because “every psychological extreme secretly contains its own opposite or stands in some sort of intimate and essential relation to it.”

We also saw how Waldo's taking of his grandmother's money also produced an inflation and how that inflationary attitude held the seeds for the problem of Rufo. This commonality brought Waldo and Rufo together. Rufo and Waldo were not just generic representatives of the declining dominant collective attitude and the compensation to it, but were a much more layers a complex constellation of archetypal forces. It is Joaquin that is able to produce a third way for Waldo. We saw that Joaquin was unable to do this himself because of his lack of “heat” from a great mother figure. I amplified the significance of this with a number of folk tales where the hero-child who is orphaned by their real parents is brought up by a mysterious mother figure who is either Mother Nature herself or some aspect of her.

We also looked at the different types of renewals of the dominant collective consciousness. I surveyed a number of redemption stories where the renewal comes from a marginalized sector within the the dominant collective attitude – like the youngest son in a kingdom that recognizes primageniture. I then contrasted the story of St. Francis of Assisi in the Roman church with the type of renewal story of the early Christians and the Roman empire.

39 Symbols of Transformation, CW 5 par. 581
I returned to the theme of isolation and separation from the collective in parallel folk stories. Like separating the valuable parts of the fish, the hero can use isolation and separation to learn how to make a relationship with the unconscious without being devoured by it. Such a task is necessary and can end very badly – like Rufo and Beng, or the dominant collective attitude, more generally.

I began Chapter Five by continuing the pursuit of isolation. Many folktales emphasize the danger of isolation. It attracts evil. However, evil is a product of the dominant collective consciousness and therefore, its renewal requires such a confrontation. Similarly, for the one who is called to the process of individuation, this type of differentiation is necessary.

I analyzed Waldo's biggest threat to redeeming the collective which was his puerile perspective. He failed to recognize the significance of Joaquin's married status and then, when confronted with it and the complexities it brought to his relationship with Joaquin, he showed no compassion for Joaquin's struggle. At the beginning of the story, he had not encountered evil in the world and could not properly make a relationship to it. However, in going into isolation of the city, he is able to constellate it in the form of Rufo – one with a total dissociation from one's humanity. We saw that getting to Rufo, Waldo first had to repeat the puerile way of looking at things with the headwaiter who he had agree were “just friends.” Von Franz noted:

If one is caught in a projection that disturbs one's adaptation, whether it be an attraction full of fascination or hatred or obstinacy in clinging to a theory or an idea, at first one is carried along by a current of powerful affect as well as of desire or inner demand.... This leads to behavior that is constantly at odds with the outer
world, and conflicts and disappointments result. Pride and defiance then seduce one into a further struggle to push ahead in the same direction.40

I showed that until Waldo is imprisoned by Rufo, he continued to be carried along in a state of unconsciousness. He avoided every opportunity of suffering or difficulty. Waldo started from the unconscious as a compensatory figure and rightfully was caught up in fantastical thinking.

The fantastic, inflated thinking, however, blinds him to the shadow aspects of life and therefore can fall directly into the problem – and be very susceptible to Rufo's trickery. Von Franz noted, “if power and passion get stuck on the concrete level, wanting this or that thing and unable to sacrifice that desire, then that same passionate libido which is the basis of the process of individuation is weakened, it becomes destructive and destroys itself.”41

However, once Waldo was imprisoned by Rufo, he began to make the requisite conscious sacrifices to ward off unconscious destruction. I used parallel folk stories about fantastic thinking and petrification to amplify this process. In those stories, the main characters died because of their petrified thinking. Waldo enters into relation with Rufo in an ungrounded and fantastic way. He was even warned directly by the waiter about the danger of Rufo. Yet, he ignored the warning. Joaquin also sacrificed his family and social role by telling his wife the truth and going to look for Waldo. As I showed in Chapter Four, he sealed his fate with the impregnating of his wife and rejection of Waldo. Yet, in recognizing his mistake and choosing love, he was able to find life. Joaquin became a humanized symbol for Waldo of knowledge, reflection, insight, wisdom, cleverness, intuition, goodwill and

41 Von Franz, Alchemy, p 171
readiness to help where Rufo was the negative figure. When Joaquin appeared looking for Waldo, it signaled something “different” about Waldo. One of the key features of Rufo's operation was that the people he kidnapped and trafficked would either not be missed or would not be looked for. Waldo then came to represent to Rufo a sense of love and relatedness that his negative relationship with power is without. His own relationship to love was like the ornamental fish something to be bottled up, ridiculed and exposed.

We saw how Rufo's attempt to control and “own” Joaquin and Waldo's love by forcing them to have sex in front of him pointed to the problem of Rufo's thinking and of the dominant collective attitude in general. This was foreshadowed by Rufo's bringing up of his own doubt over his inability to produce children to his business partner, then blaming his wife and raping her. As von Franz noted: “The very cold, brutal, primitive man is in general a typical, even an archetypal, shadow of the mother's boy.”42 Yet, fundamentally, we saw how power cannot imprison. When Rufo failed, Beng stepped in. In the process of living with Rufo, she herself betrayed her own growth and developer and her positive maternal instincts turned into something quite corrosive.

In Chapter Six, I looked at other independent gay Philippine films, we traced the similar themes of the potential for renewal and redemption. Helping to put Walang Kawala in better context, we discovered that the impulse towards individuation and the redemption of the collective consciousness comes from an individual and not the collective.

Fundamentally, the story of Walang Kawala points to the opposite of its name. It points to the possibility for the emergence of the individual that can separate from the

42 von Franz, Golden Ass, p 52
collective. This symbol of hope is significant because of the strong regressive tendency otherwise:

Where the many are, there is security; what the many believe must of course be true
… sweetest of all, however, is that gentle and painless slipping back into the
kingdom of childhood, into the paradise of parental care, into happy-go-luckiness
and irresponsibility. All the thinking and looking after are done from the top; to all
questions there is an answer; and for all needs the necessary provision is made. The
infantile dream state of the mass man is so unrealistic that he never thinks to ask
who is paying for this paradise. The balancing of accounts is left to a higher political
or social authority, which welcomes the task, for its power is thereby increased; and
the more power it has, the weaker and more helpless the individual becomes. 43

In the face of this mass psyche where the individual consciousness identifies with the
collective consciousness, there is, on the margins of the margin, the individual who feels and
does otherwise:

As experience unfortunately shows, the inner man remains unchanged however
much community he has. His environment cannot give him as a gift something
which he can win for himself only with effort and suffering. On the contrary, a
favorable environment merely strengthens the dangerous tendency to expect
everything from outside — even that metamorphosis which external reality cannot
provide. By this I mean a far-reaching change of the inner man, which is all the more
urgent in view of the mass phenomenon of today and the still greater problems of
overpopulation looming… It is time we asked ourselves exactly what we are lumping

43 Civilization in Transition, CW 10 par. 536
together in mass organizations and what constitutes the nature of the individual human being, i.e., of the real man and not the statistical man. This is hardly possible except by a new process of self-reflection.\textsuperscript{44}

In this situation, the individual is eliminated in favor of an undifferentiated collective ruled by an autocratic oligarchy “and is no longer in a position to realize the meaning of his life.”\textsuperscript{45}

In this work, I have demonstrated that Waldo was able to succeed where Joaquin failed but only with Joaquin's help. We leave Waldo at the very beginning and for this reason, I have been consciously noncommittal on whether Waldo represents a renewal like St. Francis or Cory Aquino or a transformation like Christianity was to the Roman world.

Future avenues for research can look to why Mateo was able to succeed where Jerome, Tisho and Fidel failed. Or why Orwell was able to succeed where Oscar and Orson failed. Each of these stories presents the problem of the renewal or transformation of the dominant collective attitude from different angles and different circumstances. However, underlying each is that Waldo, Mateo and Orwell have begun the process of individuation, the psychological process of inner growth and centralization where the individual comes into contact with his or her own Self which “can only be approached but never integrated.... In the various religions and mythologies it is symbolized by the image of the 'treasure hard to attain,' the mandala and all images of the inner psychic manifestation of the godhead.”\textsuperscript{46}

From the point of view of the unconscious, the renewal or transformation of the dominant collective conscious attitude necessarily appears from the areas rejected by the collective consciousness. But it remains to be seen whether it will be a renewal or a transformation.

\textsuperscript{44} Civilization in Transition, CW 10 par. 537
\textsuperscript{45} von Franz, CG Jung, p 255
\textsuperscript{46} von Franz, Individuation, p 1
Either way, the compensatory impulse does not appear as the dominant collective attitude. For these reasons, the gay identity as part of a gay community is not itself the herald of renewal or transformation of the dominant collective attitude. Jung observed:

Even a small group is ruled by a suggestive group spirit which when it is good, can have very favourable effects, although at the cost of spiritual and moral independence of the individual. The group enhances the ego … but the self is diminished and pushed into the background in favor of the average. In view, however, of the notorious human inclination to cling to other people and to -isms, instead of finding security and independence in oneself, which is what is needed, the danger exists that the individual will make the group into a father and mother and therefore remain as dependent, insecure and infantile as before.\(^{47}\)

In *Walang Kawala*, *Lalake Sa Parola*, and the *Manay Po* movies, the gay collective identity and the gay community do help to strengthen the ego or otherwise assist in the process of the building up of ego-consciousness. As *Walang Kawala* demonstrates, the issue of a discreet gay identity and the community acts as a bridge in Waldo's journey. In *Lalake Sa Parola*, Mateo expressly rejects Jerome forceful insistence to identify his individual consciousness with the collective consciousness of the gay identity. It is helpful, similarly, as a bridge but then when Jerome turns into a violent fanatic, Mateo has enough integrity to end the relationship. In the *Manay Po* movies, Oscar and Orson struggle in different ways with the “gay identity” and gather their support from the different well-recognized “gay communities” but Orwell seeks fundamentally to be his own individual. Ultimately, the individual must come into contact with his own Self. As Jerome in *Lalake* demonstrates, even

\(^{47}\) Von Franz *CG Jung*, p. 262 citing Letter from Jung quoted in Bach and Illing, pp 131
a gay identity, which can have a positive effect on consciousness, can go too far, and succeeding it producing a negative effect.

Philippine society is at a right moment for the metamorphosis of the gods, of the fundamental principles and symbols. “This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing... we are faced with the problem of the general moral backwardness which has failed to keep pace with our scientific, technical and social progress.”48 In the story of Walang Kawala, I have outlined and demonstrated that the appearance of the figure of the young gay man in independent Philippine cinema can be a possible symbol of coming social and political transformation and renewal in Philippine life generally. That possibility is not directly associated with the identity of “young gay man” itself but indirectly as a marginal figure in society. Fundamentally, the problem of renewal unfolds in the life of an individual. At bottom, happiness and contentment, equanimity and the meaningfulness of life can only be experienced by the individual.

48 Civilization in Transition, CW 10 CW par 585-586
Glossary

**ating-ating** – a magic amulet

**balutero** – a vendor of balot

**barang Tagalog** – a native formal shirt for men traditionally made of banana or pineapple

**compañero** – Spanish for companion, denotes a social form of affiliation

**diwata** – fairy, demoness; pre-Spanish goddess, originates from Sanskrit dev

**EDSA** – Epifanio de los Santos Avenue, a major highway in Manila that was the site for the 1986 People's Power revolution, among other politically significant events

**engkanto** – enchantress/witch

**hacendera** – owner of a farm or ranch estate

**hacienda** – farm or ranch estate

**heglung** – Filipino-Malay musical instrument used by the T'boli

**mangkukulam** – witch of the kulam variety

**masahista** – massage therapist

**mestizo** – originally referred to Spaniards born outside of Spain, has come to mean mixed ethnicity or race

**NPA** – New People's Army, the armed force portion of the Communist Party of the Philippines – Marxist-Leninist-Maoist (Partido Komunista ng Pilipinas)

**poblacion** – proper political center of an area usually also the economic and cultural center

**privatio boni** – privation of good; Roman Catholic doctrine of the insubstantiality of evil

**teleserye** – a epic story presented in a series of sequenced short television shows
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