The Sword: The Development of Consciousness

Mi-young Lee^{*}

<Abstract>

This study examined the symbolism of swords that are often exhibited in sandtrays. Beginning with an overview of the history and symbolic meanings of swords, the study explored the psychological meanings of swords through three sandtrays in order to understand the symbolic meanings exhibited in sandplay therapy. It found that swords symbolize power and authority, justice and courage, and sacred power. Moreover, in the development of animus, swords represent conscious realization in the inner Self of women, or, in other words, the development of consciousness. In the three sandpictures used in this study, an analysis was performed on the symbolic meanings expressed in such animus development processes and the results are presented here.

Keywords : Symbol, Animus, Sandplay Therapy, Masculinity, Self-control

^{*} Corresponding Author: Mi-young Lee, Sandplay therapist & Psychotherapist, Mara Child Counseling Center.
(junetime@naver.com)

I . Introduction

In order to write my second paper about symbols, I spent my time recalling one by one a number of symbolic objects to which I had especially been drawn. While I was waiting for the symbol that would convey a true meaning to me, one of my clients during a sandplay session described some warriors holding a sword. Since the client had previously expressed only passive and static images through her sandpictures, at the moment I saw her picture of the warriors I had a strong impression that the client was experiencing major inner changes. This all of a sudden led me to conjure up the image of the soldiers I had created in a sandpicture two years ago. At that time, I discovered a soldier with a sword that stood out among the other soldiers. As soon as I saw the soldier, I was magically swept up by a new sense of confidence and resolve arising from within me, which I had not experienced before, as if certain energy had transferred to me.

This motivated me to study swords or knives as my second symbol. In fact, whenever I think about swords or knives, I am reminded immediately of a blacksmith making a knife or a warrior carrying a sword. I was born in the city of Ulsan, which has been a major producer of iron and metal instruments since Korean antiquity. Nowadays the city is famous for its automobile and steel industries. Perhaps my own ancestors made their living as metalworkers. Could it be the reason that I am greatly intrigued and fascinated by stories of blacksmiths making swords with precious metals or warriors possessing iron swords in historical dramas or martial arts novels? My personal images for such swords are grim resolve, life-risking determination, or a firm dignity that cannot easily be challenged.

Generally, however, people feel scared when they look at sharp-bladed knives. I had an experience of having my face scratched by a razor at the age of three while I was mimicking my father's act of shaving his beard. It was indeed a very dangerous experience because I was using a knife when I was too young to handle such an object.

Knives have such ambivalent traits that they can be either dangerous or useful instruments depending on whose hands they are in and where they are used. Like people whose personalities are ambivalent, they can easily hurt with their sharpness or effectively cut something depending on whose hands they are in and the purposes for which they are used.

II. History and Various Symbolic Meanings of Knives

The origin of the word *kal* the Korean term for “knife” is the verb *galda* meaning “sharpen.” In addition, knife, as a term, is separated into 刀 and 劍 in Chinese characters. Originally, 刀 meant a single-edged knife while 劍 meant a double-edged knife with a straight body. There have been various types of knives including those used for agriculture, hunting, battle, rituals, decoration, living, or shamanistic purposes. The human use of knives dates back to the Old Stone Age around 500,000 years ago. The first and greatest discovery made by mankind was fire, followed by tools made of stone. The first tool made of stone was a hammer (Encyclopedia of Korean Culture, 1991).

Later, people came to recognize that using the sharp edges of stones was effective in cutting or tearing off objects, and knives originated in the making and using of the sharp edges created by smashing hard stones with stone hammers. In this process, people made not only stone knives, but also stone arrowheads and stone swords and used them for hunting or fighting enemies.

Their use for various purposes determined the development of various types of sharp instruments. Meanwhile, as people began to practice communal living and perform ancient rituals out of their reverence for nature, knives also became a symbol of the authority of people who were community leaders as well as ritual hosts. As the materials for knives were gradually replaced by steel, their functions became increasingly diversified and usages specialized (Encyclopedia of Korean Culture, 1991).

|Knives may well be the most useful implement that humans have made for a specific purpose since the Stone Age. However, when knives are connected to religion, folklore, or politics, they are invested with potent symbolic meanings. This study will investigate how such meanings are exhibited.

Since the era of the Neanderthals, the knife has symbolized power and authority. These connotations have often been reinforced by ceremonies and rituals. For example, at the conferring of knighthood to a man in medieval Europe, the monarch laid the blade of a sword sideways and touched the recipient’s shoulder with it. Called “dubbing,” this was a symbolic act of elevating the individual to a higher rank. The national flag of Saudi Arabia depicts a

sword that represents the “power rooted in religious belief” and royal authority, as well as some verses of Islam’s holy book, the Koran, above the sword (Mitford & Wilkinson, 2008).

Swords or sickles are also often exhibited in the hands of gods in various religions or myths. For example, Cronus, Zeus’s father, carried a sickle in his hand with which he castrated his father Uranus (Fig. 1).

Figure 1. Cronus holding his sickle

Figure 2. Poseidon with his trident

In addition, Poseidon received a protective device from his father Cronus; it was a trident (Fig. 2), which was one form of the sword during the sword’s development (Encyclopedia of Korean Culture, 1991). Occasionally, the trident appears in sandpictures. This is not only a symbol of Taoism that represents the religion’s trinity of three pure gods, but also a symbol of power. As a religious symbol, the trident embodies the highest-level authority as well as a medium to summon spirits (Weinberg, 2011).

Similarly, Shango, the god of thunder and lightning worshiped by the Yoruba tribe in Nigeria, is often shown holding a double-bladed ax. This shape represents stone lightning thrown from the sky (Mitford & Wilkinson, 2008). From this, it can be inferred that God’s authority over creation and destruction, supernatural power, and psychic power were attributed to swords, spears, or axes. In Buddhism and Taoism in Asia, knives symbolize the awareness and insight to cut through ignorance and win. In addition, these represent justice, order, and ethics.

In a symbolic picture of Sikhism, a double-edged sword that symbolizes truth and justice is drawn. This is called “The Khanda,” and consists of three swords that symbolize the god’s authority (Figure 3) and a circle that indicates chakra while symbolizing eternity. Male Sikhs wear five types of “K.” One of them is called a “kirpan,” a weapon for rituals (Figure 4), which they carry at their sides and which all baptized Sikhs wear at all times. The kirpan is regarded as an emblem of courage and honesty, as well as the spirit and will of all Sikhs who are willing to protect the weak and the oppressed (Mitford & Wilkinson, 2008). Overall, such knives may have been the symbols of paternal principles in relation to godly power, royal authority, justice, law, honor, and will.

Figure 3. The Sikh Khanda

Figure 4. Kirpan

(Source of the photo: <http://en.wikipedia.org/>)

The original materials of knives are metals and their metallicity represents hardness and strength. The basic elements of human lives are known to be associated with soil, air, fire, water, and sometimes metals or ether. Such basic elements are characterized by their function of receiving or transmitting information to the essence of lives (Turner, 2005). In this way, metals are also regarded as an important symbol in certain aspects of human lives and minds. These psychological aspects may be understood through the process of knife-making.

In writing the papers on symbols, I have also realized that the process of making swords using raw metals is a task that requires extreme patience and focus. In particular, the ancient process of knife-making was complex, time-consuming, and physically demanding. In

light of this, the process was deemed as a process of putting one's heart and soul into the task. With a fire of 1300-1500°C, iron is heated and pounded to remove impurities attached to the iron. This is a necessary step given that more impurities in the iron result in a more brittle condition. In addition, the iron should be repeatedly folded and pounded. Knives are known to become stronger when they are made with many iron folds. The last phase of knife-making is called tempering. The knife is heated in the fire at 800°C and then repeatedly pounded and cooled in the water, which is an act of breathing vitality into the knife. In this way, the knife's blades become stronger. Finally, as the task of sharpening blades, the knife's blades are ground on a whetstone. This process requires extreme concentration because the blacksmith should maintain balance while handling a sharp knife. One attribute of an iron knife produced by such exquisite skills is its partly different solidities. The area around the blades is solid and sharp while the body is smooth and flexible. This indicates a balance between hardness and strength. Knives made by such a process are not easily broken and have the strength to cut an object in a single motion (Barratt, 2008).

The swords completed by such an elaborate process are recognized as swords that contain the makers' hearts and souls. This process can be seen as analogous to alchemy, which ultimately embodies a psychological transition into a pure spiritual state. While the non-metals used by alchemists symbolized an unsaved self, the gold that was not corrosive and had the strength to constantly shine symbolized a transfigured spiritual self. The intentional purpose of alchemy was to transform the impurities in daily thinking and experience into pure spiritual conditions (Fontana, 1993). Thus, many cultures regarded the process of smelting iron as a process of spiritual training. On the other hand, the process of producing items through smelting was interpreted as a process of precious enlightenment that is derived from the sufferings and hardships in one's life. And in the final phase, the knife is truly and wholly completed by uniting with the human spirit that commands the knife.

For example, in neighboring Japan, the process of making swords and the process of training to become swordsmen were both considered as a battle with oneself. As a result, to the samurais, swords symbolized spiritual training and the medium of expressing their will to maintain honor. 'The Soul of Japan,' written by Nitobe Inazo (新渡戸稲造), explains about a warrior's possession of the sword, a symbol of warriors' strength and courage, that "he beareth

not the sword in vain. What he carries in his belt is a symbol of what he carries in his mind and heart” (Wikipedia, 2009).

No matter how superb a sword a warrior carries, unless he carries a superb spirit, some brutal scenes might be witnessed, where, like the ninjas, he recklessly kills lives as he pleases for whatever purposes, including murder-for-hire. In this example, we see that knives are used for completely different purposes according to the spiritual meanings which humans attach to them.

In Korea, swords have mainly been used as a symbol of military command, the authority of princes, or the means to vaunt one’s status, all of which are the byproducts of social status-based authority, rather than a combat tool. In fact, kings in Korea’s former dynasties bestowed the most precious knives on the warriors who were loyal to them, which held the meaning of encouraging them to swear allegiance and maintain the pledge for their entire lives. The knob of such a sword was ornately decorated with figures such as dragons, phoenixes, trees, or birds, or by writing a poem. The knob was also plated with gold or silver. For this reason, swords have often been discovered in the tombs of kings or people of high standing as either a royal gift or a symbol of one’s status (Encyclopedia of Korean Culture, 1991).

Different meanings attached to knives are developed into even more diverse meanings according to culture, politics, religion, or an individual’s value system, and these renewed meanings are often conflated and transferred. In this regard, the various symbolic meanings of knives will be investigated from the perspective of analytic psychology.

1. Sanctity of knives and swords

Hecate, an ancient Greek goddess often depicted in triple form, rules over earth, sea, and sky (Doopedia, 2010a). Known as a guardian goddess, she holds a holy knife that cuts the umbilical cord in her role as a midwife (Mitford & Wilkinson, 2008). The following image shows Hecate (Fig. 5).

Mithras, who was widely worshiped in the Roman Empire, was the god of light (光), truth, and the covenant (Korea Dictionary Research, 1998). Mithras is commonly portrayed in

Figure 5. Hecate

(Source of the photo: [blog.naver.com/augiee/ 80002706645](http://blog.naver.com/augiee/80002706645))

the image of holding an iron sword in one hand and a torch in the other hand. Greek mythology illustrates the sword as an instrument for worship rituals (Jung, 1985).

In Korea, the sanctity of knives is understood through the observation of shamans. *Goot* is a Korean term that indicates the shamanistic ritual to invoke a blessing. Goot has various forms. In one of them, a shaman serving generals dances on the blade of a straw cutter, and thereby exerts spiritual power.

The straw cutter (Fig. 6) is a tool used to cut straw or chop certain objects, which are used in general agricultural households. When performing the goot, a shaman stands on the blade of a straw cutter, thereby translating the meaning of the straw cutter into a medium of helping to exert spiritual power. Not all shamans perform the goot in this way; only the shamans who serve the straw cutter spirit or the straw cutter general spirit do. The primary reason for shamans dancing on the blade is that well performing shamans may prove to people that they have received spiritual power at a maximum level rather than human power. In addition, the words coming from the shamans during their blade performances are reputed to have stronger dignity and reliability than during any other types of goot.

Secondly, the act of standing on the straw cutter means pressing the blade of the straw cutter. This has a symbolic meaning of suppressing bad spirits, thereby restraining negative or harmful energies. In this way, the straw cutter is shown as a divine instrument

Figure 6. Straw Cutter

(Source of the photo: http://folkency.nfm.go.kr/minsok/dic_index.jsp?)

that symbolizes generals, as well as a medium of having shamans contact gods and receive spiritual power (Park, 2010).

Historically, in Korea, bows and arrows were more generally used than swords in war due to the country's geographical characteristics. Instead, in the country, swords were frequently observed as a divine object to supply or maintain spiritual energy. Korea has a famous traditional sword called "Sain-gum" (四寅劍). This sword was a spiritual item that could only be owned by kings or subjects who received it as a royal gift from kings. The rarity of Sain-gum is because the sword was only allowed to be made at specially designated times: the Tiger hour (寅時), the Tiger date (寅日), the Tiger month (寅月) of the lunar calendar, and the Tiger year (寅時). They were made during a specific time in order to instill divinity into the swords. Sain-gum is known to have originated early in the Chosun dynasty (1392 to 1897 AD) (Son, 2010).

The Sain-gum was made for the purposes of ancestral rites or other rituals. In particular, the quadruple coincidence of the Tiger was believed to dispel evil energies. In this way, Sain-gum could only be made every twelve years. In addition, its blades, the centerpiece of the sword, were engraved with 27 Chinese characters on one side using pure gold; on the other side, 28 to 31 constellations were engraved. The content written on the sword were the pledges of the Chosun kings that they would serve their people and build a prosperous country. The subjects who had received a Sain-gum as a royal gift could also receive royal

protection. Moreover, they could kill those who disobeyed an order without the permission of the king. The spirit of Sain-gum was rooted in the persecution of evils with justice (Son, 2010). This is similar to the importance in Alchemy of the correct time to make the “Sorcerer’s Stone”, which is the period when the sun grows in power.

In myths, a hero is often empowered to achieve the superhuman tasks that he could not do on his own by overcoming his weaknesses through the protective spirits of gods. The symbolic existence that provides protection is a compensatory being which is missing in the hero’s self, but ultimately an identical being to the hero himself. In other words, the hero begins to face the world’s problems as he recognizes himself with the help of such a protective spirit. Among the items which have a similar implication, swords, to humans, have long symbolized the power or protection of gods (Jung, 1964).

In other words, humans perceive that swords create divine energies that are connected to the spiritual realm.

2. Knives and swords exhibited in male coming-of-age rituals

A common motif in heroic myths from different cultures around the world is the heroes’ quest for identity, to find the answer to the age-old question, ‘who am I?’ Some of them set off on a long journey to find their father, some destroy monsters, some save princes, or some ruin themselves by acting in a lordly manner. In these journeys, the heroes are usually given a sword. In this paper I will examine what kind of meaning the sword has in hero myths.

Theseus, a hero of Athens, was born as a son of Aigeus and lived in Troezen, the hometown of his mother Aithra. Aigeus had arranged that once their son grew strong enough to lift a certain rock, the boy would take the shoes and sword that had been placed underneath the rock and carry them to Athens, where he would find and succeed his father. When Theseus became a young man, he lifted the large rock as his mother had instructed him, found the royal family’s sword and shoes hidden by King Aigeus, and set off on his journey to Athens. He finally arrived at the king’s palace against all odds and was recognized as a prince (Doopedia, 2010b).

The birth tale of Theseus is similar to that of King Yuri (19BC - 18AD) in Goguryeo, an ancient kingdom of Korea. Jumong (東明聖王, meaning “bright east sage king”) was the founder of Goguryeo. While he was in exile in the neighboring kingdom of Buyeo, he made a woman pregnant. He told her secretly that if their son Yuri enquired later about his father, she should send the boy to him when he grew old enough to find an item hidden by his father. Jumong left a clue as to the location of the hidden item in a riddle. Eventually his son managed to discover the secret place, where he found a broken knife. Yuri then headed for his father’s place with the knife as a sign of trust, and became the second king of Goguryeo (Lee, 2002).

In the tales of Theseus and Yuri, the boys found a knife or sword hidden by their father enabling them to claim their royal identity upon reaching maturity. Therefore the knives in both stories indicate that swords were a token of regal authority. One of the stories about King Arthur in medieval legend shares a similar meaning about knives. In this story, the King presents a sword to the knight Percival. The sword becomes a lifelong possession of Percival’s. Thus when a symbol is presented to them by someone in authority, young men may obtain the mature masculinity and power necessary for the accomplishment of their remaining life tasks (Johnson, 1989).

According to the story, Percival threw his sword at the eyes of a red knight, perhaps an indication of Percival’s courage. In fact, the courage or capability to use a knife plays a far greater part in the meanings of knives than the shape or function of the knife itself. This is similarly observed in the legendary sword called ‘Gram’ made by Odin, the god of battle, in Norse mythology. It was believed that only those who fought with this sword could bring a victory at war.

Esther Harding, a Jungian analyst, devoted a large part of her book *Psychic Energy* to explaining the evolutionary process from the phase of domination of instinct to the phase of self-control. In the story of Percival, the moment he killed the red knight, the great amount of energy previously carried by the red knight was reallocated. In other words, instinctive energy was converted into ego energy or became accessible to ego regulation, and this may have been the moment when a young man escaped from his adolescence and attained adulthood (Johnson, 1989).

As shown thus far, swords appear in many myths and dreams symbolically as an essential function for men to accomplish their journeys. This suggests that swords have a symbolic meaning for men, which is revealed in the process of male growth and development from youth to adulthood.

3. Swords and knives in the development of the Animus (Development of consciousness)

Knives are a key symbol of justice and authority as well as a symbol of razor-sharp reasoning. This also indicates internal conscious realization for women, in other words, the development of the animus. Jean Shinoda Bolen, a Jungian analyst, argued that lamps, torches or knives are all symbols of the helpful animus following her research into the prototypes of gods or goddesses, who work through men and women. The positive animus helps women develop courage, the principles of conduct, spirit, reason, and logic (Carr & Carr, 2003).

The tale of Psyche is famous among the stories about animus development. She tried to kill her husband due to the conspiracy of her sisters. What she prepared at that time was a lamp and knife, which were two symbolic items necessary for a woman's growth-the lamp to illuminate the situation, and the knife to help her discern what she must do in the situation. Knives represent keen reasoning, discernment, judgment, and separation. Lamps are not threatening and provide light. During a certain period of their lifetime, women live under the control of a man or the animus, an inner god that exists in their self. When Psyche was in the paradise made by Eros she did not express the desire for conscious realization that remained deep inside her. She lived a totally surrendered life to the invisible control of a man. If a woman at last challenges the control of the animus inside her, this will become a pivotal turning point in her inner life because from that moment her relationship with her animus begins (Johnson, 1989).

Generally, the animus symbolizes individual elements rather than collective elements. In addition, it has both positive and negative aspects. The animus sometimes appears in female dreams, fantasies, or sandplay. To demonstrate this, I will discuss three sandpictures in which swords were exhibited; these relate to the process of animus development in the sandplay cases.

Case A

In the following sandpicture (Fig. 7), the client introduced a sword displayed in the process of animus development for a woman who had difficulties in emotional control. Nevertheless, she had begun to confront the negative forces and strove to build new relationships.

Adult A was a 34-year-old mother who had two daughters. She could not properly control her emotions, and often burst into anger at her children or hit them. Moreover, she had not built relationships with people outside her home. She visited our therapy center feeling that her 6-year-old daughter was modeling her behavior because the girl was getting angry and shouting. The mother confessed that she had severe mood swings, had difficulty in building relationships, and felt lethargic regarding her housework. She created this sandpicture in her eleventh session.

Figure 7. Client A's sandpicture from the 11th session

Her sandpicture presents a guillotine, five warriors carrying swords and shields, and a female warrior drawing a bow. This female warrior is skillfully attacking enemies while standing in a chariot with a pair of white horses. Looking at the sandbox, she said "I am expertly shooting an arrow. However, I am a little concerned that I might become a target of attack

by standing out in view of the enemies. I have a fear of sharp knives, but I need a knife today as I am engaged in a battle. The guillotine is a place for anyone who has sinned.” It seemed that the chariot provided some protection for her and thus an advantage and gave her some degree of confidence in her confrontation with these “enemies.” At the same time, I wondered if she felt guilty about yelling and screaming at her children or if she had done something else that she felt was a sin. The guillotine seemed to be a symbol of those times when she had completely “lost her head,” when she was overtaken by her emotions, rather than displaying any rationality or self-control.

This client had continuously displayed static sandpictures from the first session. However, in the 11th session, the client expressed such dynamic figures as shown in the above picture. In this sandpicture, medieval warriors in two groups are holding swords, with each confronting their enemies. In addition, a heroic female figure carrying a bow appears. This female figure is dressed like a male warrior. It seems that animus energy is driving her to act like a man rather than displaying the feminine energy of relationship. These strong battling energies have been apparent in this client in relation to her family for some time. This was the first time in her sandplay process that she seemed ready to confront this issue.

The presence of the swords might indicate that she is ready to become more discerning about how she treats her family, an issue that brought her to therapy. Becoming more discerning is a manifestation of the development of consciousness, which implies leaving a state of unconsciousness or immaturity. Once this ‘battle for deliverance’ begins, its process is commonly symbolized as a battle between a hero or heroine and monstrous instinctual forces. Energies are relieved through such battles, which consequently help form a pattern of culture and relationship from the state of chaos (Jung, Henderson, Franz, Jaffe, & Jacobi, 1964).

The guillotine is like another type of knife. It can also be the judgment according to justice and law. Meanwhile, it may convey a merciless and critical meaning. In further detail, the guillotine could be the client’s expression of her own critical views and sense of guilt about her rage and aggressiveness.

Or it could be the client’s strength to judge and discern her problems along with the development of consciousness building. On the other hand, it may represent her fear of failure in the battle. In fact, what is important is her strength to express such inner motives without

fear. This can be interpreted as her courage to confront her primitive explosive emotions.

A person's conscious self takes risks to enter his/her unknown spiritual areas, confronts the forces that dwell in his/her unconsciousness, and then tames and creatively uses them (Jung et al., 1964).

In this picture, the female warrior with her bow and arrow (an instrument of Eros or relational energy) enters the space of the male warriors who are holding swords. The feminine is ready to confront the prevailing masculine force in the unconscious or "unknown spiritual area." In this regard, we could say that the appearance of warriors holding swords in this sandpicture may illustrate the client's battle for the development of her masculine (animus) aspect, and the female warrior the development and maturity of her feminine energy.

Case B

In case B I will examine the use of knives in a sandpicture created by a woman who was very aggressive towards her children and husband. This client was a woman in her late thirties. She had visited our center because of her difficulties with emotional control (related to child abuse and aggressiveness) as well as in marital relations (poor interactions with her spouse, and a lack of emotional control). She grew up suffering severe physical and verbal violence from her father. Even after marriage, her fear of the father was so great that she felt nervous even when she looked at a phone because she feared contact with her father. In addition, at eleven years of age, she experienced a sexual assault from a teacher at a school camp.

The sandpicture shown above was made at her nineteenth session (Fig. 8). In the right rear corner, Cerberus, the three-headed dog, and a zombie without a hand are facing each other. Though knives do not appear in this sandpicture, the client stated that she cut off the lost hand herself. So here I am considering an imaginal knife. Recalling her memory of sexual harassment at elementary school, and talking about it to someone for the first time, she said "such a person doesn't even deserve a grave." Perhaps this sentence relates to the zombie, which is corpse-like because of a lack of consciousness and self-awareness, and who roams

Figure 8. Client B's sandpicture in her 19th session

around having to deal with what is occurring in his/her environment.

In this sandpicture, the context is a confrontation with the three-headed dog which, in Greek mythology, guards the gates to the underworld and stops people from leaving. “I cut his hand with a knife myself,” the client said about the zombie. This sentence and imagined action seemed to indicate her newly developed ability to express her anger, as well as a development of a sense of agency that she had not experienced before. She placed a zombie-like figure in the sandbox and felt like cutting the “bad [left] hand.” Interestingly, the left hand is sometimes associated with evil deeds. Then she said that she felt relieved. When I first heard what she imagined that she had done, I felt a little scared because I thought that if I were in her situation I would do the same thing. Perhaps this thought was part of my feeling of empathy with her. Knowing the implications of her imagined action, and hearing her say that she felt relieved, emphasized my personal feeling of increased freedom after she had committed the imagined act.

The animus of women is formed under the influence of the images of their father (Jung et al., 1964). Client B's tyrannical father and sexually abusive teacher created a negative animus figure in her unconscious. Her previous experiences led her not to recognize the masculine in her unconscious while living a life of captivity. The captive woman was defeminized and often had to confront her difficulties in relationships and rigidity of thinking.

Through possession, the animus threatens women's relational ability (Jung, 1974). Jung wrote that the power complex of the animus is facilitated when women cannot truly express

their emotions or feelings (Walker, 2002).

Client B confronted such an animus figure inside her through the sandplay therapy process. In the 19th session, she demonstrated that she was able to assume an attitude of confronting her animus without being possessed by it. In other words, she began to deny the fearful attitude of obeying like a slave whatever her father commanded. Instead, she displayed her freedom of expressing her own mind and standing up against his demands.

This courage was expressed by an imaginal weapon, namely a sword. In order to stand up against a threatening hand that was drawing near her, she cut off the hand with a knife. In this way, she expressed her own judgment about how to react to the situation. She had become more discerning.

Emma Jung insisted that if a woman does not get possessed by her animus but rather succeeds in maintaining an attitude of confronting the animus consciously, the animus will stop threatening and instead become a creative power (Jung, 1974). However, a woman's animus is still in a primitive state, therefore, the animus can be inferred to hold a tendency to explode primitive emotions. For that reason, it is better if she does not neglect her innate female nature and carefully handles her animus energy, which client B expressed through the knife. It is important to read the dangerous destructive forces of the animus and create a new relationship with it. It is necessary to thoroughly and consciously approach masculine energy, or Logos energy. In other words, this may be a case that emphasizes the need to make efforts to express oneself, especially when there is such a separation of emotions from rational thinking.

Case C

In this case, my own sandpicture will be examined (Fig. 9). I placed a sword in my sandpicture during my second sandplay therapy workshop.

While creating this sandpicture, I was aware of my past pains and also of a new attitude towards them. In this sandplay image, a father and a daughter are looking at each other on the left side. The dinner was prepared by the daughter, and foods and candle holders were placed on the table. On the right side, an old and ragged house appears and an empty

dish is placed on the table in front of the house. In the middle, a strong-looking medieval warrior is about to cut a stone, lifting his sword. In the left rear corner, a camera is taking a photo of the warrior.

Figure 9. Personal sandpicture

In this sandpicture, the opposites of the past (right side) and future (left side), and the hunger (right side) and satiety (left side) are displayed. In addition, a warrior holding a knife appears in the center of the opposites. The moment I placed the warrior holding a knife, some thought me like a lightning bolt. I thought to myself “yes, if my father has nothing to give me, I will prepare a delicious meal for him.” At that time, I set the table as if I was preparing a real dining table. Although my father wasn't alive then, I truly wished to prepare a meal for him and have an honest talk with him. In other words, I gained the understanding and courage to build a new relationship out of my inner being.

The sword appearing in this sandbox was not used as a weapon to fight against someone. This was used for separation and discernment, one of the functions of a woman's animus. In other words, this meant the separation and determination to sever dependency and make a new resolve by summoning the archetypal energy of the unconsciousness (stone and empty dish), which appear lethargic and inert. My expression about the separation of the present “this” from the past “that” was a new determination that went beyond my grudge and dependence related to him.

If a woman realizes her ability to use her inner light and knife, it will be greatly useful throughout her life. Meanwhile, the inner knife should only be used to discern clearly or cut ambiguity.

In other words, a soft light and a knife coexist inside a woman and the female knife should be used internally (Johnson, 1989). The sword exhibited in this sandpicture expresses the determination and courage to transform past relationships into new ones. Reflecting later on this image, I realized that I was attempting to newly relate and merge with my animus. After completing this sandpicture, I felt a shift in my energy, a sense of freedom. Now I understand that feeling as freedom from an old, outworn image from childhood, one that had been frozen in my unconscious but was no longer relevant to me as an adult woman.

III. Conclusion

In my investigation of the sword as a symbol, I was able to observe strong and sacred powers in the swords depicted in diverse cultures and myths. In addition, I encountered the swords that represented conscious realization, courage, spirit, authority, and rational judgment. Moreover, I learned that swords were an important symbol of animus energy in a woman's inner world. The use of swords in sandplay helped to expand my understanding of their symbolic value and their relationship to a woman's animus development.

I would like to conclude this paper with the following statement by Robert Moore (Moore & Gillette, 1990):

Fencing players should train not only their body, but their mind. By learning to judge at a lightning speed, they find and attack the weaknesses in the postures of their enemies and score points by countering attacks. This is identical with the capability to realize what one wants to learn and how one can obtain it. This is immersing oneself in life and never going back (p.126).

Moore and Gillette go on to say that such a process is obtained from tremendous self-training. Along with the recognition of one's own potential for death and the need for the

death of old attitudes, beliefs, perceptions, and behaviors, offensive capability, intelligent thinking, and determination are all the products of conscious training. Warriors practice their skills to handle necessary “weapons” in order to accomplish their decisions.

Moore’s statement indicates the strengthening of self. It is the path to the world of consciousness. It is fighting against old images of our father and mother and recognizing, holding, and valuing our sacred weapons. We need to wage a war for rebirth. This is an inner battle. Unless we polish up our inner weapons, we will constantly wield our emotional ‘blades’ toward other people. The weapons we are to hold are greatly difficult to handle since they allow self-criticism about our own opinions and equip us with the courage to doubt even sacred convictions.

However, as far as we make good use of such weapons, they will help us to connect and develop a relationship between our Ego and Self, thereby helping us gain an insight into all our life’s circumstances. We will need to focus on our daily lives with the contemplation on what the sword held in our hands means, and courageously confront the sword with the sharp blades of consciousness each day.

References

- Fontana, D. (1993). *The secret language of symbols*. London: Duncan Baird. (Korean trans. 1998).
- Jung, C. G. (1985). *Symbol and libido*. Olten: Walter Verlag. (Korean trans. 2005)
- Jung, C. G., Henderson, J. L., Franz, V., Jaffe, A., & Jacobi, J. (1964). *Man and his symbols*. New York: J. G. Ferguson. (Korean trans. 1996)
- Jung, E. (1974). *Animus and Anima*, Zurich: Spring Publications. (Korean trans. 2001)
- Johnson, R. A. (1989). *He: understanding masculine psychology, She: understanding feminine psychology*. San Francisco, CA: Harper collins. (Korean trans. 2006)
- Lee, Y. G. (2002). *Greek and Roman myths to be heard on roads*. Seoul: Jakkajungsin.
- Mitford, M. B., & Wilkinson, P. (Eds.). (2008). *Signs and symbols*. London: Dorling Kindersley Inc. (Korean trans. 2010)
- Moore, R., & Gillette, D. (1990). *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine*. San Francisco, CA: Harper Collins. (Korean trans. 1997)

- Turner, B. A. (2005). *The handbook of sandplay therapy*. California: Temenos Press.
- Walker, S. F. (2002). *Jung and the Jungians on myth*. An introduction. New York/London: Routledge. (Korean trans. 2011)
- Weinberg, B. (2011, November). *The presence of the father in sandplay*. Paper presented at the KSST 3rd Annual Conference, Seoul, Korea.

On-line References

- Barratt, C. (2008, October). *National geographic Samuri Sword* [Podcast]. Retrieved from http://tvpot.daum.net/v/10999722?lu=flvPlayer_in/
- Carr, K., & Carr, M. (2003). *The inner masculine animus*. Retrieved from www.thearchetypalconnection.com
- Doopedia. (2010a). *Thesus*. Retrieved from http://www.doopedia.co.kr/doopedia/master/master.do?_method=view&MAS_IDX=101013000752445
- Doopedia. (2010b). *Hexate*. Retrieved from <http://terms.naver.com/entry.nhn?cid=2000000000&docId=1162913&mobile&categoryId=200000077>
- Encyclopedia of Korean Culture (1991). *Knife*. Retrieved from <http://terms.naver.com/entry.nhn?cid=1589&docId=530245&mobile&categoryId=1589>
- Korea Dictionary Research (1998). *Mithras*. Retrieved from <http://terms.naver.com/entry.nhn?cid=98&docId=266502&mobile&categoryId=105>
- Park, I. Y. (2010). *Straw Cutter*. Retrieved from http://folkency.nfm.go.kr/minsok/dic_index.jsp?P_MENU=04&DIC_ID=2375&ref=T2&S_idx=3&P_INDEX=8&cur_page=1
- Son, D. S. (February 21, 2010). Sword of the king was born in 12 years. *Yonhap News*. Retrieved from <http://news.naver.com/main/read.nhn?mode=LSD&mid=sec&sid1=102&oid=001&aaid=0003132858>
- Wikipedia (2009). *Chivalry*. Retrieved from <http://ko.wikipedia.org/wiki/%EB%AC%B4%EC%82%AC%EB%8F%84>