The Peacock

Kyu-suk Kang

Department of Sandplay Therapist & Psychotherapist, Huge Dream Counseling Psychology Center, Seoul, Korea

This study examines the symbolic meaning of crafts based on the theory of analytical psychology. First, the meaning of crafts was examined in terms of its reflection of personal experiences, general characteristics, and as shown in various cultural and mythical contexts both at home and abroad. Next, crafts were examined from a perspective of analytical psychology. Third, the identified symbolic elements of crafts were applied to the sandbox play, and two sandboxes were examined for their manifestation of the symbolic meaning of crafts. Based on the analysis, the study shows that crafts is an important form of symbol that is present in two conflicting processes of “contradicting meanings” and “individuation” in perceptive development.

Keywords Peacock, Virtuous, Awareness, Individuation, Sandplay

INTRODUCTION

I can still recall the peacock that showed off its gracefulness with the flapping of its wings at the zoo when I, as a child, visited there with my mother for the first time. The highly elongated upper tail of the peacock reminded me of the rising of the sun and gave me a sense of warmth. It looked as though the green and blue-green eye spots on the tail were telling me something. It looked so beautiful and amazing that I ran around the place to see it from different angles. Since its colors changed according to the angle, I went here and there to look at it for a long time.

As with most animals, brightly colored plumage can be found in the male Peafowl (peacock) not in the female Peafowl (peahen). The females are smaller in size than the males and have dull grey plumage. The male fans its tail as a sign of courtship. The peacock, along with the dragon, tiger and turtle, is regarded as a symbol of longevity. In Hinduism, Kama, the god of love rides upon a peacock. In Greek mythology, it is the bird of Hera whose “eyes” were stolen from Argos by Hera. Since it is believed that its flesh does not decompose, the peacock sometimes represents immortality and the resurrection of Jesus in Christianity. In Buddhism, it symbolizes the awakening of Avalokitesvara, the Bodhisattva of compassion (Fontana, 1993).

For several centuries, in the West the peacock has been used for giving gardens and parks a graceful look. The ancient Greeks called it the Persian bird, which tells us that the peacock was originally traded between Persia and India. It was said that the soldiers led by Alexander the Great were taken aback at the sight of the beautiful flocks of peacocks they encountered in India after conquering the Persian Empire. Greek merchants were eager to bring them back from the East as luxury gifts. Later the Romans brought the peacock from Greece, and by the 2nd century AD, wealthy Romans enjoyed dining on the flesh of the peacock (Lee, 2006).

I encountered the symbol of the peacock when I opened my sandplay center. In the rear left of the sandtray, where a cooling waterfall had been placed and clean water was running, the peacock appeared like a shining sun. Afterwards, the peacock would often appear and talk to me in my sandtrays. Perhaps the peacock, which I had once seen at the zoo with my mother when I was young and later came to me after I had grown up, was the symbol of my unconsciousness. Jung says that human history is the history of finding better symbols, symbols that can completely realize archetypes in a conscious manner, that is, individuation (Seol, 1986).
In fact, symbols are representative of the Psyche and the reflection of all aspects of personality. Symbols may also express accumulated human wisdom that has been acquired at both collective and individual levels, and also represent a developmental stage which will influence the individual's future. Also, they represent attempts to satisfy the instinctive impulses that were left unsatisfied (Seol, 1986). With the aforementioned attributes of the peacock in mind, I hope that in this symbol paper I can continue my journey into the unconsciousness, no matter how tiring it might be to see every aspect of it, with a diligent and humble attitude. On top of that, in this paper I am full of passion to recognize and tolerate things as they are, rather than swayed by emotions from the unconscious.

THE PEACOCK

The Peafowl are two species of flying bird in the genus Pavo of the pheasant family, Phasiandae, which flare out their tails in a fan-like shape. The species are the Indian Peafowl (Pavo cristatus) and Green Peafowl (Pavo muticus). The Indian Peafowl has wings and a tail that stretches approximately 55 cm and 60 cm, respectively. Its plumage is green and the color of the neck feathers is blue. On top of its head is a crest that stands upright. The color of the face is greyish white. The female is smaller in size than the male and is not beautiful because the color of its body is brown. The Green Peafowl is found in southern China, Myanmar, and the Indochina and Malay peninsulas. The Indian Peafowl is found in India and Sri Lanka.

The Indian Peafowl is slightly smaller than the Green Peafowl. The span of the wings is approximately 50 cm and the tail is shorter. The crest has a fan-like shape or looks like a rod-like hair pin. The male's neck is a vivid blue and its back is bronze. The female's body is brown and it is smaller in size than the male. Among the mixed breeds of the Indian Peafowl are the white peafowl and a peacock with black wings, but they are rarely found these days. The Indian Peacock is designated as the national bird of India (Doopedia, 2012a).

Both species eat fruits and insects near streams in the jungle. They make a nest by gathering grass and twigs. They lay six to ten white eggs to be hatched by the female in around 24 days. Peachicks can walk right after they have hatched. The peacock, in spring, the mating season, displays its gorgeous feathers, which symbolizes exotic beauty and purity. Particularly, the large "eyes" positioned at the end of the tail forming a concentric circle are not only extravagant, but noble. Even though the peacock displays his plumage to protect himself from external threats, it looks all the more mysterious and beautiful to human eyes. After the mating season, the peacock loses its upper tail feathers (Doopedia, 2012b).

Regardless of the color, the peacock's feathers are made of protein in the form of melanin, which is transparent. Feathers have a main stem like pine trees, to which several smaller branches are densely attached. The smaller branches are covered with down feathers.

The light shed on the peacock's plumage is refracted by melanin and scattered in the space between feathers. The color of the light is determined by the amount of melanin and the space. So, the secret of the full-color eye spots on the peacock's plumage lies in the internal structure of it: the unique nanostructure where millions of nanometer melanin sticks are orderly placed. But how the size and the order of melanin in the nanostructure are determined still remains a mystery (Geum, 2006).

The colors (Figure 1) that we can see in the peacock's plumage are not colors from pigments. This is why they are called the 'struc-
tural color. Pigments all look the same, but these structural colors change themselves at different angles. Along with the peacock’s plumage, the kingfisher bird, rainbow trout, mother-of-pearl, and opal are other examples with structural colors. The nanostructures of their bodies allow them to have multiple colors (Geum, 2006).

**Birds: Limitations of the Secular World vs. Divineness**

Since prehistoric times, humans have aspired to fly like birds because with wings they could move much faster than by running. Moreover, birds can fly anywhere in the world so humans have been awed by this amazing ability. Sacred birds in many national myths are mysterious entities that oppose evil spirits and serve as a bridge that connects humans with the universe (Kim, 1985). Birds are widely believed to be a divine emissary due to their ability to fly, and a psychopomp who guides dead souls to heaven. Humans’ aspiration to fly or possess wings originated from their awareness in the existence of God. They believed birds came down to earth to take the souls of the dead to heaven. This belief in undying souls explains why birds have become a symbol of rebirth (Park, 2005). The author of the *History of Three Kingdoms* writes, “In Byungin, when a person dies, his coffin is bedecked with a large bird’s feathers, wishing the dead to soar high into the sky.” The ancient people thought their birthplace was heaven, the final destination they would return to after life on earth (Lee, 2006).

Birds in myth and folklore symbolize an early indicator of future events. Since ancient times when people, with a crude understanding of the world, imposed significant meanings on every natural phenomenon, birds flying freely in the sky have been thought to be an emblem of freedom. Birds also play a shamanistic role in the myth of the Altaic peoples, who wanted to overcome their fear of nature, diseases, and death with the help of birds. Out of such need for religion, people started to attach additional meanings and painted symbols to birds by sculpturing or designing symbolized patterns of them (Yang & Roh, 1989).

Eagles in particular are believed to bear the spirit of a shaman, and also serve as the guardian of a shaman, and these beliefs are rooted in the fact that people in ancient times believed that birds could ward off evil spirits. Sotdae, a kind of totem pole that represents a traditional Korean belief, has one to three wooden ducks on its head. As a symbol of the guardian god, people thought the duck could fight off diseases and evil spirits by using its abilities to freely go in and out of heaven and beneath the water and to connect heaven and earth as a mediator. These kinds of beliefs are widely held across Central Asia and Siberia. Siberian shamanism holds a mystical belief in birds, and its traditional shaman costumes bear the figures of birds. The figure of the bird is particularly conspicuous on hats, which are decorated with feathers, and it is believed to be associated with the pattern of bird wings seen on the Gold Crowns which were excavated from Geumgwanchong and Seobongchong in South Korea (Lee, 2006).

As mentioned earlier, there are many symbols and meanings attached to birds. In these symbolic meanings, the role of birds represents the process of conscientization that connects consciousness and unconsciousness, that is, the initial process of finding oneself. The process of integrating unconsciousness into consciousness comes from the emergence of clear binary oppositions. A journey toward the sky is a psychological journey. The process of individuation entails one’s ability to go upward or downward depending on circumstantial demands. Going upward is a symbolic movement toward the absolute being (Turner, 2005).

**The Symbolism of the Peacock as Sun Awareness**

The sun does not change its figure, and reemerges from the horizon in the morning, always in the fullness of the same form. We cannot see its figure with raw eyes, but we can experience its influence whenever and wherever we are. Therefore, the sun means something that is permanent and unchanging, that is, a symbol of God. The sun is the entity that reveals itself as the most powerful god, the culmination of all the gods in the world. However, the sun also symbolizes the characteristics of an archetype that is by no means fully understandable in a general sense, but always emanates the power of energy. The Greek philosopher Plato compared the sun to the nature of Idea. According to him, the Idea is a symbol of permanence since it is the foundation of everything, and exists in the form of the true sense of the fullness of itself. Therefore, the sun is guidance to Idea, the power of an archetype, and an influence that begets everything, thus, humans can finally understand each component of something in connection with its wholeness through the sun (Cooper, 1978).

Birds are animals that generally represent the sun (Cooper, 1978). Since people often not see a bird that has died a natural death, there arose the belief there might be special birds among other ordinary birds. This belief led to the creation of the phoenix in mythology: the king of birds or the mysterious bird who is immortal. Yet it is interesting that the phoenix is significantly different in its portrayal between Eastern and Western cultures.

In Korean mythology, the name of an imaginary, divine bird is samjoko, which can be translated into peacock or phoenix. In the East, the phoenix never dies. In the West, the phoenix is described as destined to die and then be reborn. According to Egyptian mythology, there was a beautiful and enigmatic bird living in the Arabian Desert. This bird radiated golden light from its body, which infatuated anyone who saw it, but it burned itself to death every six hundred years, and then was reborn to live again just like the sun that sets at night and rises again the next morning. This is why the phoenix is an emblem of “immortality” and “eternity.” It is noteworthy that immortality in this case does not mean an uninterrupted flow of never-ending
life, but rather is a “rechargeable life” with a repetitive cycle of a temporary death and revival. This idea of immortality is also applied to human life, and is reflected in the ancient Egyptian practice of mummification: when a person from the upper class died he was carefully made into a mummy to be given another chance for rebirth. In this sense, the phoenix is a symbol of hope for the upper class in Egypt who wanted to live permanently in the secular world (Park, 2005).

The ancient Persians also had their own imaginary bird, which was a hybrid of different birds, and they described the color of the bird’s body and tail as purple. This bird featured a long tail, reminiscent of the tail of a peacock. However, since the phoenix was an essential symbol of the sun and gold, its body began to be colored as gold as Roman influence spread across the ancient world (Park, 2005).

On the other hand, the phoenix in the East is described as a beautiful bird that heralds an auspicious event, and a sacred bird that lives forever and never dies. The origin of the phoenix can be found in the Chinese word that refers to “three, legs, and crow,” which means, as indicated, a crow with three legs. The three-legged crow, which was deified by the Dongyi people in the northern region of the Korean peninsula, symbolized the sun. In the Yin-Yang theory, the sun belongs to Yang; therefore, the crow was imagined to have three legs. The three-legged crow was sanctified because a black crow darkens the world by overshadowing the sun (Lee, 2006).

The Dongyi people, famous for their archery skills, were the ancestors of the Korean nation. The three-legged crow was drawn in murals on the ancient Kokuryo tombs. Unlike the Chinese who worshiped the dragon, the Dongyi sanctified birds as the mediator between heaven and earth. Therefore, the three-legged crow gradually developed more sophisticated features, which can be seen in the gilt bronze phoenix-shaped ornaments excavated from the Kokuryo tombs. These ornaments have a sharp decoration on their head, which seems to represent the point of an arrow, and their tails are extravagant like a wide-open fan. Here, “sky bird” is the correct term instead of phoenix for the name of the ornaments because the Korean people did not use the word phoenix at that time. The word phoenix was coined after the Chinese accepted the concept of the sky bird. The Chinese thought of the sky bird as an embodiment of wind, so they made a word for phoenix in their language (鳳) by combining the word for wind (風), and the word for bird (鳥). In other words, the three-legged crow worshiped by the Dongyi as the sky bird became the entity known as Bonghwang when the Koreans accepted the Chinese version of the phoenix (Lee, 2007).

Contradictory Meanings of the Peacock as Aristocrat's Virtues and Beauty vs. Greed

In Hinduism, the peafowl is associated with Saraswati, a deity representing knowledge, music, and poetry. The peafowl also symbolizes royal authority, which is why the throne of the Persian emperors was also referred to as the 'Peacock Throne.' The ancient Koreans worshiped the sun, God, and Providence. They believed themselves to be the sons of “the sun, God, and Providence,” and birds to be a mediator between the sun, God and Providence and themselves, thus creating the common practice of making Sotdae-a kind of totem pole to worship birds. When people made a symbolic figure of the sun god by combining the concept of the sun and birds, they painted the three-legged crow. Therefore, the three-legged crow is a symbolic icon created as a result of the linked concepts of the sun and bird gods. The three-legged crow symbolizes three sun gods (Hwanin, Hwanoong, and Tangun), who are represented by its three legs (Sohn, 2007). The three-legged crow, frequently seen on murals in ancient Korean tombs, is drawn in a disc that symbolizes the sun. This painting is always juxtaposed with a painting of a toad in a moon disc. Sometimes Pokhŭi and Nüwa, a god and goddess in ancient Chinese creation myths, are painted as holding the three-legged crow in the sun disc and the toad in the moon disc. There are two types of paintings with the three-legged crow: the paintings of the three-legged crow standing on its three feet in the sun disc, called “Il-Jung-Sanjok-o,” (Figure 2) and a crow with three legs flying in the sun disc, called “Guem-o.” These two types of paintings were expressions of the idea of the universe held by the Dongyi people, who combined their worship of the sun and birds into one symbol (Lee, 2007).

Figure 2. The three-legged crow.
peacock deity of Japanese Buddhism, Mahamayuri always stands behind a peacock. This beautiful bird holds many symbolic meanings in various countries which usually derive from its splendid plumage. In Korean folk culture, peafowl are precious animals which bring good luck. Various sayings regarding its existence in Korean culture, including the following: “A peafowl dancing about in your dream signifies that you will become a famous writer” and “A peafowl dream means good luck.” These birds have traditionally symbolized beauty and high stature. In the past, the tail quill was even bestowed upon individuals for their contribution to the nation. Customarily, the beautiful peafowl represents splendor and wealth. The crown that a young king or the children of the royal family wore was a crown wrapped with purple satin: the peacock crown. A newly-wed bride embroidered peafowl on her pillow end and made fans out of the bird’s quills or drew peafowl on her fan in hope of a prosperous life. Peafowl are also embroidered on bedding, sitting cushions, cabinet inlaid with mother-of-pearl and the traditional Korean attire, the Hanbok, all to express one’s wish to attain both the beauty and wealth that peafowl represent. Records of raising peafowl in the Silla dynasty and of importing the birds from the Sung dynasty of the current China all signify that these magnificent birds have been with us for a long time (Heo, 1991).

An old Chinese book, the Yeokgyeong (Korean Dictionary researcher, 1998), describes the bird: “Each peafowl has a crested head, a slender neck, high-arched back and beautiful plumage covering its back and tail. Its golden, green covert pleases the eye, hence the nickname ‘mungeum,’ or beautiful pattern bird.” Also, the peafowl is said to be equipped with nine virtues. First, it is well-groomed; second, it has a clear voice; third, it struts about stately and carefully; fourth, it behaves appropriately according to time and place; fifth, it has discipline in eating and drinking; sixth, it knows its place and is content with its lot; seventh, it does not separate from its herd; eighth, it is not obscene in its conduct; and ninth, it always returns home.

People adored the peafowl’s nine virtues and often used peacock patterns on model drawings, designs, architecture, and various objects. To quote the Compendium of Materia Medica (or Bencao Gangmu), a Chinese medical book written during the Ming Dynasty, the Chinese character ‘jak’ (작, 食) for birds and the character ‘jak’ (작, 食) for government post is pronounced the same. The former ‘jak’ (작) represents the peafowl and is one of the ‘dongjaejuki,’ the ancient copper alcohol cups. To the ears of our ancestors, the peafowl cried ‘jeol jeol jok jok’ (implying moderation), and therefore gained the title of the bird of the golden mean. Also, the crane, pheasant, and peafowl were drawn together in hopes for ‘prosperity for the next three generations.’ This came from the fact that the members of the highest level displayed a crane; second level, a pheasant; and the third highest level, a peafowl as their insignia of rank. In the Ming Dynasty, peafowl signified the third highest rank and in the Qing Dynasty, the second and third highest rank and secured its place as a symbol of power. It also came to represent fortune in one’s official career (Heo, 1995) (Figure 3).

Cooper (1978) writes in her book the various meanings that peafowl hold in a variety of cultures and myths. The Dai ethnic group in China perform a variety of unique dances which mimic the movements of the animals most common in the area. Their most famous dance, the Peacock Dance is an imitation of the bird’s movements, but the story behind the dance makes it even more mystical. According to the story, the peacock was formerly not so beautiful and colorful, nor did it bear the characteristic ‘eye’ feathers for which it is known today. The peacock was known, however, for its relative tameness and obedience.

The story tells that on a day long ago Buddha descended to earth and a crowd of Dai believers gathered at the temple to listen to his sermon. The peacock also wanted to get closer to him, but could not with all the people in front of him. The peacock was devastated that he might miss this opportunity, but just at that moment Buddha saw the peacock’s pure passion for his teachings and cast a beam of the light of Buddha in the direction of the devout peacock. The light beam struck the tail of the peacock, lighting it up in iridescent colors (Hyangryeon, 2010).

That is the story of how the peacock came to be so beautiful. The peacock then pranced and danced to show off its beautiful tail in honor of Buddha and that is why the Dai perform a dance in its honor every year on important days or holidays. The Peacock Dance involves a fixed order of dance elements that imitate the behavior of the peacock. These elements include: looking around from the nest, strolling, searching for water, drinking, playing, spreading the wings and shaking them, and spreading...
the tail feathers to express the beauty of the world around us. In the minds of the Dai people, peafowl represent good fortune, beauty, and purity and to this day, the Dai people watch the Peacock Dance every holiday. The peacock is also an emblem of the Buddhist Goddess of Mercy and Seowangmo, the Goddess of Death. In the Qing Dynasty, a peacock quill was bestowed along with a government position upon individuals for their national contribution, which is why the quill represents the Emperor’s affection for his subjects. The peacock represents the Ming Dynasty as well (Hyangryeon, 2010).

In ancient Greek mythology, Hera was the lawful wife of Zeus and often wore a polos and royal staff befitting her divine status. The gorgeous peafowl was an emblem of the presence of Hera, who was the queen of the heavens, the goddess of maternity and fertility, and the guardian of married women. Zeus would often cheat on his authoritarian, nagging wife, and the jealous Hera would kill her husband’s countless lovers and illegitimate children. Io was one of these lovers and Hera sent a monster with a hundred eyes, Argus, to watch her. However, Argus was killed by Hermes, who was sent by Zeus. To commemorate his loyalty, Hera placed Argus’s hundred eyes upon a peacock’s feathers (Dell, 2012).

In Hindu legend, Brahma, the Hindu god of creation at times, mounted peafowl. Brahma’s usual mounts were swans, and his wife Sarawati’s mounts were peafowl. Also, Lakshmi and the god of war, Skanda-Kartikay, also rode on peacocks. The beautiful peafowl were often the steed of deities. However, the way peafowl strutted about proudly and showed off their brilliant feathers made some believe the birds to be ostentatious and so they came to symbolize arrogance and haughtiness. The Persian motif of two peafowl, one on each side of the Tree of Life is an emblem of war, Skanda-Kartikay, also rode on peacocks. The beautiful peafowl were often the steed of deities. However, the way peafowl strutted about proudly and showed off their brilliant feathers made some believe the birds to be ostentatious and so they came to symbolize arrogance and haughtiness. The Persian motif of two peafowl, one on each side of the Tree of Life is an emblem of the psychic duality of man. Both are on a branch of the tree, but one is dark and one is light. It symbolizes the duality of real life (Figure 4): darkness and light, life and death. In the Hindu version of this motif, one is eating the fruit of this tree while the other is watching the bird. It represents two contrasting approaches to life: the behavioral and contemplative approaches. Psychologists interpret it as a conflict between consciousness and unconsciousness or between exoteric and esoteric teachings (Fontana, 1993).

We are faced with many choices in life: adventures or rules, vice or virtue, freedom or stability. However, these conflicting notions are but mere words to express the duality of the things in life that haunt us. We need to find ways to resolve the conflict. Conflicting notions like oppression and freedom cross paths and on that intersection is the initiation ritual. This initiation ritual allows the individual as well as the community to combine the conflicting energy and find balance in that life. The initiation ritual usually begins with an obedience ritual. After a period of oppression, the ritual becomes a liberation ritual. The individual must endure this process to find the middle ground for the conflicting factors that are hidden in one’s unconsciousness. Only then can an individual be truly human and obtain inner harmony to become the true owner of one’s life (Jung, 1965).

**The Peafowl in Terms of Individuation**

The early Christians adopted the symbol of the peafowl to represent spiritual rebirth or resurrection because it sheds its old feathers every autumn and grows new ones every spring. Also, the multitude of ‘eyes’ on its tail suggested God’s omniscience and omnipotence. It is also a symbol of immortality, resurrection and spirit. This came from an ancient belief that the flesh of the peacock did not decay. Furthermore, the resemblance of the tail to a halo associated it with saints. A peafowl standing atop a sphere represents remoteness from the secular world and a peacock’s quill is an emblem of Saint Barbara. In Islam, the spreading tail of the peafowl was a symbol of light, and its eye was associated with the eye of the mind. The peafowl’s tail, decorated with the eyes of Argus, is called ‘gemmis stellantibus,’ meaning starry gems. Argus’s actual name is ‘Argus Panoptes,’ which means ‘all-seeing’ and is an emblem of reason. In other words, he watches over ‘everything’ with his multitude of eyes. Its eyes represent a mystic eye, light, awakening, knowledge, spirit, alertness, protection, stability, objective, and at the same time, the limitation of tangible objects (Cooper, 1978).

Because of his many eyes, Hera asked Argus to keep a watchful eye on her husband, Zeus. Argus lost his many eyes and died when Zeus had Hermes behead him so that he could not watch him. Mythology informs us that, in a sense, Argus’s eyes were reborn because they were placed on the peacock’s tail. Argus’s loss of sight and his death symbolize that pain and suffering or even losing one’s eyes always precedes new life or rebirth, that is, the living of life in a new way. Human beings sometimes face evil in the form of pain, loss of meaning, threats or destruction to become conscious of the path to take. With suffering, we often be-
come stronger, and when the darkness of what is unconscious becomes illuminated by consciousness, the process of individuation can begin. The dark aspects within us can only be illuminated when one undergoes pain and struggles. In the psychological sense, pain and suffering are necessary steps towards individuation. This is why Argus’s death has a ceremonial aspect. Death is but a portion of the process toward a new world. One must revisit this process to truly discover oneself (Go, 2006). Beheading Argus blinded reason and opened an entirely new perspective, resulting in the rebirth of a hundred-eyed monster into a splendid peacock.

THE PEAFOWL IN THE SANDTRAY

Parents play the most important role in forming the ideal ego. Parents encourage or acknowledge certain behavior while punishing and rejecting other behavior. My client had a dream as I was preparing to write this peafowl symbolism paper. She has no memories of her father. she had heard that he was lying on his deathbed a while before he passed away. Her father, who had passed away when She was three years old, appeared in her dream. As a young girl, She had felt hurt, lonely, scared, resentful, and angry at the fact that her father was not with her and that as a result, her family could not be there for her. Therefore, while growing up, she had chosen not to think of her father. However, when he appeared in her dream, She sobbed uncontrollably as she begged him to stay with her, telling her how pained she was. At that moment, a giant tide gathered and was about to hit her. To her left, father lay on his bed, apologizing, and to her left, her husband urged her to jump off a cliff with him, and he jumped and transformed into a dolphin. In her dream, she had met her Animus. She could not love her father, who had abandoned her, and she was lonely and scared as she was all alone. Faced with the fear of death and despair of not having her parents to protect her, She did not accept anything that was peculiar. She was always feeling either inferior, or caught up in uncontrollable mixed emotions or repression or of complexes, or deeply depressed. She did not want others to recognize her depression or oppression, and so she tried to look feminine and maintain a well-rounded relationship with others. She was too focused on creating an external persona like the flashy, brilliant plumage of the peafowl, and She did not realize that her spirit was becoming depleted while her ego was always on alert in order to maintain her external image. Also, She was extremely stubborn in the things that She wanted, which made life even more difficult for her.

Argus’s eyes on the tips of the peacock’s tail feathers seem to symbolize a mundus machine: a strong, conscious and rational reason that prevents one from recognizing one’s own fallacies. Argus, who represents ‘reason,’ watched over me, not allowing a single mistake. Just as Argus failed to see what was coming when he lost his eyes, She too had not been aware of the sharp pain that had blinded her ego. She realized that she needed to escape the constraints of her consciousness and acquire flexibility and a wider vision. Jung stated that human beings only familiarize themselves with our dark inner selves, but that is only half of who we are; it is absolutely essential that we find the light in the darkness, the divine beauty within ourselves (Seol, 1986).

Problems can be mitigated and overcome through a different light and life’s stronger directions instead of being repressed or kept in the unconscious. Then, we will be able to establish a healthy love relationship with ourselves and learn to tolerate others. It is important to find a different light and possibility in the oppressed, depressed, dark reality.

The peafowl in client’s sandpicture (Figure 5) was a visual experience for her perception and for ‘seeing’ that was made possible through ‘natural light.’ It underwent the shocking experience of seeing what was invisible in the tangible world and to the eye of reason, bias, alertness, and defensiveness. The experience of genuinely ‘seeing’ something awakened her to the gap between the ideal and reality and the deep pit that she had to cross. Opening her eyes to a world beyond reason and the mentality of cause and effect blinded her to everything else she had known, and symbolized the death and rebirth of her ego.

In the upper left corner of my sandpicture is a waterfall with clear water and a brilliantly shining peafowl. With it is a lamp and a genie that heeds to her every wish. In the lower left corner is a golden carriage headed for the palace. To the right is a church and a house with a goddess and children laughing and playing. The elegant and shimmering peafowl captured her heart. She was drawn to it and felt a pounding deep within her. How could she not love her father, who had abandoned her, and she was lonely and scared as she was all alone. Faced with the fear of death and despair of not having her parents to protect her, She did not accept anything that was peculiar. She was always feeling either inferior, or caught up in uncontrollable mixed emotions or repression or of complexes, or deeply depressed. She did not want others to recognize her depression or oppression, and so she tried to look feminine and maintain a well-rounded relationship with others. She was too focused on creating an external persona like the flashy, brilliant plumage of the peafowl, and She did not realize that her spirit was becoming depleted while her ego was always on alert in order to maintain her external image. Also, She was extremely stubborn in the things that She wanted, which made life even more difficult for her.

Figure 5. Peafowl shining like the sun.
heart when she exceeded the natural amount of love and kindness she had within her. Behind every despair, crisis, and pain lies opportunity: the opportunity for one to become a new person. Pain brings forth a new birth, a new beginning.

In the sandpicture above (Figure 6), a wooden, blue-eyed peafowl enters a cave. In the cave are eleven gemstones, a compass, black cat, black octopus witch, an old wizard with a face too small to see, a depressed girl with heavy, bronze wings standing behind the wizard, a submissive man with no philosophy, and a kind and generous knight waiting for the peafowl and its friends. It looked like a negative animus and shadow that she wanted to hide from others. She had always been alert and nervous, trying hard not to reveal these characteristics to other people. However, She realized that her pain and concerns would make me stronger. Analytical psychology warns us of the danger of trying to be a better person than our actual selves. We should not strive to achieve a forced kindness, or to become somebody we are not. We only need endurance. Jung stated that if one confronts one’s unconsciousness, one will not be tricked by it, but rather can obtain a perception of reality. Also, that ego will no longer be the original ego, and the consciousness will have expanded qualitatively and become stronger. With this, one can infinitely approach Jung’s so-called ‘Self’ (Tacey, 2006).

CONCLUSION

A mature person should always adhere to the golden mean. A peafowl is a bird that represents the sun, the beautiful, splendid prosperity, and the nine virtues. However, when it rains, the peafowl loses its composure. This is why it is also associated with rainstorms. The dance of the peafowl when it rains is related to spirals—or when it rains, the peafowl dances in spirals. A peafowl represents immortality, longevity, love, and sympathy. The spotted tail makes it a symbol for the stars and of nature, and it is therefore also the symbol of deification and immortality. On the other hand, it also represents secularity, haughtiness, vanity, and alertness. The “tail with a hundred eyes” is the “all-seeing” guard. These eyes have several oppositional factors: they represent a mystic eye, light, awakening, knowledge, spirit, alertness, protection, stability, objective, and at the same time, the limitation of tangible objects. Tolerating the oppositional tension and efforts to integrate it is what allows one to achieve individuation (Kast, 1992). Thus, peafowl are an emblem of individuation (Figure 7).

We could say that this image is a wonderful representation of holding the opposites and the emergence of the new.

REFERENCES


8823824

http://dx.doi.org/10.12964/jsst.130005