

Millstone: The Creation of a New Coalescence Consciousness of Opposites

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<Abstract>

This study is about the symbolism of Millstone appeared in psychotherapy like sand play therapy with symbol work. Symbols not only deliver meanings but also have numinous power, which produces transformation through powerful energy from emotional experience. Symbols help human's mentality develop by compromising opposites which cause conflict. This study is to examine the characteristic of Millstone in human history and the symbolic meaning which appears in mythology and tales and alchemy, and to explain universal and cultural meaning of millstone connected to psychological symbolism. Millstone represents pain through sacrifice of grain, death and the creation of new consciousness as a symbol of the rebirth. Also, it explains the circulation of original nature as a symbol of destiny to overcome by the integration of anima and animus. The millstone described as the symbol of Self in the marriage of mythology represents the *coniunctio oppositorum* between men and women, a combination of yin and yang. It is the symbol of wholeness integrating conscious and unconscious. Through this study, we consider that millstone is the psychic center of the ego- Self axis and the individuation in the psychotherapy is the process of unceasing transformation of one's whole personality which experiences the process of balancing, regulating and unifying. Consequently, millstone functions as symbolic intermediation that leads to the center of one's whole psyche.

Keywords : symbol, millstone, ego-Self axis, mandala, coniunctio oppositorum

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I . Introduction

The mass of modern people are familiar with the world of industrialization and mechanization. The advancement of civilization has provided mankind with much convenience, but at the same time facilitated materialism. A life centered on materialism can easily cause one to lose focus on the real values, which can induce mental illness. For 3 million years mankind had lived by hunting and gathering (Lee, 1998). In Korea, a primitive form of the modern-day millstone comprised of a grinding pestle and saddle quern first made its appearance in the middle of the Neolithic era. Fruits or grains placed on top of the saddle quern were smashed or ground by moving the grinding pestle vertically or horizontally. Used mainly to husk grains and acorns, this primitive tool eventually developed into millstones and mortars with the development of civilization (<http://jeju.grandculture.net/>). The staple food for Koreans was grain, and ground powder was used as ingredients for different types of food.

In the past the millstone could be found in all Korean households, in the kitchen, storeroom or *manu*¹⁾, as it was an essential tool for the Korean food culture. The millstone was used primarily by women, and thus this tool embodies the daily rigors and sufferings of Korean women who had to spin the stone every day. For Korean women, the millstone was part of their ordinary, everyday life. Grinding the millstone is a strenuous work that requires both time and effort. It represents a process through which valuable creations are obtained through sacrifice, by enduring countless sufferings. The powder created from this process is born again as bread and other types of food, becoming excellent nourishment that nurtures life. Millstone is a transformer for new creation, fate (Cooper, 1978).

The millstone was a symbol of productivity, fertility and wealth in Korea. It symbolized the life of Korean women, as in the past the widespread belief was that women were destined to sow, turn the millstone, make food and procreate for lifetime. Traditionally, when a woman had a difficult delivery her husband would carry a millstone and walk around the yard as it was believed that the millstone allows husband and wife to share the pain of childbirth. When unused, the top stone and the bottom stone were stored separately. An empty millstone was never turned, as people

1) Korean board-floored room

believed that the activity of grinding an empty millstone in itself represents poverty and brings a year of bad harvest. In some parts of China, the millstone was considered a god. On the New Year's Eve, those in the Shandong area burn incense and perform religious ceremonies in front of the millstone. They also consider the first 10 days of January as the "days of the stone" and during those days offer fried rice cakes to the millstone. They believe that by doing so, they would never run short of grains for the entire year (Kim, 2002, p.83).

Bread, which is made from flour, is closely connected to the millstone. The basic elements necessary for the creation of bread—fire, flour, millstone, and the donkey that spins the millstone—have qualities of the goddess and can be seen as symbols of the feminine. The feminine is the source of nourishment for the nature; everything that has connotation of nourishment is in the matriarchal realm and is part of the earth goddess. The feminine symbolizes the giver of nourishment as well as the transformer, the function of whom is nutrition, procreation, preservation, creation and transformation (Neumann, 1974/2007, p. 90). The millstone is the shamanistic container or the transformational container in which spiritual births occur.

Grinding work with the millstone is a phase of preparation for reintegration and reconstitution (Lee, 2007). Grinding wheat, beans and other grains in the millstone is a process of creative transformation, akin to the process of carrying a new life. In alchemical terms, it represents the stages of dissolution, death and conjunction. Edinger (1985) described the alchemical transformation process in 7 stages: combustion, dissolution, coagulation, ascent, death, separation and union of opposites. Minerals experience suffering, "die," and are born again as a new form of being. By projecting the rites of passage of suffering on to matter, they become "gold" through an alchemical process that correspond to "suffering," "death," and "resurrection" (Mircea, 1977/1999, p. 154). Spinning the millstone is the groundwork to create bread, which sustains life.

In ancient Greece where the staple food was wheat, grinding the millstone was the work of women. The Greek strongly believed in the sanctity of finite life. They bestowed life to all things through arts; they believed that arts were capable of bestowing life to inanimate objects. That is why they believed that not only the girl who slaved at the mill suffered, but the grain as well (Jacob, 1997/2002). Psychologically, grain seeds represent the personified son, or the ego. The process of solid seed being ripped apart and ground into fine powder by the millstone represents the

inevitable process of rebirth-through-death for a new change. The torture, death and resurrection of the “Wheat Spirit” that endures all in ordeals to transform the body into the mind represent the ordeals toward creative transformation. In western culture, wheat symbolizes abundance and fertility. Wheat bread has always been with the mankind throughout the entire human history. Wheat and grape are harvested with human diligence, patience, commitment and labor. They have the qualities of *numinosum*, dying and being born again according to the season, representing the union between man and god (Jung, 1984/2007, p. 235).

Millstones come in pairs. In Korea the bottom stone is called “male millstone” and the upper stone is called “female millstone,” and thus the millstone symbolizes the union of the feminine-masculine opposites or the yin-yang (Lee, 2007). This pair of opposites also symbolizes the sky and earth. The alchemical crucible is often compared metaphorically to the feminine womb, and the chemical transformation that occurs in the crucible was seen as being equivalent to the sexual intercourse between a man and a woman. Relationship of the opposites like the masculine-feminine or the yin-yang becomes a driving force for the creation of new life.

The millstone is like a spinning wheel. It is often portrayed as an image of the Mandala, symbol of the Self. In order for the millstone to function properly it needs a main shaft that holds the two stones in place and a handle to spin the upper stone. One of the names used to call this handle in the Korean language is “eocheoguni,” and an often-used expression in the Korean language came from the handle of the millstone. When trying to grind some grain with millstone but there is no handle in it, one may feel ridiculous. So when something is too preposterous, the situation is often described as, “there is no eocheoguni,” or “there is no millstone handle.” A millstone without a handle is of no use; the handle therefore represents an essential component for a proper functioning of an object. Therefore, the symbolism of the handle of the millstone not only represents our everyday life but also contains numinous qualities (Lee, 2012, p. 602). The millstone is probably the only tool that is still in use today after first making its appearance in the beginning of civilization. This paper seeks to look deep into the symbolic meanings of the millstone in folktales, mythologies and alchemy, and also explore the opposites and the creation of a new conscious in the millstone symbol from the viewpoint of analytical psychology.

II. Characteristics of the Millstone

The millstone is comprised of a pair of round stones: a rough, bigger stone at the bottom and a smaller stone on the top. Whereas the primitive version of the millstone functioned in a way that the grinding pestle rolled over horizontally the saddle quern, later the millstone transformed into the round form we are familiar with today. This spinning millstone later further evolved: a mouth or a “hopper” was drilled atop the upper stone to pour the grain inside the stones, from the side of which the powder exits. The Romans preferred millstones made with volcanic rocks because of their rough and sharp surface. Millstones eventually further evolved into watermills that operate by water and wind, but some cultures still spin millstones by hand to date (Challoner, 2009).

In Korea, the bottom stone is called “male millstone” and the upper stone “female millstone.” The iron pole that penetrates the two stones at the center is called the spindle. At the top of the upper stone is a hole in which the grain is poured in. In order to increase frictional force, the surface of both stones is cut with a chisel so as to roughen the texture. The spinning upper stone with the handle would create a friction between the two stones, which would create fine powder. The bottom stone is convex, and the upper stone is concave and has an uneven surface so that the powder would easily be released from the side of the stones. Millstones manufactured in Gangwon Province and Jeju Island were made of granite and basalt, respectively. The naturally rough surface of these stones allowed their creators to skip texture-roughening process. The texture and uneven surface of volcanic rocks make them an ideal material for millstones. Millstones come in many difference sizes and shape: a millstone can be as small as having a diameter of 20cm, while some that were used in religious temples had a diameter of over a meter (Park and Ahn, 2001).

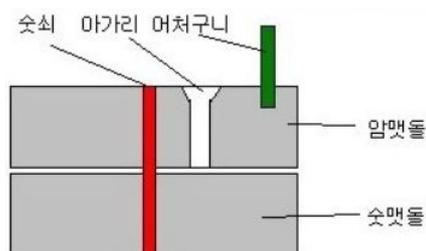


Figure 1. Structure of a millstone

<http://blog.naver.com/always0133/150143432065>

Millstones found in Korea can be divided largely into three types: wooden millstones for threshing purpose, stone millstones for grinding purpose, and small stone millstones used to make starch by grinding water-swollen rice. The third one was not often used and therefore only one or two were made in each community. They were placed in front of the community well for all women to share. When millstones spread to Asian countries influenced largely by Buddhism like China and Korea, the Buddhist monks learned that tofu made from millstones was an excellent protein alternative to meat, which is one of the reasons why massive millstones are often discovered in temples.

As mentioned already, the handle of the millstone is called "eocheoguni" in the Korean language, and was usually made with the ash tree in Korea. The Korean rendering of the ash tree is "mulpure-namu," which literally means "the three that makes water blue." The name derived from the fact that the inner bark of a young ash tree will release a blue dye when soaked in water. Strong and flexible, the ash tree was a useful material in the Korean farming culture. Ash trees collected in winter were so hard that they were not easily penetrated by a nail. They obtain greater resilience when bent with fire or water and dried for some time. Ash trees were used for a range of purposes, as axe handles, millstone handles, pikestaffs and agricultural flails (National Folk Museum of Korea, 2000).

Creator of the millstone is called the "mason." Traditionally in Korea, when a mason discovers a stone he first holds a ritual asking for everything to be all right by offering alcohol and food. The mason not only collects the stones himself from the mountains but also makes his own tools, including the chisel. So in a sense the mason is like the smith. The tong that holds the spindle in place when hammering the spindle into the millstone is made of the ash tree. The chisel is made of an iron bar of about 2 centimeters long. The iron bar is put inside a large brazier full of coal and the mason continues to blow air into it with the bellows. Once the iron is heated, it is placed on the anvil and flattened out by a large hammer. When the tip becomes thin, the bar is again put inside the fire and folded. This process is repeated until the mason finally gets the result he wishes (National Folk Museum of Korea, 2000).

III. Symbolism of the Millstone

1. Symbolism of the Millstone in the Conscious Development of Women

Neuman (1974) explained that the millstone is the symbol for death and destiny, holding the same meaning as the loom. Spinning yarn and baking bread are primitive, mysterious religious ceremonies related to feminism. Women are a provider of nourishment as well as a transformer. At the same time they hold a negative aspect, as can be seen from the symbolism of the death-mill, an element of the Terrifying Mother. Fertility of women, described as the cosmic womb, connotes the sacredness of the nature. The positive symbolism of millstone is generally connected to the oven or the kiln—even the bread—place where food is provided and sacred life is transformed, thereby bringing transformation in nature. The following story titled “Woodminny” is related to the development of positive animus within a girl with the help of Mother Nature. Here the millstone appears as a symbol for transformation:

A little girl, an only child, is stubborn and troublesome. One night when she is getting on her mother's nerves, the mother is so angry that she wishes Woodminny would come and take the child away. No sooner are the words spoken than the woodland woman enters the room. She is preceded by two hares with tall tapers on their backs and two more come after to carry her gigantic train. To punish the child, she carries her off, although her parents do now ask to keep her. In the woods she takes the girl into a cave. She intends to cure the child of her stubbornness, but she gives her one last chance to be good. The next day the maids come and takes her to a pretty little house at the back of the cave where she can play with some nice children and have a fine time. But again she shows what a quarrelsome, stubborn girl she is. So now Woodminny becomes cross. “Just you wait,” she says. “Now you'll see!” She picks up the child and carries her off a day's journey into the woods to where the trees get higher and higher and the undergrowth thicker and thicker. Finally there is a frightening roaring sound and they come to a great river with three strange mills. Woodminny goes up to the first and, putting the child on the mill-wheel, says: “Young become old. And old become young.” Each time the wheel turns the girl becomes three days older. Meanwhile Woodminny goes over to the other mills, one of which is a man-mill and the other a woman-mill. Two men standing in front of the woman-mill throw Woodminny into the hopper and out she comes at the bottom young and beautiful. The girl has turned into a wrinkled

old woman in the meantime and is now truly sorry, realizing how many wonderful times her stubbornness has caused her to miss. Because she is sorry, Woodminny softens and puts her in the woman-mill, where she is ground as young as she was and still prettier. When they are about to set off for home together, the girl's father turns up unexpectedly. He has been searching for his daughter and worries have turned him old and gray. Of course he is now put in the man-mill, which is done by two men standing in front of it, and is ground young again. Now a young man, he takes his obedient daughter home with him. When she later gets a little brother she looks after him devotedly, and a few years afterwards, when she marries a fine young huntsman, Woodminny sends her valuable presents (Oeri, 2003/2007, p. 280).

The girl in the story represents the child aspect of our personality that resists growth and wants to stay in the mother. But the Mother appears as a stronger symbol and requires us to realize that the time has come.

Neumann said that the fruit of male individuation is knowledge, and the fruit of female individuation is transformation (Jaffe, 1990/2006). The two men who spun the woman-mill represent the girl's animus; women are destined to transform themselves through the projections of the animus. The hours of destiny spin inside of us like the wheel of time, whether we like it or not. The unconscious always tries to supplement what the conscious lacks, preventing a dangerous imbalance between the two. The unconscious is continuously repeated, reminding us of the archetypal images. Psychologically, the maternal unconscious causes human destiny to take shape in time and space through the projections it emits. But it itself remains more or less timeless. It allows us to accept our fate from deep within and to experience its meanings(Oeri, 2003/2007, p. 289).

Regression of the animus takes place when the women's conscious is dominated by the primitive animus of the unconscious, by authority and money. But if the animus is oriented toward spiritual wisdom that is grounded on sacrifice and love, it will present creative effect to itself and society (Lee, 2001, p. 208). Dealing with the anima and the animus is to bring more archetypal experiences to our consciousness, thereby integrating them to our individual lives. Women can be healed through the experiences stemming from the deep unconscious.

2. Symbol of Death and Rebirth

The mason, creator of the millstone, possesses the techniques of the smith. The tools of the smith have a sacred quality. The hammer, the bellows and the anvil are animate miraculous objects. They were regarded as capable of operating by their own magico-religious force, unassisted by the smith (Mircea, 1977/1999). The stone is an honest matter; it does not allow creation in an instance. This seemingly ordinary, insignificant matter is born again as a work of art with the meticulous touch of the mason. The mason is like the alchemist; the process of creating a millstone is akin to the alchemical process through which transformation into a pure, spiritual state is made possible. The process of the grain entering the hopper of the millstone and being ground—or dismembered—in darkness is also in close association with the alchemical process of transformation. Here a connection to the myth of Isis and Osiris—the theme of which is dismemberment and reassembly—can be made as well. In Jung's view, what the alchemists called “Matter” was in reality the Self (Mircea, 1977/1999, p. 222).

The grain falls victim to the millstone. This death of the matter is sanctified in association to the death of Christ. It is also viewed in association to the alchemical stages of dissolution, death and unity. A reference to dismemberment is often made in connection to dissolution. The grain entering the hopper of the millstone, or the path to transformation, is “dismembered” into powder, mixed with water, and ultimately transforms into bread. In alchemy, dismemberment often refers to the process where solid turns liquid or is grinded into particles (Jang, 2015, p.116).

“The grain suffered when it was ground in the mill; the flax suffered when it was broken; the grape bled like an animal when the wine flowed out of the press” (Jacob, 1997/2002). In Buddhism, mankind's destined task to make bread for consumption is considered the biggest suffering of all. The images of death and being buried in the ground have always been connected to sowing and germination.

The body that is sown is perishable, it is raised imperishable; it is sown in dishonor, it is raised in glory; it is sown in weakness, it is raised in power; it is sown a natural body, it is raised a spiritual body (1 Corinthians 15:42-44).

Death is sometimes experienced as failure and defeat. It would be fair to say that such an experience is hardly ever chosen intentionally. Death is experienced mostly externally, or within our inner world. We also indirectly experience pain, death and rebirth through the cultural tool known as tragedy. If the time has come, then the true transformative process of individuation can begin (Edinger, 1985/2014).

Death in alchemy is the most negative process, connected to darkness, defeat, anguish, amputation, demise and decay. But this negative image often induces very positive elements: growth, resurrection and rebirth. The premise of all creation, a new form of being, is decay. All living things die and all dead things decay, after which all that died again obtains life (Edinger, 1985, p. 177). In Goethe's words, *stirb und werde*, or die and become. To the extent that the ego consciously embraces death it constellates life in depth (Edinger, 1985, p. 211).

Plants become crops, which transmute into bread and consecrate into the Host (Neumann, 1974, p. 90). Bread and wine consumed during the Holy Mass become sacrificial offerings through the sufferings and pain of Jesus Christ as a man, and cause sacred changes in the ceremony of the Eucharist. They are the high priest who leads sacrificial rite and at the same time the offering itself, representing spiritual transformation as the body and blood of the Christ. What is sacrificed is nature, man and god, all combined in the symbolic gift (Jung, 1984, p. 237).

Christ suffered being pierced with the spear and fixed by the nails during crucifixion. Here a connection can be made to myths having the theme of dismemberment, like the one of the Egyptian god Osiris. Dismemberment can be understood psychologically as a transformative process which divides up the original unconscious content for purposes of conscious assimilation. Christ's pain, death and resurrection, and His transcendental characteristics and containment of the opposites—being both man and god—has made the Christ figure itself a symbol of wholeness, a symbol of the Self. Christ is an embodiment of the Self, in a sense as a foredoomed sacrifice. The life of Christ, understood psychologically, represents the vicissitudes of the Self as it undergoes incarnation in an individual ego and of the ego as it participates in that divine drama (Edinger, 1987).

The process of pain, death and resurrection can be found in shamanic initiations of all tribes. Enduring merciless pain is to follow god's callings to go through the sacred process. One is able to endure the penance as it is according to the divine callings. Those who aspire to become

shamans must experience “death.” Their limbs are torn and dismembered; their bones are collected and once again connected (Lee, 2012, p.66).

According to von Franz, alchemical transformation is the communication with the inner materials and a process of projecting human psyche to objects. Alchemical transformation is in line with psychotherapy in which healing comes about through the projection of psychic contents to symbols: sand, figure, play, imagination and so on. Matter must be broken for transformation. New elements must be added to or mixed to the broken matter. In psychological terms, the psyche's existing structure must be broken in order for new attitudes, experiences and views to take place (Jang, 2015).

In the Catholic church, the millstone symbolizes punishment, heavy load, pulverization, solidity and martyrdom. The punishment in which a criminal is thrown into the sea with a millstone tied around his or her neck has a meaning equivalent to that of crucifixion. Even in South Korea, millstone-shaped instruments were used to execute Catholic Christians during nationwide religious persecutions. Korean Catholic believers who fled during the Shinhae persecution in 1791 and retired to hermitage in the Yeonpung region were executed with these instruments during the Shinyoo persecution in 1801 (doopedia.co.kr). Exhibited today in the holy ground of Yeonpung is an instrument that executed people utilizing the millstone. After tying a person's neck with a rope, the rope was inserted inside the hole of the millstone and pulled with a great force from the other side, that the person would literally fly, hit his head on the millstone and die. Death allows the spirit of martyrdom to become engage in a cycle of regeneration and gain eternity. Martyrs prove the value of their love through their devotion to and sacrifice for a noble cause. The act of love leads one to the life he or she is worthy of.

Transpersonal love both generates and is generated by the greater *coniunctio*. It has been said that object love is the extroverted aspect of individuation. Object love is “objective” love, a love purged of personal desirousness, not one side of a pair of opposites, but rather beyond the opposites. This transpersonal love is at the root of all group and social loyalties such as allegiance to family, party, nation, church and humanity itself. The extroverted aspect of the *coniunctio* promotes social interest and the unity of the human race; the introverted aspect promotes connection with the Self and the unity of the individual psyche (Edinger, 1985, p. 265).

As stated by Jung (1985), the goal of confronting the unconscious is transformation. Without transformation, the unconscious will continue to exert unchanging influence and therefore neurotic symptoms cannot be alleviated even with analysis and self-understanding (as cited in Kwon, 2015). The dissolution and death of the wheat, ground by the millstone, is born again as bread or as a creation of a new life. In alchemy, death and decay occur in the wake of coagulation. This is the moment when transformation is necessary, leading to a call for transcendence and adversity. Death is an important opportunity for a transformation toward a new ego; one who cannot experience genuine death cannot live a genuine life. Symbolisms of death can be found in initiation rites, but these rites are not to become dead but to live a new life. Mircea Eliade said, "Death seen in all initiation rites is not the general idea of death..... it bestows new terminology to life in order to put the past behind and start anew" (Kim, 2012; Mircea, 2002). Conscious death can only take place when we become modest and accept our lives in a humble manner. Without the death of the old ego, there cannot be a transition toward a new ego.

3. Symbol of the Union of the Opposites

Space for consciousness to exist appears between the opposites, which means that one becomes conscious as one is able to contain and endure the opposites within (Edinger, 1985). Human beings have a fundamental drive toward instinct and also spirituality. We often find ourselves torn between the two and become filled with anguish. When those two drives are in a conflict symbols are created, allowing psychic energy to flow anew to prevent further destruction and bring healing and transformation (Kim, 2013).

Myths that deal with sacred marriage sometimes deal with the union of the opposites in the form of male millstone and female millstone. More often than not, the theme of myths dealing with sacred marriage is the union of two that represent all opposites (Lee, 2008). The millstone is an often-mentioned symbol for sacred marriage. Also, human beings represent the union of feminine or masculine, or yin and yang. Among many Korean creation myths, the one recorded by a folklorist named Sohn Ji-tae in 1923 in the city of Hamheung, North Hamgyong Province involves the millstone:

There is a great flood, and all die but a brother and a sister. After floodwater subsides the sibling see that no human traces can be found in the world. This indicates a possible demise of mankind. After much thought, the two decides to ask for the divine will of the Heaven. They divide a millstone in half—the male millstone for the brother and the female millstone for the sister—and each carries his or her stone up a mountain. Atop the mountain they both pray, promising that if the two different stones become one, they too will unite in marriage. After the prayer they each roll the stone down, and at the bottom of the mountain one stone stacks on top of the other and the two become one. Accepting that this is the Heaven's will, the two marry and produce many offsprings. (Cho, 2006).

Similar myths can be found all across the world, from which we can see that the millstone symbol is the archetype of the collective unconscious, the universal psyche of mankind. In the abovementioned myth the mountain is the archetypal Mountain Mother, a great numinous goddess. The mountain, having the image of the earth, is a symbol of life and fertility (Lee, 2015). Hills and mountains, which connect the earth and sky, also symbolize sacred marriage; they represent the destined union of the abovementioned siblings, born from the earth goddess, who rolled the millstones for new creation. The unconscious can neither “develop” nor “be saved” without being integrated with the conscious. The union of the siblings represents the unconscious itself or the essence of the unconscious. Psychologically, the union represents the end of stagnation by becoming aware of the unconscious (Jung, 1985/2004).

The incestuous union between the brother and the sister exhibits the cosmological concept that lies at the root of all sacred marriage. The union or marriage of man and woman represents, psychologically, the reconciliation, interaction and union of opposites as well as the formation of a relationship between god and the earthly realm. The sacred marriage of god and goddess, priest and priestess, and king and queen represent the numinous union of heaven and earth, the sun and the moon, and the solar-bull and the lunar-cow. Vitality of heaven and earth, fecundity of the livestock, and good harvest of crops are all a result of the sacred marriage. We also know that marriage symbolizes spiritual unity. The opposites give themselves to each other and are born anew through death, thereby reaching totality (Cooper, 1978).

In mythologies, the Self often appears as a pair of feminine-masculine opposites. The theme of incest represents the need for a union with what is lacking in the personality. The “two” may

seem to be contrary to each other but the psyche is one. That incestuous union emphasized in sacred marriage mythologies indicates that the two were originally one. This numinous marriage itself is a symbol, representing the *coniunctio oppositorum*. Traditional marriage sought to look for the union within an individual's inner world, between the conscious and the unconscious, man and his anima, and woman and her animus in an overly specific form: a union between the opposite sex (Lee, 2011).

By gaining consciousness, the psyche that was estranged from the primal psyche appears in the form of an incestuous relationship in order to restore the primal state.

4. Symbol of the Individuation Process

For the Jewish, the millstone was not just an ordinary tool. In Israeli households, the millstone was one of the most essential necessities. As for the Palestinians, they had to grind the grain to bake bread for every meal. The Bible explains that Moses prohibited taking an upper millstone as collateral for a loan. "Do not take a pair of millstones—not even the upper one—as security for a debt, because that would be taking a person's livelihood as security" (Deuteronomy 24:6). It is evident that the millstone was one of the most important necessities of life at the time. The sound of the millstone coming from a house indicated that people were enjoying a normal, everyday life; no sound of the millstone implied that the house had been deserted. Even in the Bible, the sound of millstones gone symbolized God's judgement (Jeremiah 25:10) and the fall of a city (Revelation 18:22) (Huh, 2006).

The millstone was considered equivalent to life; taking the millstone as security for a debt was akin to taking one's soul as security. The vanished sound of millstones represents desertedness and desolation. From a psychological viewpoint, this represents the state in which life has become ill: either one leads a life full of pride, with inflated ego, by not taking care of his or her inner world or a life in estrangement, with damaged ego-Self axis.

The symbolism of the millstone represented the individuation process can be found in the Old Testament story of Samson. Tricked by a woman named Delilah, Samson loses his hair—the source of his strength—and both his eyes and is locked up in a dungeon. Samson's loss of his god-like power suggests the temporary estrangement between the ego and the Self; an alienation

from god. It compels him to look back on his normal human self in the conscious realm by straying from the identification between the ego and the Self. Being confined in a dungeon represents a state of incapacitation, being seized by the anima. It is the process of a one-sided conscious trying to constellate its opposite in the unconscious and to unify through the conflict of the opposites.

As long as there is an unconscious identification between the ego and the Self, it is impossible to experience the Self as a separate being. This is a prelude to religious experiences, and indicates the need to experience alienation. The ego must first break away from its identification from the Self in order to experience the Self as the Other. So long as we identify ourselves unconsciously with god, we cannot experience the existence of god (Edinger, 1972/2016, p. 77). The dungeon Samson was kept in is a room for transformation that prepares for a return. Conscious separation from the pain of having the eyes gouged out, limbs amputated and death is a process for rebirth and a new creation. The dungeon, or going down deep into the underworld, is like the belly of the whale that ate Jonas. An active conversation with one's inner world in the darkness of the unconscious is necessary. In this darkness Samson is given the punishment of having to push the millstone round and round. The anima experienced regression by being locked up in a dungeon; the underground is the maternity of the earth and must comply with transformation. The cave or dungeon of captivity is an alchemical vessel. The fire-like, severe suffering and torture transform "three (body, soul, and spirit) into one"; the three become an integrated personality (Edinger, 1985).

Shadow is created as the opposite of ego development. A skewed development of the conscious makes the shadow deeper. Human beings need to come to realize and accept their limits. The punishment to push the millstone in the dungeon is an encounter with the inner world that is seeking for a ray of light amid complete darkness and the infinite flow of time. Psychologically, the pushing of the millstone represents a shamanistic act toward the union with one's genuine Self; it is a destiny that has to be overcome, and a process of restoring the inner essence. After experiencing his anima and his inner soul and resurrecting from death, Samson returns to Israel. Union of anima and animus is a life-long process that repeats itself during the individuation process. Facing the Self, we are reminded of our true goal in life; it is the process of self-discovery, as usually seen in a hero's life, as well as the individuation process that seeks to achieve balance and harmony in life.

The millstone that has achieved transformation is identified with the naval of the earth, a symbol of the “center.” The naval is the matrix of the goddess. The world is created from the “center,” or the naval; this is the axis mundi. Of the cosmic millstone that creates the world, the bottom stone symbolizes the earth, and the upper stone symbolizes the sky. They also represent resolve and intelligence, respectively. The millstone is like a spinning wheel, and is represented as the image of the Mandala, a Self symbol (Cooper, 1978). Mandala symbol is one of the most significant symbols of the union of the opposites. Jung said that the Mandala allows people to focus on the center by excluding the external and preserving the internal. The Mandala contains all opposites within the cosmos, like yin and yang, and thus has unwavering permanency (Lee, 2002).

When order forms in the psyche, geometrical patterns begin to form or, in other words, the Mandala appears. As shown in figures 2 and 3, we can find the patterns of a Mandala where the millstones fold. The pole at the center of the stones represents the axis that connects the conscious and the unconscious, or the ego and the Self. It can be said that the pole, as axis mundi, symbolizes the transcendental principle that connects the realm of the conscious and the realm of the unconscious into one. The pole can be viewed in comparison to the transcendent function of human unconsciousness, which can adjust those that are dangerous, stabilize those that whiffle, and resolve the conflict between the opposites and unite them into one (Lee, 2012, p. 601).



Figure 2. Patterns of millstones



Figure 3. A millstone pattern found in the JangdoChonghaejin Historic Site

The circle of the millstone is active, with its limitless movements and endless rotations, and at the same time passive, having no particular directionality. We can feel endless space as well as totality from the centrosymmetric circle that does not incline toward any particular direction.

Jung described human life a *circumambulatio* of the Self. In other words, the spiral journey toward the inner center is life. To Jung, life was not a lineal advancement toward a faraway goal. Rather it is a journey to discover human center that we may be able to access, or never be able to reach (Robin, 2012). The Spiral is an archetype that symbolizes contraction and expansion, birth and death, and the eternal cycle of life.

IV. Conclusion

Amid the conflict between the opposites, archetypes are manifested through symbols. The millstone is the mediator that connects life and death, the conscious and the unconscious. Between the opposites appears a space for consciousness to exist, where the conscious ego lives and grows (Edinger, 1985). The ego cannot be unified with something of the outside. It always needs to be awake in order to survive in the midst of the conflicts between the opposites, where we directly face the painful moments in life; it is a destiny, and manifests as a continued transformational process of the conscious through pain, death and rebirth. Symbolically, the alchemical transformation process—in

which matter is put into the hopper and a new matter is created—represents the process of self-realization, where the Self, hidden in the darkness of the unconscious, is brought to consciousness so as to develop a new attitude in life.

Mankind is part of nature; our psyche matures as it goes through the cycle of life and death and again life. Being awake in a state of pain, and mulling over and recovering from it through symbols allow us to obtain important life knowledge. It seems that everyone is fated to face a painful reality. Only when we gain an insight into ourselves and achieve a harmonious development in our inner realm will we be able to develop the resolve to break away from outer conflicts. But facing away from the sound that resonates from within is life losing the essence of nature, or the human psyche.

The center pole of the millstone symbolizes the close relationship between the ego and the Self. Without the axis that connects the two, the relationship becomes useless, like a millstone that no longer spins. In other words, without the axis the ego and the Self lose their functions and the psyche experiences a serious fracture (Lee, 2012, p. 602). To mankind, maintaining a balance or in other words holding steadfast to the center is like experiencing awe, a state of *numinose*, gaining access to the religious power within.

The millstone, which represents the life of women, not only connects the conflict between the conscious and the unconscious through the mother symbol but also symbolizes the opposites of man and woman, of yin and yang. The aforementioned mythology with the theme of sacred marriage informs us that the brother and sister, born from the same mother, were actually one. Psychologically, the development of the conscious is, through the union of the feminine and the masculine, the manifestation of the androgynous form in which all opposites are united. Jung called the union of the opposites the transcendent function. It is the function of the unconscious that merges the rational and the irrational, and a symbol which conceives countless meanings. There exists not only the tendency to separate from the opposites, but also a primitive requisite for the union of the opposites within the human psyche. Sandplay therapy connects space and time, and through both physical and spiritual materials it lowers the boundaries between matter and psyche, the unconscious and the conscious, and achieves union. To obtain consciousness, we must go through the painful process of containing the opposites within ourselves and withstand the conflict. We have to undergo

the process of going back and forth between conflict and peace, and also descend into the dark world of the unconscious for healing. The symbolism of the millstone connects the deeper layer of the conscious, and the unconscious and informs us that as part of the process of unifying the conflicting opposites, we must continuously converse with ourselves so as not to lose balance even amid our painful destiny. This is the individual process, in which we lead our lives in a mature manner and realize wholeness.

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Figure 1. The principle of milling <http://blog.naver.com/always0133/150143432065>

Figure 2. millstone

<http://terms.naver.com/entry.nhn?docId=1010497&cid=42923&categoryId=42923>

Figure 3. Arab Women Working Hand Mill Source: American Colony: Traditional Life and Customs.

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