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ANGER AS INNER TRANSFORMATION

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THE IMPORTANCE OF anger for the psyche, especially as a fearful experience capable of destroying the forward movement of life, is no new discovery. The Latin scholars and poets Seneca and Plutarch wrote extensively on anger.¹ In more recent times, Averill reports that about 90 years ago the eminent American psychologist G. S. Hall collated from his research on emotion some 2200 descriptions of angry states.² Today the various schools of psychology are busy dissecting anger and counseling how to deal with it, how to get rid of it, and how to use it. Given that anger is a basic, human experience, it is time for a Jungian assessment and an appreciation of anger's vital role in the process of inner transformation called individuation.

In my clinical work I have come to see an essential dichotomy in the archetypal complex of anger. This dichotomy has opposing dimensions of intrapsychic experience. One aspect of this dichotomy is characterized by a seething, red-hot emotionality that pumps blood into our faces and hands and pushes us ever closer toward impulsive and regrettable acting-out. Its complement is a quite different hardness of heart, a disturbing stillness of icy emotional withdrawal that shuts us down and in, trapping us in fantasies of revenge and passive aggression. Despite their obvious differences, these opposing states share a secret relationship.

There are a number of other significant markers on the road to understanding anger. It becomes increasingly clear to me that within the archetypal

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complex of anger are two different psychological experiences. One is rage, an instinctive reaction which happens automatically and unconsciously, typically in response to some perceived threat. The other is anger, a conscious feeling state which has about it a sense of judgment, choice, and differentiation. Rage overwhelms the ego, while anger communicates something vital and essential to it. The passion of rage obliterates the symbolic process and blurs boundaries between ourselves and others. Anger, on the other hand, leads to greater self-awareness and an appreciation of intrapsychic dynamics and interpersonal relationships. Yet anger and rage are related through a process of psychological transformation. Rage is the instinctive basis of anger, while anger is the humanized, symbolic image of rage which evolves in ego consciousness as a result of reflection upon and understanding the rageful state. This reflection may include affective, cognitive (or ideational), and imaginal elements.

A second essential marker is that anger and aggression are not identical psychologically, as Seneca noted when he wrote:

. . . this point must now be considered, whether those who are habitually cruel and rejoice in human blood are angry when they kill people from whom they have neither received injury nor think . . . that they have received one. . . this is not anger, it is brutality; for it does not harm because it has received injury. . . its purpose in desiring to beat and mangle is not vengeance but pleasure.

Angry and enraged people most certainly may be aggressive or sadistic, but they are not implicitly so.³

Furthermore, research shows that the disinhibited catharsis of rageful and/or aggressive feelings does little to eliminate or transform rage into anger.⁴ In fact, wholesale catharsis is more likely to lead to feelings of lowered self-esteem and depression than to enhanced self-image. This finding is in direct contrast to what will be outlined below; that is, that anger as a conscious feeling greatly enhances one's sense of self. Ironically, catharsis perpetuates itself as a mode of handling rage. Nothing changes, and to make matters worse, such catharsis may even intensify our rageful feelings. Repetitive expressions of thoughtless rage do little except to trap one in an unconscious cycle of tension release, conditioning us to become more rageful, more often, more easily. Rage remains instinctual, or in Jungian terms, an archetypal possession, because there is no room for conscious reflection on the symbolic meaning embedded within it. Rage does not become humanized into anger.

A third significant marker is that anger and depression are not mirror images of one another. Depression is not simply the hackneyed psychoanalytic truism of "anger turned inward." Depression may indeed emerge when anger is unsuccessful in averting obstacles that stand in the way of life, yet depression, just like anger, may also be a learned coping strategy of the kind outlined by Seligman in his work on learned helplessness.⁵ One's

choice of coping strategies may depend upon cultural, constitutional, or even archetypal factors.

Moreover, I have discovered through careful clinical questioning that most patients are able to differentiate the rageful state from the feeling of anger and, with few exceptions, literally choose to remain in rage or permit reflection in order to transform this raw material into anger. This decision-making process, which can occur in a split-second, I have chosen to define as the moment of greater or lesser consciousness. Varying among individuals, it may be terribly short or comfortably long. Therefore between action and reaction there is a psychic space and time when a person chooses to become knowingly involved to whatever extent possible in his or her own feeling life. It is almost as if rage has within itself the consciousness of its own transformation, transmitted to the ego by the awareness of this moment of choice.

Supportive of this notion is the ancient wisdom that by avoiding the two extreme responses to rage, unrestrained ventilation and complete denial, this emotional state will cool and clarify into anger, complete with differentiated thoughts, fantasies, imagery, ideas, and interpretations. This natural process is ego consciousness gaining distance and achieving differentiation from rageful emotional arousal. This distancing and cooling is the natural groundwork for rage's transformation into anger.

The cooling process that transmutes rage's heat into the meaningful, conscious experience of anger depends upon self-reflection. Self-reflection facilitates communication among our various inner parts and between ourselves and others. Because of the connective quality of self-reflection, anger can become a creative experience, bringing together hitherto split-off parts or split-apart people. As such, anger is fundamentally erotic, helping to bind what has not yet been bound and helping to know what has not yet been known.

One more point must be raised: What are the origins of the rage/anger spectrum? The answers reveal a great diversity of opinion. Some experts and patients ascribe its origin to frustration and stress, others to deprivation and injustice. Here is how I see it: Born as rage, anger arises whenever individuation, that innate urge towards self-realization, is blocked or constricted in any serious way. Rage erupts as a symptom of this inner splitness, this pain of exile from oneself and the other, in the form of emotional withholding, righteous indignation, or passionate revenge. In the transformation of rage into anger the psyche's urge for personal completion and meaningful relationship to one's inner center and to the lives of others makes itself known.

THE MYTH IN ANGER'S TRANSFORMATION

Like any complex human experience, anger has many symbolic images, but one mytheme is strikingly congruent to the basic facts about anger

outlined above: anger's distinctiveness from rage, the two implicit energy flows within the archetypal complex of anger, the need for containment and reflection if rage is to transform into anger, and anger's fundamentally erotic character. That congruent mytheme is the story of two irascible and argumentative brothers, sons of Hera, lovers of Aphrodite, and both fathers to Eros: the gods Ares and Hephaestus.

As the Greek god of war, Ares displayed many qualities of the rage/anger spectrum, so that being enraged is said to be like being "on the warpath." Mythographers⁶ and poets⁷ alike saw little dignity in Ares and portrayed him as a detestable, bellicose bully. He hailed from ancient Thrace, a land, says Robert Graves, that "made war a pastime."⁸ It was easy for the justice-loving classical Greeks to prefer Athena's brand of aggression, presumably undertaken in defense of liberty, over Ares's, which was for the love of a good fight. Athena's warlikeness had about it an air of restraint and direction, while Ares seemed to become lost in impulsiveness and tumult. Even Zeus, who at times is recognized as Ares's father, despised him for taking pleasure only in "warfare and discord."⁹ More contemporary writers, such as the great mythographer Walter Otto, insult Ares by calling him a braggart, a passionate savage, and a bloodthirsty presence.¹⁰ Perhaps these authors are unconsciously communicating the need to fear the god and the destructive force of unreflected rage. A more balanced and complete picture of Ares's nature is hard to find.

Little is recorded in myth about the god's childhood and youth. He is consistently presented as Hera's son, usually said to have been spawned by her alone to compete with her philandering husband, Zeus, and his single-handed production of Athena from his brow.¹¹ As such, Ares is the child of Hera's rejection by Zeus and the unmitigated fury it caused her. To make matters worse, Ares became a threat to Zeus; some of Hera's earlier Titan nature resurfaced in her son, reminding Zeus of the eternal enmity between the race of proud giants and the Olympian immortals.¹² With these beginnings the fate of Ares as divine outlaw and contentious misfit was assured.

Yet there is evidence of another side to this archetypal image. Ares's name has meaningful etymological connections to the ancient Greek words for "masculine" (*arsen*) and "masculine seed" and seems related to words meaning "lively movement," "to be enraged," "to race," and "to be stirred up."¹³ Thus described, the psychological state of libido in the Ares configuration is, on the one hand, flowing and moving as the active masculine impregnator, and on the other, possessed of the energies of the disruptive aggressor. When constellated as an archetypal pattern in human behavior, Ares is capable of moving us dramatically and creatively into life.

Another example of his beneficent side is found in the ancient Greek poem "Homeric Hymn to Ares."¹⁴ Here he is called the "father of victory," "the helper of justice," and "the rampart of Olympus," all of which speak to his nature as a progressive force in life. One supplicates to him in order to be rid of the possessive rush of fury during the "chilling din of battle,"

as if inherent in his archetypal configuration is the very opposite of rageful, furious warlikeness. In Ares is the very capacity for inner restraint and transcendence over rage's impulsiveness and passion.

The Etruscans and Romans also saw in Ares/Mars a more gentle sort of procreativity. To them this god fertilized everything from corn to vine, and they named the vernal month of March after him.

Consideration of the more positive qualities of Ares does not minimize his love of war. Yet it is intriguing how Western consciousness has chosen to emphasize but one aspect of this archetypal image. This one-sidedness may reflect our culture's difficulty with a creative appreciation of rage and anger. Rather than successfully exploring rage and integrating anger's creative and connective value through the exercise of insight, we have learned to indulge in violence and meaningless aggression. Such violence and aggression is Ares untransformed, and it is our task to contain and transmute the instinctive potential through the attentive involvement of consciousness.

But what of the other player in this brotherly tandem, who is so central to anger's mystery? It was the lame Hephaestus, the many talented god of the forge, who fashioned the palaces and playthings of the Olympians. Despite his critical role, he does not fare much better than Ares at their hands or in the imaginations of the ancient Greek mythmakers. As the "quintessential fringe person on Olympus,"¹⁵ Hephaestus, like Ares, was a misfit and an outsider, especially despised from the start by both Hera and Zeus. Like his brother, Hephaestus was said to have been born of Hera alone and to be yet another attempt to meet Zeus's challenge in Athena. And again Hera's efforts were no match for her husband's success, for fatherless, deformed Hephaestus did not enhance Hera's stature as Athena had done for Zeus. Thus as an offspring of rage and incompleteness, Hephaestus came forth crippled and misshapen, with his feet on back-to-front. To rid herself of this embarrassment, Hera cast the defenseless infant from the ramparts of Olympus. The self-esteem of the orphaned Hephaestus plummeted along with his broken body to a deep depression beneath the ocean waves.

Many of the stories that speak of Hephaestus and his exploits emphasize his surly and vengeful nature. This is nowhere better illustrated than in his revenge on his mother. Deprived by his shamed parent of his paternity and rightful place on Olympus, he retaliated by tricking Hera with the anonymous gift of a mysterious golden throne. Hera was delighted with its beauty and innocently sat on it, whereupon her arms were bound by invisible shackles and the throne levitated into mid-air, leaving her turning in space, to the mirth of the other immortals.¹⁶ Only when promised ravishing Aphrodite as wife did Hephaestus release his mortified mother.

Hephaestus also took revenge on Ares for cuckolding him with Aphrodite. Informed of this infidelity by Helios, the sun, Hephaestus fashioned a golden net "fine as a spider's web so that not even a god" could see it, and captured the lovers "in flagrante delicto,"¹⁷ thus proving himself once again a brooding and clever adversary.¹⁸

Nevertheless, as with Ares, there is another side to Hephaestus. His name is said to mean "fire,"¹⁹ and he was called the "ruler of fire"—terms that speak to the powerful and passionate energy his archetypal image contains. His fire can transform raw or base material into things of sublime beauty and, in combination with Ares, forms the alchemical principle "Mars," which to the great alchemist Paracelsus was the fire that "quickens nature" and fuels the "great work of the opus" or of individuation.²⁰

To some extent Hephaestus's talent softened his role as hideous outsider. There was a great demand for his beautiful and useful creations—servants made of gold and magnificent jewelry and armor in which entire universes came to life (such armor was made for Achilles).²¹ On Zeus's command he created the ill-starred Pandora in order to subvert and complicate the life of Prometheus and avenge the theft of fire. Hephaestus's astonishing products show the creative imagination that belongs to his archetypal pattern. The Greeks honored it in the "Homeric Hymn to Hephaestus,"²² in which they sang about how he "taught men to work," and Boccaccio echoed these sentiments by calling Vulcan (the Latinized Hephaestus) "the foundation of civilization."²³

When viewed as two sides of an archetypal image of the instinctual in rage and anger, Ares and Hephaestus reveal a potential for creative transformation. From our perspective, their natures reflect the psychological possibility of transforming rage into anger, an accomplishment that has civilizing and humanizing effects on the psyche as a whole.

In order to ground these archetypal characters in human experience, one must ask how they manifest in our lives. The Ares in us is the fiery, reddened pulse of rage's passionate activeness, its red-hot emotionality. At times negatively aggressive, his energy is also the penetrating assertiveness of creative change. Ares and his libido disrupt old values and rigid defenses, making way for newer, more fertile psychological attitudes. This is Ares the quickener, first destroying what is worn-out and obstructive, and then renewing our sense of strength and life. In so doing, Ares plants us squarely into life in order to be known and recognized by our own sleeping selves and by those around us. Moreover he is in the grief and anguish we feel when our finer natures go unseen, leaving us excluded and unappreciated. Through his rage we come to know our need to battle back into life and become what and who we are.

Hephaestus, on the other hand, brings to rage its inventive, image-making possibilities. Whereas Ares combusts in outer activity, Hephaestus burns internally, in the imagination. During rageful arousal we experience his archetypal influence in the agonizing and shameful thoughts and feelings, fantasies and furies that burn in our minds, drawing us inward and destroying our sense of well-being. We come to know the pounding of his anvil in our soul in a variety of ways, through waves of humiliation, from overpowering fantasies of revenge or passive-aggressive manipulation in the heated, ob-

sessed search for the causes and meanings of provocative and disturbing events. His effect can ultimately be the stillness of emotional withdrawal.

To some, the in-drawing of libido that occurs when we are captured by this proto-imagery of anger appears to be depressive, but that is not the whole story. Like Hephaestus, who brought to humanity the tools of civilization, such inward-turning libido holds the promise of creative and innovative self-understanding, which may lead to transcendence over instinctual rage. Yet we see again how in these two brothers, in their passionate grief and anguished exile, are the very seeds of a deeper connection to life.

But they alone cannot be the midwives of the creative potential inherent in their natures. The reason is that they themselves are the products of "halfness," of a "drive for oneness that is thwarted."²⁴ This is Kerenyi's analysis of Hera, whose fullest expression of symbolic meaning is in the marital couple, when she is estranged from Zeus, leaving them both incomplete and the psychological totality of their marriage hopelessly fractured. The description applies equally well to her sons. All three carry within their archetypal configurations a gnawing sense of deprivation, of being split-off from some essential part of their natures. What issues from this splitness is rage, the overpowering experience of unacceptability, unrelatedness, and isolation. The lack of fulfillment of the queen by the king could not help but lead her and her sons to rage, that destructive emotion arising from incompleteness and blocked individuation.

But what of redemption for this afflicted lineage? The myths again provide the answer, for the charming and harmonizing Aphrodite, goddess of beauty and love, embodies the archetypal balance and container for the hot, furious energies of the Ares-Hephaestus tandem. She is the goddess who "makes pale every sort of partialness" and "dissolves opposites into unity."²⁵ These capacities belong to her nature, because she herself is the child of wildly divergent forces. According to the most popular account of her birth, Aphrodite emerged from the foamy conjunction of the genitals of her father, Uranus, which were severed in hate by his son Cronus, and the cool, maternal sea into which Cronus flung them.²⁶ Arising in this manner, Aphrodite is no stranger to violent aggression, nor is she unfamiliar with dark depression, for it was malicious Uranus who, in a grotesque act of inward-turning libido, stuffed his many children back into their mother Gaea's womb.²⁷

The motif of binding and being bound play an important part in the dynamics of rage and anger, but to this point in a most negative way. Remember it was Hephaestus who bound his mother, Hera, in the golden throne and who netted the illicit lovers, Ares and Aphrodite, in their incriminating embrace. And wasn't it Hera's lack of the bond of marital fidelity that was responsible for her tortured halfness and insane jealousy?

We see this theme amplified further in the etymology of the word "anger." Its roots are in such images as "drawing tight," "constriction," and "strangulation," and in such powerful emotions as grief and anguish.

Here it becomes clear that in the phenomenology of the rage/anger continuum there is an experience of psychological narrowing, as if inner and outer freedoms were being squeezed to death. In the midst of rage, conscious flexibility is lost, and the ego's sense of psychological distance and perspective compresses, leaving little space for dispassionate self-reflection. This tightening happens physically, too; it attacks the chest in the twisting pain of angina (Aristotle defined anger as a warm fluid or blood boiling around the heart)²⁸ or torments the gut in the cramps of colitis. It is present as well in the tautness that overtakes the skin of our hands and faces when we become enraged. In a way, our physiology speaks elegantly, wearing this emotional constriction and hardness like armor that might have been fashioned for Ares by his clever brother.

Aphrodite's binding is utterly different. Hers can be the gentle bond of the love embrace, which does not isolate people but obliterates their opposition. Her charm and beauty loosen the constricting shackles of dejection and quell the brother's conflictual energies. Aphrodite brings into life the pleasure and joy we experience when we are completely accepted by ourselves or by another, an experience that sings about the intrinsic value of our souls. She accomplishes this miracle because she is the goddess of common love (Aphrodite Pandemos), yours for the asking, even for such misfit gods as Ares and Hephaestus. Aphrodite as a function of psyche epitomizes the desire to bind the instinctual to the world of human experience by giving personalized form and direction to the brothers' wild energy.²⁹ It is she who gives to the nascent imagery of rage's chaos its sensual quality and inner allure, thus enabling this imagery to become "meaningfully and psychically real"³⁰ to ego consciousness.

By infusing the archetypal possession of rage with the promise of hope for a personal connection to its hidden healing imagery, Aphrodite makes it possible for the ego to open to, touch, and be moved by the experience of the soul, and to give form and body to those misunderstood and rejected aspects of rage. Ultimately this is a means by which rage's little appreciated creativity can come to consciousness. For these reasons, perhaps, Aphrodite belonged both to Hephaestus, as his lawful wife, and to Ares, as his passionate equal on the battlefield of love.

Out of this triangular liaison emerged a child, born to Aphrodite but claiming two fathers. His name was Eros.³¹ Originally a creative daimon, or creator spirit, instrumental in the birth of the world at the beginning of time,³² Eros, by the later, additional ascription of his paternity to the two gods, is someone special in the Greek pantheon. He is a link between such impersonal forces as the beginnings of the world and the more human-like and personal world of the gods and goddesses. Eros's dual nature is critical to the transformation of rage into anger. The process involves the birth of conscious order out of the chaos of archetypal possession, a task for Eros in the role of creator spirit, and the connection between the archetypal or impersonal aspects of the psyche and the more humanized world of personal, conscious interaction, Eros's forte as god of relatedness.

As a psychological function, Eros mediates between and relates the different realms of inner being for the ego. He facilitates and presides over the integration of our diverse personalities and over the process of the humanization of archetypal energies. He is therefore the intrapsychic means by which we enter into self-consciousness.³³ In effect, he is alive in what I have called the moment of greater or lesser consciousness. As mediator Eros constellates a very special sort of psychic readiness and space. His activation in the psyche can be felt when behavioral or instinctual expression is internally interrupted and redirected towards symbolic experience and awareness quite without our conscious intention. This redirection may be sudden and disconcerting, taking place in the very midst of some behavior, stopping our acting out or acting in during rageful moments so that we may take note of or reflect upon a particular heated thought, vivid image, fleeting feeling, or intricate fantasy. On the one hand, we might attribute this sudden birth of awareness from hitherto instinctive expression to Eros as creator spirit. On the other hand, it might just as well stem from his kinship with Hephaestus, who also worked the formless or chaotic into the formed, the raw into the refined. A similar duality is at work in Eros's success in driving a psychological wedge between action and reaction. His ability to intrude himself actively into automatic happenings and bring forth consciousness is evidence both of Eros's superior command over natural forces, as would befit a creator spirit, and his strong resemblance to Ares, who impells us to penetrate into life consciously and fully.

But as Aphrodite's son, Eros makes "direction action. . . indirect and imaginative" and "through this development of inner space, time and imagination. . . the psychic world comes into actuality"³⁴ In so doing he furthers the work of his mother, that of making inner images meaningfully and psychically real by relating ego consciousness even more clearly to the intrinsic message in the chaos of rage. He expands rageful constriction and embodies the kind of consciousness in which we more directly perceive, interact with, and symbolically decipher the imagery Aphrodite has imbued with sensuality and allure.

In Eros's world of psychic reality, the reflexive release of rage can be halted and anger can be distilled as a purposeful, conscious feeling state. Instinct and archetype become more personal, made into a conscious human event through our full erotic involvement, which includes seeing and hearing, feeling and knowing, suffering and accepting rage's essence.³⁵ Only then, after fully taking this essence to heart, does meaning become clear and constriction disappear.

Eros helps us to love the image in rage, which is at first so hard to know or tolerate. Aphrodite begins this process by encircling these seemingly unlovable brothers with her accepting embrace. She cools their furious heat into more palpable, discernable imagery. Then Eros sets our souls to work comprehending what she has done. While Aphrodite gives the energy of Ares and Hephaestus its psychological liveliness, imaginal urgency, and

peculiar beauty, Eros reveals its inspired meaningfulness, thus granting this hitherto rejected creativity an access into conscious life. This is how rage is redeemed into anger.

THE IMPLICATIONS

Before considering the clinical implications of the ideas presented, let me restate the central thesis. Underlying the feeling state called anger is an archetypal paradigm involving several gods and goddesses. These archetypal persons are the basis of the emotional experience of rage and, consequently, of anger. Central to anger's essence is the theme of being the misfit, the unloved one. Hera, the forsaken queen of Olympus, and her two irascible sons, Ares and Hephaestus, are principal players. Hera, because of her estrangement from a rejecting Zeus, is the origin of this sense of misfitness, while Ares and Hephaestus represent the two major poles of this archetype continuum. Ares personifies the aggressive impulsion of rage to become manifest in life, and Hephaestus incarnates its opposing, inward-turning movement. Where Ares is the physical drive in our rage, its "dynamic" aspect,³⁶ Hephaestus is its psychological possibility for crafting this passion into meaningful image, its formal component.³⁷ To transform, these two characters require containment, for alone they remain instinctual and protosymbolic. Aphrodite, as the archetypal vessel, and Eros, as the accessor into consciousness, provide the enabling space for the humanization of rage into anger. The content of rage's alienation takes on symbolic form and can be related to the consciousness of the individual.

So far as I have observed, this transformation occurs in a three-part sequence remarkably similar to the three stages of the alchemical opus—the nigredo, then the albedo, and finally the rubedo—the symbolic system that describes the growth and development of our inner life. In the nigredo, the phase of overwhelming darkness, one first confronts the chaos called rage. In therapeutic work, this is the time when the patient's persona and defense mechanisms begin to crumble and the wild and shadowy presence that is rage blackens consciousness with Phobos, fear, and Deimos, terror, Ares's other children. The patient is captured by the grief and anguish of lost reality-testing and massive projection onto others of the rageful inner chaos. During this time, whether the individual is working on rage/anger as a central issue in his therapy or is moving through a situational rageful experience that may occur in any life, rage may manifest in a variety of somatic complaints. It may be aimless, unconscious agitation, pervasive muscular tension, cardiovascular irregularities, irritable bowels, hot flashes, pounding head, or pounding fists. Other manifestations may be violent temper outbursts directed at innocent bystanders, passive-aggressive manipulations, obsessive self-blame, self-righteousness, or even bouts of forgetfulness and somnolence. In all of these symptoms we may recognize the influence of

the outcast brothers: Ares who entraps us in the desire to strike out and Hephaestus who imprisons us in deep dejection and slowed aliveness.

Often these hounding symptoms close all psychological exits. There seems no way out for the patient; everything seems polluted and everyone stinks, and not even the analyst can be trusted to fulfill long-deprived wishes or fill the agonizing emptiness. This is the chaos of the alchemical "prima materia," which rage deposits so inelegantly on our psychological doorstep. Only when this utter loneliness and outer chaos are faced, accepted, and integrated can any relief take place and meaning emerge.

It is not uncommon for this state of affairs to frighten and stimulate the unintegrated rage of the analyst/therapist. Instead of facing this challenge, the analyst may defend against the explosiveness of this instinctual, alienated state by denying its potential meaningfulness for the patient and by acting out the role of the good mother, offering the panacea of loving acceptance far too quickly and indiscriminately. Integrating rage does not mean white-washing it in this manner. It means sitting with it, looking at it, and honoring its reality by listening to its furious, deprived cries. In most cases this has never been done for the patient or the analyst, and their rage has become twisted and detestable, deprived of its opportunity to reveal its creative role in their individuation. This creative side of the archetypal configuration has been repressed, so that Ares and Hephaestus have been consigned to their hellish, unconscious, instinctual solitude, unredeemed. The words "Be nice, don't fight, don't say those nasty things" are the litany that maintains rage's deprivation. What is really meant is, "I don't want to hear about or see this rage because I can't handle its numinosity and power."

At this point, the analyst must not sidestep rage but witness and encourage this archetypal outpouring and mirror it with the operations and techniques at his or her disposal, in order to bring consciousness that much closer to its concealed meaning. This mirroring is not the mirroring of the mother but the incarnation of the Aphroditic attitude in the analyst, enabling him or her to see through the frightening and unattractive symptomatology to its core of meaning. As such this attitude is the incarnation of Aphrodite Pandemos, that aspect of the archetypal image of Aphrodite as "common love," whose compassion for and desire to connect with the other extends to every element of psychic life, including the hideous and the condemned. The presence of her archetypal charm and beauty in the therapeutic vessel compensates for and embraces the ugly, inner splitness that is the essence of rage, not in a motherly holding fashion, but with the empathic intent to unite with and create new life from the furious energies of the two brothers.

In alchemical terms, Aphrodite is Venus, the cooling salt, who balances the effects of the fiery sulfur of red Mars, the condensation of the two brothers, during the opus. As Jung pointed out, she elicits the symbolic meaning concealed in rage's instinctuality by "turning body into light" through the medium of Eros, "the principle that brings everything into relationship."³⁸ Aphrodite and Eros make whole what has been divided.

When constellated in the analytic vessel, Aphrodite leads the therapeutic work into the albedo phase, where proto-imagery may more and more take shape and where consciousness has the opportunity to conjoin with rage's meaning.

Aphrodite's influence manifests first as a sense of trust in the analytic process and in the compassion of the analyst, so that crumbling defenses and persona fragments may be let go, allowing the stirrings of meaning within rage's instinctuality to rise to the surface of consciousness. The analyst in turn reflects this trust back to the patient by empathizing with the anguish of rage, by believing in the healing nature of this process, by encouraging the patient to make contact with the emergent imagery, and by offering his own ego and insight as an integrating tool. This is Aphrodite as one aspect of anima consciousness which, "embodying the reflective [and] mirroring activity of consciousness," makes possible "experiencing through [palpably real and emotionally immediate] images."³⁹ These images are healing, and the interaction with them permits the patient to achieve a vital sense of psychological interiority. She heralds the birth of a flexible, self-aware consciousness, where before there was only the imprisoning and frustrating constriction that is the unconsciousness of rage.

Albedo consciousness differentiates and humanizes by helping the patient to construct a conscious relationship to his other symptoms and to understand that they do not happen to us but within us. Without this insight the patient remains "emotionally stuck" in instinctual rage, forced to repeat the symptoms in an automatic way.⁴⁰ Albedo consciousness creates a shift away from unconscious acting out or acting in of rageful impulses to the recognition of the value of its hidden imagery. As Hillman says, the albedo is the "phase called whitening [and] refers to the emergence of psychological consciousness and to [the perception of] fantasy creating reality."⁴¹ This is the creation of symbolic consciousness. By embracing and integrating the compellingly real imagery, whether through dream, fantasy, thought, or idea, the brothers' rage is "betrothed" to Aphrodite, and isolation gives way to erotic relatedness, first between patient and analyst, and then between patient and self.

The numerous paradigmatic techniques or tools in which this development is implemented typically involve differentiation of inner material and reflection, two activities intimately associated with the albedo phase and critical to the humanization of instinctual energies. Some of these techniques, like ancient rituals, contain the "archetypal drives" in order "to carry consciousness more deeply into the substrata of the drive."⁴² They include active imagination, guided imagery, Gestalt work, psychodrama, painting, sculpture, and even dance. All tap into the deeper layers of rage and permit a loosening of the emotional bondedness to instinctual expression, for often the chaos of rage does not permit adequate conceptual verbalization. Through these techniques meaning has a chance to bypass verbal congestion and enter the patient's consciousness.

Another tool is the analytic dream (which may incorporate some of the above techniques). Working with dreams is the natural channel through which the symbolic meaning underlying rage is revealed. It expands the patient's imagination regarding the intricacies of rage and the archetypal persons and factors at work in it. Dreams differentiate where and how individuation is blocked, not so much by answering questions about rage as by posing them. The dream imagery conditioned to this archetypal configuration can be infinitely rich and depends upon the individual context, yet some noteworthy markers are: fires and forges, redness and blood, lameness and swiftness, miscreants and missed opportunities, tandems and triangles, rabid dogs and hungry wolves, tight places and tight spots, and, of course, enraged characters of every ilk and description. Suffice it to say that by opening up to the image as carrier of rage's potential and by personalizing it through reflective and attentive (or "loving," in Aphrodite's language) amplification, association, and inner dialogue, the misfit in rage begins to find its place within the family network of the psyche.

A third tool that has proven helpful is called cognitive appraisal.⁴³ This is the objective, step-by-step evaluation of the patient's rageful experience and includes an appreciation of his contribution, the involvement of others and the situational realities. This reality-oriented investigation of the rageful projections and mechanisms at work in the chaos of events forces the patient to confront the concrete reality and to account for reasonable and unreasonable expectations. It is a painfully candid process which holds a stark mirror up to the patient's rage and enables him or her, for better or worse, to see it directly and frankly.

The final tools I will mention are humor and laughter in the albedo phase. They are perhaps the most delicate of all, and in fact may not be tools at all, but the clearest indication of how successful the other tools have been. Only when the patient has truly detached through therapeutic work from the blinding, unconscious possessiveness of rage and differentiated from its emotional chaos may there be genuine laughter. Prematurely or insensitively employed by the analyst, humor will only increase the sense of alienation that rage creates. But at the right moment, the invocation of humor and laughter by analyst or patient can humanize rage. Humor expands consciousness by grounding the ego. It is the recognition of the other side of the feeling of anger and of its potential for bringing the joy of release from unconsciousness to the patient. Humor's earthy etymology bears witness to this: humor, humus, humble, human. Through humor we touch our humanity most concretely, scaling down archetypal inflation so that we may appreciate the modesty of our being. Aphrodite does this by being "laughter-loving" throughout the *Odyssey*; Hephaestus, with his waddling, funny shuffle which was at times all that could distract the gods from "each other's throats;"⁴⁴ and Ares in his compromised position as the golden-netted lover of his brother's wife, which brought the gods great delight. More than anything else, therefore, therapeutic humor represents the psychological freedom gained through the therapeutic work.

The third and final phase in anger's transformation from rage, the rubedo, or phase of redness, is scantily covered in the Jungian literature because, I think, it is the most individually actualized phase. It seems possible, however, that the rubedo signals the transition in the opus and in individuation from being solely inner-directed to an ever greater involvement in life.⁴⁵ In the rubedo the patient's transforming personality is no longer blocked, no longer cut off from the world because of archetypal interference. The insights won and the instinctual energy harnessed through conscious integration are applied to life in a most deliberate and conscious way. At this stage, the personality is no longer "shut. . . out from the world, but gathers the world to [him or her] self."⁴⁶ The patient's sense of relatedness to self and other is no longer distorted because rage has been transmuted into the conscious, differentiated feeling state of anger. This anger acts as a lodestone, guiding the individual in a most personal way to where individuation is blocked and to those aspects of life that require exploration and reconciliation.

Anger as humanized rage harnesses the energies of Ares and Hephaestus, redeeming and integrating them into conscious life. Their redness, once caustic and destructive, has now become the warming and catalytic redness of the rubedo. Hephaestus informs our consciousness as we continue to do inner work with anger, with its imagery, its fantasy, and its purpose. Ares is present in the urgency anger brings to engage the other and also to become involved in the wider human community. Aphrodite is present in the cool, cleansing pleasure of anger worked through and resolved.

Ultimately, however, the rubedo belongs to Eros, whose influence is the subtlest of all. His enthusiastic creative spirit is at the very core of our sense of personal liberation when, brought into closer touch with ourselves and the other through integrating the meaning of anger, we no longer feel the outsider or misfit. Instead, what emerges is the inspired relatedness to life all around, and a new dignity. What better way could there be to end anger's long exile?

NOTES

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