

MAP
OF THE
SOUL:
7

Persona, Shadow & Ego
in the World of BTS

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with
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To BTS and their
ARMY of fans

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Table of Contents

| | |
|---|-----|
| Preface | 9 |
| Chapter 1: BTS and the Number 7 | 13 |
| Chapter 2: Reflections on the Lyrics of BTS' <i>Map of the Soul: 7</i> | 19 |
| Chapter 3: A Review of the <i>Map of the Soul</i> | 65 |
| PERSONA | |
| Chapter 4: An Introduction to Persona | 87 |
| Chapter 5: BTS, Jung and the True Self | 91 |
| Chapter 6: Persona and Your Identity | 97 |
| Chapter 7: Love Yourself, Know Your Name, Speak Yourself | 103 |
| SHADOW | |
| Chapter 8: An Introduction to Shadow | 111 |
| Chapter 9: The Shadow | 119 |
| EGO | |
| Chapter 10: An Introduction to Ego | 153 |
| Chapter 11: The Ego | 165 |



Preface

The title of BTS's latest album, *Map of the Soul: 7*, sticks to the mind because it is suggestive and enigmatic. It came as a surprise to many fans. Expected was an album that would follow upon *Map of the Soul: Persona* with songs about Shadow or Ego. The new album does indeed include songs with these themes, but it is more complex and broader in vision than expected. The number 7 suggests a mystery. And this catches the mind's attention and stays there because this number is symbolically significant. One wants to know more. What does this number mean in relation to the idea of a "map of the soul"? In the pages that follow I attempt to understand something about this mystery, and I hope the reader will be incited to continue thinking about it as well.

This album was released at an exceptional and historic moment in our century, namely at the beginning of the outbreak of the coronavirus pandemic. Is this a meaningful coincidence, as we say

a “synchronicity”? One of the songs in the album, “Black Swan,” especially caught my eye. When I first saw this number performed online, the world was just beginning to become aware of the coronavirus threat and its potentially devastating effect on the entire global community. Like a “black swan event,” it was not only an unexpected guest but an unwanted one. In my view, this song signaled the emergence of the Shadow over all of humanity, threatening life itself and filling many people with a paralyzing fear of catastrophe. At the moment I saw the film clip, I thought to myself: Is this album going to turn out to be a mirror image of an archetypal event in human history? The black swan is an anomaly, and in common parlance the phrase refers to an unpredicted dire event that sweeps over us out of nowhere and covers us with its shadow of destruction. We were about to enter the valley of the shadow of death, so brilliantly depicted in the film and the song. As it turned out, the song was an early harbinger of what was to come.

Fans of BTS around the world will marvel at the depth of meaning in the songs contained in *Map of the Soul : 7*. They can take the listener to a level of deep reflection upon the meaning of striving and ambition, the dangers and emptiness of worldly success, and the amazing resiliency of the human spirit to recover and go on despite the many pitfalls that beset us on our life’s journey. The songs themselves function as a map for souls who are setting out

in life and encounter themselves in the complexity of their relationships with others. The songs are reflective, mirroring what we find within ourselves in our struggles to become and to thrive.

As a Jungian psychoanalyst of another generation, I applaud the teaching BTS is offering to the new generation entering into the presently bewildering world of adulthood. When you stand on the threshold of a new land, it is useful to have a map as your guide. The great psychologist of the 20th century, Carl Jung, created a map of the soul that many people in his time found more than a little helpful, even lifesaving. It is even more so, I believe, for people in the 21st century because of its depth of understanding this territory that we call the human psyche. Armed with his map, people are better able to find their way successfully through life's journey. Today, BTS is putting this map into the hands of its fans. For this great service, I am personally very grateful.

Murray Stein
Goldiwil, Switzerland
April 11, 2020



Chapter 1

BTS and the Number 7

By Murray Stein

It was somewhat of a surprise when BTS titled the current album *Map of the Soul: 7*. Many of us were expecting them to continue along the lines of their last release, *Map of the Soul: Persona*, and proceed with either *Map of the Soul: Shadow* or *Map of the Soul: Ego*. *Map of the Soul: 7* was both creative and unexpected.

BTS choosing the number 7 can be looked at in a number of ways. The obvious reasons are that there are 7 members of the band and that they've been together for 7 years. But the number 7 is symbolic in a larger sense as well. For instance, we

have 7 days in the week. That's not arbitrary. It derives from the biblical text, where God is shown to have created the world in 6 days and to have rested on the 7th. The number 7 completes things. It is a number that brings us to a sense that a creative act is finished, something immensely significant has been done, and now it is time to take a rest. One can think about it in a number of different ways, but I think in reference to this album, it seems to indicate BTS is finished with something. They are finished with a hugely creative phase. They have accomplished their work, and now they are going to take a look in retrospect and admire what has been achieved.

7 as a Prime Number

Another angle of reflection suggests itself. 7 is a prime number, and prime numbers are divisible only by one and themselves. The album's title signifies that BTS is a single entity, unbreakable. They are a prime number, and they've worked hard to bring their group to such a point. They live together, they spend practically all their waking hours together, they identify strongly with the same ideas, music, style of living, etc. In a sense, BTS is a single personality made up of seven (fast) moving parts. Of course, you wonder how long this can go on before they will feel the need to live their own separate and individual lives. In that case, 7 would become

1+1+1+1+1+1+1. The day will come when this singular unit of 7 will break apart and perhaps subsequently reformulate the individuals as another kind of unit, perhaps more complex, with more individual features allowed to the personalities in the group. But they've worked very hard to form a prime singularity as a group, and now they are celebrating it even as they are subtly anticipating a different future.

The Seven Numbers in the Individuation Process

In Jungian Psychology, the number 7 is often associated with the alchemist Maria Prophetissa. Maria Prophetissa is a legendary early alchemist of the first centuries of the Common Era. She describes a formula, sometimes referred to as the *Axiom of Maria Prophetissa* stating: "One becomes two, two becomes three, and out of the three comes the one as the fourth." When you add the three to the four, of course, you get 7.

Each of the numbers from One to Seven has a symbolic psychological meaning. "One" is the first and original state of consciousness, the beginning. It is what Jung called the *Pleroma*. "All is One"—there is no differentiation in this state of the personality. It is the original state of wholeness that we come into the world with at birth. This contains the entire

potential for the personality that has yet to be developed in time and space.

“Two” results when there is the first differentiation in consciousness. Where there was One before, now there are Two. This signifies consciousness of a distinction between self and other. This is an advance of the person, seen developmentally: The child discovers the difference between itself and others. Consciousness is beginning to do its work, which is the making of distinctions, and this continues as the sense of a person’s individual identity grows stronger. The number Two also indicates the division between consciousness and the unconscious. Consciousness is emerging from the waters of the unconscious and creating a perception of the differentiated world of objects, outer and inner.

Out of these two elements in the psyche, which are sometimes in conflict with one another, a third function emerges: cognitive thinking and imagination. The conflict arises between the instinctual pressures for fulfillment of needs and desires on the one hand and the “reality principle” (the ego) on the other. The third function finds a way to bridge over the two and create new possibilities. “Three” represents the possibility for abstract thinking and planning. This is the birth of the Spirit and is responsible for culture. Language becomes a tool for thinking and communicating, and with this

come abstract possibilities like the naming of groups and imagining things that do not exist. Three means consciousness of possibilities that hover above the Earth; it is rich with ideals, abstract values, and possibilities for future development.

Now the fourth element is needed. When Four appears in the formula, it means that the ideas, ideals and possibilities created in the Three can become grounded in reality and be actualized. The number Four is often associated with the Feminine and with the Earth. The movement from Three to Four represents a movement toward the grounding of thought and imagined projects in time and space: The city gets founded, the academic degree is achieved, the business is set up and begins functioning.

The number Five represents the “*quinta essentia*,” the essential core of the personality. The achievement of the Five means that achievements and developments have been realized and now it is possible to discover this essential core of the Self and to relate to it consciously. In a way, this is a return to the One, only now the whole is more conscious.

The number Six represents the union of opposites, masculine and feminine. Consciousness and the unconscious are united. Jung called this the *mysterium coniunctionis*, and his last extensive book

bears this title. This is a stage of consolidation of what has been achieved in the earlier stages of development. It is a huge achievement and a rare one.

After that we arrive at the number Seven, a holy number, a number of transcendence and ultimate completion of a journey begun with the number One. In the Bible, the seventh day is the day of rest, and it arrives after the previous six days of development, differentiation, and creation of consciousness. This is shown in the image of a *triangle placed in a square*, the Three within the Four. This Seven represents the sense of spiritual completion. This is the individuated personality.

The movement from One to Seven represents the full individuation process.



Chapter 2

Reflections on the Lyrics of BTS' Map of the Soul: 7

By Murray Stein

It is well known that BTS's concept of Map of the Soul is based on Dr. Murray Stein's writings. This chapter analyzes the lyrics in *Map of the Soul: 7* from Dr. Stein's approach as a Jungian psychoanalyst. It was adapted from interviews with Murray Stein conducted by Laura London on the podcast *Speaking of Jung: Interviews with Jungian Analysts*; Episodes 44, 53, 54 & 55.

Map of the Soul: 7, Suffering, and BTS

Map of the Soul: 7 breaks into new territory for BTS. They are breaking out of the stereotypical persona of a successful K-pop boy's band and revealing their deeper nature to us. Although many of their fans might not see it, BTS has suffered and struggled. They've worked extraordinarily hard to get to where they are, and they've suffered along the way. They've had their ups and downs, yet people likely don't see that. All they see is the bright lights of the entertainment on-stage—the beautiful smiles, the colorful hair, the clothes, the acrobatic dancing. But in this album, BTS is saying, "We're human beings behind this entertainment facade. It's a mask. We're real people, we have a history, and we have struggles, we've suffered." This message comes through in this album, loud and clear.

Beyond the suffering, however, there's also a theme of resilience, of overcoming their problems and setbacks. Ultimately, it's a very affirming album. It reveals the suffering and the reality behind the persona, but it also affirms the resilience of the group. The song *We Are Bulletproof: The Eternal* is sung to their ARMY. They have been tremendously supported by their fans. They've survived and come through, and they're singing about it. The album is celebratory as well as revealing of their pain and struggles.

BTS, Rebirth and Transformation

All of us go through phases of transition and transformation in our lives. Carl Jung described this as the individuation process. There are several critical developmental periods. The transformation during adolescence from childhood to adulthood is the most obvious. Again at midlife, there is a transformation from early adulthood to mature adulthood, and then late in life there is another transformation into old age. These are death and rebirth experiences. The old identity dies and a new one is born.

We have to shed our old identities at certain key moments in life, the way a snake sheds its skin. As the snake grows, the skin become too small for it and needs to be shed. We also outgrow our forms sometimes, like when our baby teeth fall out. People often dream of losing their teeth, and that's a part of the growth process. They're losing their old concepts, their old way of digesting their experiences, and they're going to have to wait awhile until new teeth grow in place. Just as we experience this on a physical level, it occurs on the psychological level as well. The psyche goes through its processes of shedding the old skin when the old identity doesn't fit anymore. People experience this in relationships. For a while a relationship feels "just perfect," but then it becomes tedious and doesn't fit so well anymore. People then feel they've outgrown the relationship. They might divorce and go their separate ways, or stay together and somehow

transform the relationship. Other people find themselves stuck in a worn-out career and go in a new direction. The old skin doesn't fit anymore. We have to let go of the old identity in order to become the new person that we are going to become in the future.

Groups go through this as well. You can see this in the history with empires, nations, and religious organizations. They go through periods of ascendancy and they peak. Then they decline and perhaps die away. Sometimes they're reborn into a new version of themselves. I think BTS is anticipating this as a group. They are reaching a peak and are foreseeing a transformation and a rebirth process. This is going to be quite challenging.

I wrote a book some years ago called *In Mid-Life*. It's about three stages of the transformation process that we call midlife: death, liminality and reintegration. Death means letting go of the old life that is no longer working. Liminality is the uncomfortable in-between state. It is full of uncertainty, and it requires facing the unknown and discovering new aspects of our personality. Finally, reintegration brings a new sense of self to move forward with. This can take a lot of time. The midlife transformation is often five to 10 years in duration.

Now that BTS members have hit incredible heights within their careers, they begin anticipating

the trials of transformation. *Map of the Soul: 7* suggests this.

The Songs of *Map of the Soul: 7*

There are two songs that were released on the initial extended play, *Map of the Soul: Persona*, that were left off the official track list for the final album, *Map of the Soul: 7*. I begin the analysis of this album by considering these two songs, *Mikrokosmos* and *Home*, before proceeding to the official track list.

Mikrokosmos

Microcosm is a longstanding idea that humans are a microcosm reflecting the macrocosm. The macrocosm is the cosmos. The cosmos is the totality of everything that is, including yourself. The microcosm is the inner world. The inner world reflects the outer world, the cosmic world. A physical example of this mirroring is how the planets orbiting the sun look just like the electrons orbiting the nuclei of atoms. Similarly, the inner world mirrors the cosmos and vice versa.

Jung stated during a time of illness late in life: "I had a wonderful dream in my illness. I dreamt that I saw a star in a pool of water. And I realized that I am the microcosm reflected in the pool of the unconscious that is the macrocosm. And this gave

me a great feeling of well-being.” (Jung, *Memories, Dreams, Reflections*, 1989)

If you have a sense of your inner world as microcosm reflecting the outer macrocosm, you have a sense of vast space, complexity, richness and diversity. This is your inner world. It’s not all conscious. In fact, much of it is unconscious, but you can have access to it through various techniques that Jungians have developed, methods like active imagination and dream work.

The song *Mikrokosmos* makes frequent reference to the stars. This is an important step in the individuation process. You realize you have an inner self that is connected with the stars and that isn’t dependent on others. If you’re stuck in persona, you depend on other people reflecting your value and you don’t have a sense of self apart from what they give you. Now, with a sense of your inner microcosm reflecting the cosmos, you’re linked to a star. You have a sense of worth that comes from within yourself, that’s not dependent on the reflections of other people.

So this BTS personality is freeing itself from the persona need to be loved by others and reflected and admired by others. This personality is freeing itself from persona identification and the problems that brings. We each shine in our own way, the song says.

This reminds me of the philosophy of a 17th century German philosopher named Leibniz who had the theory that we're all *monads*. Each of us is an individual self-enclosed monad, but we are in relationship to all the other monads in the universe, all the other people. Every personality is a total individual, but it is in relationship with the other individuals. The song speaks of seven billion stars, which is the population of the world. Each monad is a star. Each one is an individual. Each one has a soul. And yet we're all linked in some mysterious way that Leibniz talked about as "harmony." The monads are harmonized by another force called God, which makes for a harmonious interplay of all the independent pieces, each one having its own center of gravity.

So this is a song about a glimpse of the Self; a glimpse of that feeling that we are deeply rooted in something way beyond ourselves. We're individual, but we also belong to the whole. We have a destiny, that is our individual star, to become ourselves and upon our death to return to that star. That was Gnostic philosophy, which Jung expresses in the *Red Book*. What brings us peace is to know that we have a destiny. That destiny is our star, where we will arrive someday but are linked to it in the meantime. So I read this song's lyrics as a breakthrough into this sense of Self. This personality, represented by these seven young men, is struggling toward a sense of Self and is beginning to find its way.

Home

In the song titled *Home*, BTS uses the Spanish word for my home, *mi Casa*. *Mi Casa* adds a feeling of intimacy. It's a small house. *Mi Casa* is a cottage or a humble dwelling, it's not a palace. The sense of home is also a home with a soul. When you're home with a soul, you're in an intimate space that feels very comfortable, not grandiose or inflated, but grounded and authentic.

RM in his United Nations talk said: "I'm a boy from a small village near Seoul. Now I'm famous. I'm a world celebrity." So you have this feeling of *mi Casa* is back there at home. Their international trips and journeys take them far abroad, and home for them now is everywhere. Their fans are everywhere.

Anywhere you feel loved and accepted can be home, but *mi Casa* is something different. It's more intimate. It's the return. This BTS personality is going out on a long journey, but will come back to where it all began. While it is on the journey it is remembering home. It is like Odysseus wandering for 20 years until he finally got back to Ithaca, to his home and his wife Penelope. While you're gone, you're thinking of *mi Casa*, my home.

The Track List for BTS's Album, *Map of the Soul: 7*

Track 1: *Intro: Persona*

Persona is a Latin word meaning the *mask* that actors wore onstage while they were personifying characters in the play. There is a suggestion of the theatrical whenever you deal with persona. We are all actors on the stage of life, and some of us are a little more theatrical than others. But even withdrawn introverts have a persona when they come out of their shell and face the rest of the world. So the mask, or the persona, is what we have between ourselves and the social world around us.

The way I understand *BT*, is that these seven young men represent different aspects of a single personality. We're talking about a single person with different faces. Some of them are a little more serious. Some of them are more entertaining. Some are prettier than others. They have different colored hair. Some smile more than others. So when RM sings the first song, *Persona*, and he asks himself, "who am I," it is a question he says he's had his whole life. We see the other six members dancing around him. They are other aspects. He is the voice, but the others are different facets of the personality. These songs are an expression of a singular personality with different aspects and different personas.

These are songs of longing and struggle for authenticity. One feels this personality is struggling to say something, to come to terms with himself and with who he is and what he is. There are songs of love, hope and vision, as well as despair. There's an intense feeling of being a celebrity and the problems it brings with ego-inflation and self-doubt. There's a search for a place of quiet and truth. It's poignant. I feel empathy for this personality struggling with issues that have arisen in his life by virtue of his great talent and now his fame that doesn't satisfy all of his needs. It satisfies his ambition, but also leaves him feeling empty at times.

He's struggling with a multitude of images of himself, several voices and demands on him to be this or to be that or pressures to change. I imagine these BTS performers really do face those demands as they emerge onto the international scene from their Korean homes and experience all kinds of pressures on them to say this or to do that. It's very tempting, of course, if you have an audience that is expecting a certain kind of performance to give it to them, which BTS can do very well. But when they go home after the show, you wonder how do they feel. That is what is expressed in these songs. There's a lot of introspection and self-evaluation and looking behind their mask. They're making a confession on-stage even while they're entertaining us. That's what makes it so interesting. They are presenting us with

a very exciting persona, yet there is something else in the background that they're also singing about.

In *Intro: Persona*, RM sings of hiding his anxiety, which leads him to hesitate. But then he is able to befriend his hesitation. This is a good move, to take your feeling, accept it and not let it stop you, but acknowledge it and hold it.

When he speaks later about when being drunk, he is speaking of immaturity, and how we try to hide this immaturity. It is often a sense of insufficiency or foolishness that we hide at those times. His persona mask makes him feel uneasy as he tries to hide the immaturity that comes with his youth. His lyrics then move into a litany of how he is not good enough.

Many people have a similar sense when they are suddenly thrust into a position that is a bit above where they have been, whether it's in a business position or academic or professional role. They may feel like they're faking, or they're not really up to the position, and so they have to bluff their way through. A lot of professional people have confessed that they feel like fakes. This is like when he sings about hiding his immaturity. He's out there on-stage performing extremely well, and yet he's afraid that it's perhaps more than he can handle.

So that's what the mask is hiding. But then he says: "There's something that raises me up again." What is it that raises him up again? There is a kind of religious sensitivity or sensibility here. That phrase is almost biblical, "He has raised me up again." In Jungian psychology, we would call that the Self. The Self is the core of your being. It's who you were from the day you were born or even before you were born, and is the ultimate resource of the psyche. When you're down, there's this kind of source of energy, inspiration that will raise you up again and give you another chance and a new day. This theme appears in a number of their songs.

Later in this first song he calls out: "Where's your soul?" and "Where's your dream?" He then proclaims: "My name is R," and "I'm not embarrassed anymore. This is the map of my soul."

Track 2: *Boy With Luv*

The first song is about calling out for the soul: "*Where are you?*" In the second song, there is a response; the soul appears.

The soul figure appears as a woman. In the song, an American young lady, *Halsey* (Ashley Frangipane), joins in the vocals. In the beginning of the video for that song, she's in a booth and suddenly realizes she's being called. So she closes up the

booth and disappears. You then see the seven BTS members on-stage as they're singing the first part of the song. She joins them later, part way through the song.

Some people have asked why they would choose an American woman to play this role. I found that choice very touching and integrative. They've gone international. They've gone to America to give concerts in Los Angeles, Chicago, and New York. They're reaching out to the international community. But it is also not at all surprising that the soul figure, what we call the Anima figure, is of a culture quite different from their home culture. I think that for Koreans it could be that the American woman is a suitable projection carrier for their Anima. They project their unconscious Anima onto an American woman and find their soul figure there.

Europeans have traditionally projected their soul figures onto exotic cultures, whether in the Middle East, India or China. Wolfgang Pauli, a renowned physicist and friend of Jung, for instance, described his Anima figure as Chinese. He dreamed of her several times. It wasn't that he knew a real Chinese woman that he was in love with, but she represented the unconscious Anima in his personality. So the fact that Halsey is American is significant in that she is the unconscious Anima within the Korean collective that is now responding to the call. In the

first song, RM sings “Where’s your soul?” In the second song, lo and behold, she appears!

The title of the song is *Boy with Luv*. There’s a huge difference between being a *boy with love* and being a *boy in love*. If you’re in love, you are possessed by an emotion and a projection of the beloved onto somebody else. You are helpless. Your ego is a slave to that emotion. People do all kinds of crazy things when they’re *in love*. If you’re *with love*, on the other hand, you’re much more in control. You’re *with it*. You’re not *in it*. You bring it with you. You bring your love to the other whom you are casting your eye upon. This implies a more mature ego. An immature ego will be *head over heels in love*. A more mature, experienced person will be a person *with love*. Being *with love* is a much less manipulative stance. Psychologically, it’s a more advanced state.

So I think this personality that the boys represent has advanced considerably from that earlier moment when it was *in love* to now being *with love*. It’s a beautiful song with striking lyrics. It celebrates the healthy power of love. It transforms you. It makes you joyful. But it also has its dangers, namely to inflation and taking the *wings of Icarus*. They sing: “With the wings of Icarus you gave me, not toward the sun but towards you, let me fly.” In Greek mythology, Icarus, flies too close to the sun and the wax on his wings burns up and he crashes.

He gets inflated and flies too high. In the song, this personality is progressing. He's elevated and somewhat inflated, but he's not out of control and he's not going to crash. It's a very good sign from an individuation point of view that he's *with love* and that his love is directed toward his beloved and not toward some fantasy that will lead him to crash and burn.

Track 3: *Make It Right*

Make it Right embodies a journey inward to discover one's soul. The song exclaims "I'm singing to find you." Who is the *you* being called for? It's not clear. Is he talking about his girlfriend? I don't think so. Is he talking about the soul that appeared in the second song? Perhaps. Strikingly, though, there is this recurring line in the song: "Coming back to you and doing it better." He's struggling.

Is the soul something inner? Is it something outer? Or is it some combination of both? Our experience in life, especially in the first half of life, as for the BTS members who are in their 20's, is that we discover the Soul in others and through others. When you are in a relationship with a beloved, you are with your soul. That's why it becomes so crucial to be with her. She (or he) is your soul. Inner and outer are mingled through the psychic function of "projection."

The song continues: “It’s the answer to my journey. Sing to find you. Baby to you.” He may be talking to another person, but he’s also talking about his soul and the journey to her. “Sing to find you. Baby to you” is a search for soul. Maybe he’s looking outward, but it’s also a journey inward at the same time. This is a wonderful song about the journey to find the Soul.

He sings: “I remember the night sky I saw in my childhood,” again a reference to the stars. There’s a wonderful poem titled “My Name” by the American poet Mark Strand, who speaks about lying in a field at night looking up at the stars and suddenly hearing his name called. He says he’s never heard his name called like that. Looking at the stars and hearing your name called is a moment of initiation and transformation. When you hear your name called in that way, or your beloved calls your name, it’s a different calling. “Make it Right” suggests that the singer is coming to himself. It’s profoundly moving.

Track 4: *Jamais Vu*

Continuing with the international theme, Song 4 is titled *Jamais Vu*. *Jamais vu* is a French phrase that is actually a psychiatric term for a psychological disorder. Linguistically, it’s related to *déjà vu*. If you have a *déjà vu* experience, you have an intense feeling of “I’ve been here before,” despite being in a

new location that you haven't seen before. You usually can't say when or where it was that you were there before, but the feeling is present nonetheless. You might even know what a person is going to say next, and lo and behold they say it. It's like you've been in this film before. That's *déjà vu*.

Jamais vu is the opposite. This describes the experience the you're in a familiar place, but you don't recognize it. It's a weird and disorienting moment. People with temporal lobe epilepsy and occasionally schizophrenia can have this problem. You might walk into your own home, but you don't recognize it, like you've never been there before. You have to learn the place all over again.

This song is about repetitions and repeating; like you don't learn from experience. Every time you face the same problem, you have to learn about it all over again. You make the same mistakes over and over. In Jungian psychology we attribute such episodes of repeatedly struggling with the same issues to a *complex*.

When you are caught up in a complex, you step into the same situation and react the same way over and over a again as though you haven't learned anything from your past experiences. Each episode is usually hurtful to others or harmful to yourself, leading to regret for what you've said or done. You

repeat the same patterns, even though in your head you may well know where it's going to lead. Yet it's like a brand new situation every time. You had the same argument with your partner last night, and now you have it again like you hadn't had it before. Don't you learn? No. The complex is too strong. The pattern just runs itself over and over until you can somehow break out of it through an insight or intervention. The song proclaims "It always hurts like it's the first time." This is the product of a complex in action.

The song goes on. "I stumble again. I continue running and I stumble again." But what I found very encouraging was that while all this repetition goes on, there is awareness that is developing at the same time, and at the end of the song the last line he asserts: "I won't give up." There is a determination to stay on the path of individuation even though you fall off many times and you repeat your old mistakes and unproductive behaviors.

In psychotherapy, we know that going over and over repeated difficult feelings and behaviors allows you to recognize them and reduces their severity. Maybe it takes you less time to recover from the emotions. Maybe you see through it sooner rather than later. Maybe you can name the complex. Even while you're in it, you can perhaps say to yourself: "Oh my God, why am I doing this?" and kind of pull

yourself out. It is very hard to do. That's the struggle of fighting with our complexes for the sake of individuation.

I've worked with some people in therapy for over 30 years. They say to me, "You know, we've gone over this ground a hundred times, and I did it again." We may laugh about it. But we never quite get over it totally. We get better at it, but we have to recognize that psychological life is a struggle. Becoming conscious and staying conscious is incredibly difficult.

Track 5: *Dionysus*

This is a song of celebration and breaking out of the persona. Dionysus was a foreign god to the Greeks. He came down from Thrace and invaded Greece. Dionysus is a disruptor, he upsets everything. He tramples on old values. He breaks down people's resistance. You can't resist Dionysus when he comes. If you try, he will overwhelm you.

So this is a song of how this personality BTS has gotten to the place of Dionysian celebration. They aren't afraid of Dionysus. They can accept him, and they can enjoy his intoxication. They're breaking down barriers and old habits. Dionysus was called the loosener. The loosener dissolves old structures, rigid behaviors and patterns, and destroys personas.

He frees you of your persona... at least momentarily. Of course, you might wake up the next morning and wish he hadn't. The intoxication can be too much, can get out of hand and become destructive.

In the end, the Greeks were able to integrate Dionysus into their Pantheon. They gave him a place at Delphi where the sacred oracle held forth upon request. Apollo, who was the classic god of the Greeks - a god of order, beauty, structure, healing, high mindedness and nobility - had to share his temple at Delphi half of the year with Dionysus. The ancient Greek culture was able to integrate Dionysus into their collective psyche because they recognized that you can't resist him. He is the life force. If you resist him, he will break you.

Some respond to the call of Dionysus by attempting to stay as upright and perfect as possible. They become rigid in their social correctness. Their personas are fixed and inflexible. This is very dangerous. You can't safely just repress this aspect of the unconscious and its powers. You may try to ignore Dionysus but he will find you. You've got to find another way to let him live in your life. If you try to restrain him too much, he will break out with unbridled intensity.

In Swiss culture, they have a day called *Fasnacht*, and it's the equivalent of Mardi Gras in

other countries. It's the beginning of Lent. Lent is a very serious time in the calendar of Christian culture, but at the beginning the Swiss have a day called *Fasnacht*, when people dress up in masks, stay out all night and do all kinds of crazy things that they would not normally indulge in. The rule is that the next day you cannot speak about it. You cannot confront somebody and say, "Oh, I saw you behaving like a beast last night." It's a night of freedom. Jung described *Fasnacht* as a safety valve to *let the steam out of the kettle*. Otherwise, the Swiss, being rather upright and conventional, compulsive about order and correct behavior, would explode. Human beings need the release that Dionysus allows.

For BTS to celebrate Dionysus the way they do suggests they are ready to let go of persona and break out of the traps persona sets. They are arriving at a point of release from the constraints of the persona.

Track 6: *Interlude: Shadow*

Whenever we touch the shadow in ourselves or others, emotion rushes in. Throughout the song *Interlude: Shadow*, we feel this emotional intensity in Suga's passionate desire for fame, power, and fortune as well as his fear and anxiety. In the film, there are images of shattering glass and mirrors. Looking in the mirror and confronting your shadow is bound to be

a *shattering* experience. It destroys self-images and constructed images of the surrounding world. It breaks your self-confidence and destroys your naiveté. This can, of course, prepare the ground for a new consciousness, but in the meantime it's a harrowing experience.

What is the shadow? It's a carefully concealed part of the psyche that clings to the backside of the ego. It sits there in obscurity, moving quietly and unobtrusively in the background as you go about your daily affairs. Some parts of the shadow lie just at the fringe of consciousness, and you can sense them occasionally out of the corner of your eye. But mostly the shadow is not apparent to the ego. Sometimes, though, you might stop and take a deeper look within and see that behind your persona and your ego-consciousness there lurks a dark figure, which we speak of as the shadow.

If you are courageous, you can admit it into consciousness. You can let it speak to you, and then you can catch aspects of it lying there at the fringe of consciousness. Suga sings, as though to himself, "I want to be a rap star, I want to be the top, I want to be a rock star, I want it all mine." He is letting the shadow take his voice and speak through him, showing its usually hidden features. Suga is telling us his most passionate wishes and desires. It's as though he is speaking to himself in private and letting us

listen in on his internal dialogue. The most hidden part of ourselves is our coldest egotism, our most profoundly selfish part. When we face it, it can be a truly shattering experience.

Of course, we have the capacity to love as well as to hate, a capacity for altruism and a capacity for selfishness. BTS sings frequently and beautifully about love: Being in love, being with love, loving ourselves, and loving those around us. But in this album, BTS is singing about the dark side, the shadow. The shadow is the other side of love. It houses our greed and ambition and lust for power over others, as Suga sings so well. Whereas love reaches out to others and wants their good, the shadow withdraws into egotism and wants to use others for its own benefit and to control them for selfish purposes. Our ego can lean either way. It can be taken up by the light or by the dark.

Interlude: Shadow is about becoming conscious of the shadow in an honest and straightforward way. Suga becomes aware of his shadow desires, and he opens a dialogue with them. In the last part of the piece, there's a conversation between Suga and his shadow. The shadow tells him that they are one and that they can never be separated.

Dialogue was also how Jung engaged the shadow in his famous *Red Book*. There we can read

his dialogues with all sorts of light and dark figures, including the Devil himself. This is a way of becoming familiar with those parts of the self. By imagining them and entering into a conversational relationship with them, a person allows them not only to become more familiar but also drains some of the energy from them.

In the video version of *Interlude: Shadow*, Suga emerges from a door with a bright red surround. Red is the color of very strong emotional energy, the color of passion, sometimes of anger, sometimes of lust. We don't know what is behind the door, but I imagine it's a house of darkness. He is coming out into consciousness and is going to reveal what he knows. He is alone. Down the hallway are a number of men also standing alone in front of other doors, each one isolated and showing no relationship to each other. Suga will be the solo performer in this song. It's all about the isolated individual, alone, outside of relationship to the others who happen to be around him. Suga stands for the BTS group's shadow, isolated from the world around.

Suga sings, "I wanna be rich, I wanna be the king, I want it all mine, I wanna be me, I want a big thing, I want it all mine ..." This is the shadow of greed speaking through the ego. And then, suddenly, he has a moment of recognition of his dangerous situation, and he falls into terrible anxiety. Now he

suddenly experiences the harsh reality of the opposites: Intense light begets intense darkness. The brighter the light, the darker the dark. The higher he rises above everyone, the farther is the ground below him. Suga fears falling, which is the inevitable result of overreaching and flying too high too fast. He sings: "The moment I'm flying high as I wished, my shadow grows in that blasting stark light. Please don't let me shine. Don't let me down. Don't let me fly. Now I'm afraid." He's praying for deliverance from the consequences of his shadow enactments. He's speaking for BTS: Great success breeds great anxiety. The richer you become, the more you fear poverty.

Many people fear the consequences of too much success gained too soon. It's an instinctual fear, and it makes sense. Success breeds envy in others, and in their envy, they will plot the demise of the successful one. Think of Iago in Shakespeare's masterpiece of evil, *Othello*. Or recall the famous cautionary tale from Greek mythology, the story of Icarus. Icarus and his father, Daedalus, were trapped in a labyrinth. Daedalus, a skilled craftsman, builds them each a set of wings so they can fly out. The father ascends to a moderate height and lands safely outside. Icarus, on the other hand, becomes thrilled with his power to fly. He flaps his wings too hard and flies too high, whereupon the sun melts the wax holding his wings to his naked arms, and he crashes

to his death. The fear of flying too high too fast is not a bad thing. It's a useful anxiety. We have these anxieties for a reason.

Toward the end of the song we hear a voice singing: "I'm you, you're me, now do you know? Yeah you are me, I'm you, now you do know." Who is singing these words? It's Sugo's alter ego, his shadow. The song has shifted from monologue to dialogue. His shadow is speaking to him, and it's telling him a truth. It is the shadow speaking to Suga saying: "We are one, do you get it? You can't get rid of me. We are connected. We will always be together. We are one body, and we are going to clash, you are me ... do you know this?" This forecasts a new consciousness and an acceptance of the shadow. The shadow will always be there, and it's better to accept this truth than to deny it and try to repress the shadow into the unconscious where you can't see it.

What we get in this song is a picture of ambition and success. It's a message that says when you're in the world and working hard, you want to rise. But ambition also activates the shadow side of ego striving upward. One makes decisions that are selfish in a hidden way, perhaps putting yourself ahead of somebody else, or stabbing them quietly in the back, or doing things that are not quite correct or are even illegal or unethical. We do these things

semiconsciously or totally unconsciously. One can't avoid it. The song of Suga shows a deep recognition that we can't get away from the shadow. Nobody is free of the shadow.

There is also a collective side to shadow. We project our personal and the collective shadow onto the marginalized people in society, onto criminals, refugees, immigrants, and people of a different nationality or race. They are the shadow-bearers of society. But this projection denies the deep bond of kinship that actually exists among all of us as human beings. Suga ends his song with: "We are one body and we are gonna clash. We are you, we are me, this do you know?" He is affirming our commonality and ultimate oneness. We are all related.

Track 7: *Black Swan*

Black Swan explores despair, the dreadful disappearance of meaning. The song was first released via a video of a professional dance company performing to BTS's *Black Swan*. The video opens with a quote from Martha Graham: "A dancer dies twice—once when they stop dancing, and this first death is the more painful."

A dancer often lives for dancing, and dancing can become the essential meaning of their life. Dancers, like the BTS performers, put everything

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Chapter 3

A Review of the *Map of the Soul*

By Steven Buser and Leonard Cruz

The Map

This map of the soul has two center points, the *ego* and the *archetypal Self*. The *archetypal Self* lies at the core of our *ego*. Because this idea is difficult to depict, we have represented it as a cone through which the *ego* funnels into the *archetypal Self*. We will talk more of these structures shortly.

In the upper righthand corner of the map appears a large eye that looks out toward a village or, more accurately, gazes out to the entire world, taking in the totality of what we physically see, hear, smell, and touch. *Ego* perceives reality through the senses.

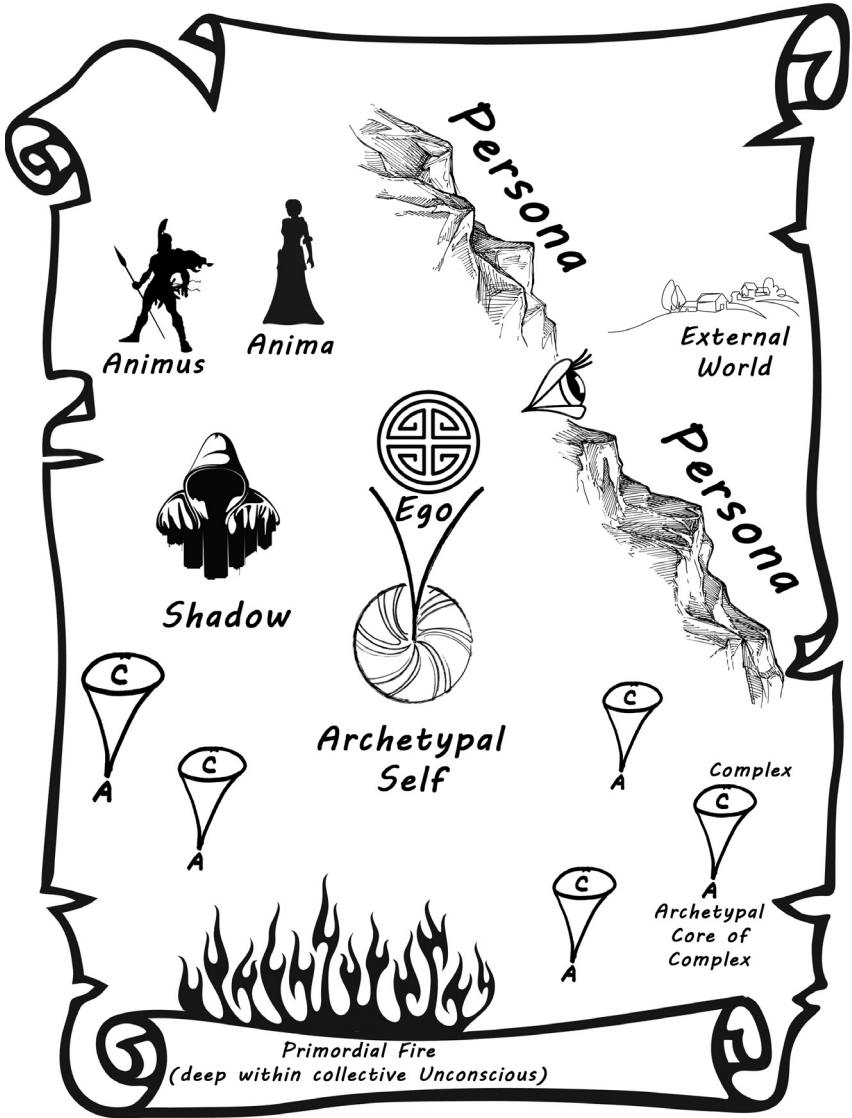


Illustration by Steven Buser

The eye sits atop a range of mountains representing the *persona*. The *persona* is located between the *ego* and the surrounding world since it mediates our presentation to the outside world. Most of the world does not see what lies beyond the *persona*, just as a tall mountain range blocks our view of what is beyond. *Persona* is the *mask* we show those around us.

To the far left side of the mountains lies the *shadow* with the *ego* lying midway between. *Shadow* is depicted as a hooded figure. It is no accident that it is found directly opposite to the *persona* on the other side of the mountain range (from the perspective of the *ego*). The *shadow* is the opposite of the *persona*. Whatever positive, acceptable face we show the world through our *persona* is balanced by a darker, unacknowledged, and opposite figure that forms our *shadow*. The *shadow* carries all the unwanted, shameful, unacceptable parts of our psyche. We bury them deep within, hoping they won't be discovered. The *shadow* exists in the unconscious.

In the upper left side of the map, a region that is still in the unconscious realm lie the *anima* and *animus*. These are opposite-gendered, unconscious figures in our soul. The masculine figure is depicted as a warrior, while the feminine figure is dressed in full-length chiton, a type of tunic. The classical Jungian view is that a man possesses a feminine *anima* connecting him to the deeper levels of his uncon-

scious, while a woman possesses a masculine *animus* connecting her to the depths of her unconscious.

Scattered throughout the unconscious lie numerous ovals with a “C” for *complexes* in the middle and a funnel tapering down to a letter “A” for *archetype*, which is at the core of a complex. We will explain these later.

Finally, at the bottom of this map are found the flames of the *primordial fire*. This image reminds us that the collective unconscious underlies the entirety of the map. It is here where primitive forces dwell and potent symbols, fears, and inspirations gradually emerge.

The External World



The external world is the easiest part of the map to understand. It represents everything we know as our world. It is everything we can touch, see, and hear and everything present in the physical world with which we interact, including people, objects, and other creatures. The external world contrasts with our internal experience. Our internal experience is harder to grasp and understand, particularly the unconscious realm of which we are not usually aware.

The Ego



The *ego* rests on the surface of the unconscious and occupies the center of consciousness. It is the “I” who speaks, and it is what *I* am aware of when *I* contemplate myself. It lies on the boundary between what we know and what we don’t know. It is what we understand consciously of our experience of being human. It acts and sets projects in motion, while encompassing all the traits and characteristics by which we consciously “know ourselves.” It is informed and affected by all our memories, traumas, emotions, and facts as well as everything we can consciously sense in our bodies. When we have a “flash of insight,” it is often the awareness of something unconscious breaking through to our conscious *ego* awareness.

The Persona



The *persona*, the mountain range, separates our conscious *ego* from the external world and interacts with it. The eye between the *ego* and the external world emphasizes the fact that we look out to the

world from our *ego's* perspective. It is through our senses that we perceive the world around us, and this is represented by the eye looking out. What the world sees as it looks back at us is our *persona*. Thus, in this map, when friends, family, or really anyone looks at us and forms an opinion of us, they are not looking inside our *ego*, but rather at the *persona*, the mask we allow them to see. They see *persona*; they never see the "true us," only the part of ourselves that the *persona* allows them to see. Our *persona* varies, depending on what role we are in. At work, I might be a doctor. Perhaps I dress the part of a doctor by wearing a white coat or other professional clothes. I use language common to physicians, "doctor talk." I sound professional and may even find myself using big words and professional jargon that reinforces my identity and perhaps convinces me and others of my standing. My work *persona* allows me to function more freely and smoothly in my role. When I go home at night, however, if I were to forget to take off my "doctor *persona*" and not put on my "spouse *persona*," bad things will happen. I might order my spouse around, use wordy or professional jargon, insist on things being done my way, etc. At home, the aspects of my *persona* identified with my doctor *persona* are no longer adaptive; it is actually maladaptive. At home, I had better put on my "spouse *persona*" or my "father *persona*." With these *personas*, I am less professional; I am more likely to laugh, joke and roll around on the floor with my children. We

put on a vast array of *personas* in the course of our lives, including student, friend, mentor, mentee, athlete, partygoer, rock star, social activist, etc.

The *Shadow*



Our *shadow* is the contrary image of our *persona*, its opposite. For every aspect of how we try to present ourselves to the world through our *persona*, an opposite part of our personality gets split off and stored in the *shadow*. If I have worked to make my *persona* come across as a friendly, helpful, and encouraging person, that means that the opposite of those traits, an unfriendly, unhelpful, discouraging person, becomes split off and deposited in my unconscious *shadow*. The intensity of this phenomenon appears to vary in direct proportion with how intense and one-sided my *persona* becomes. A person who presents his or her *persona* to others as an extremely righteous, pious and devoted person lacking any anger or negativity is likely creating an unconscious *shadow* with powerful, cruel, immoral, and irreverent qualities. When the *shadow* makes its presence known, it can be very energetic and forceful in the way it expresses the opposite characteristics. The news has been full of pious preachers speaking out intensely against behaviors they regard as sinful, only to find

themselves scandalously caught in those very same actions. One explanation of this is that the more pious their *persona* becomes, the more energized and immoral their *shadow* becomes. Often it is only a matter of time before the unacceptable *shadow* will erupt and become exposed to the public. This sort of *reversal* can be shocking, but it can also be the beginning of a new and more authentic life if handled properly.

Typically, unless we have done a lot of personal work on ourselves, the contents of our *shadow* are hidden and unknown to us. The less we understand about our *shadow* side, the more likely we are to unknowingly act from it, often in ways that hurt others. It is crucial for us to recognize we have a *shadow* side and take steps to deal with it in healthy ways. This consists mostly of becoming conscious of aspects of *shadow* through paying attention to our dreams, to what we find objectionable in others, to what we envy, and by exploring the moments of *reversals* when the *shadow* erupts.

Anima and Animus



Buried within our unconscious lies another figure that holds the neglected sides of our masculinity or femininity. One hundred years ago, as Carl Jung was

developing these theories, gender was more rigidly defined within society. It was seldom tolerated in the Victorian Age for men to show much of their feminine side or vice versa. Thus, a man who went through life embodying mostly masculine qualities remained unaware of an undeveloped and unconscious feminine figure in his psyche that Jung called the *anima*. It is through the *anima* that a man is able to connect with his softer, more soulful, and perhaps more creative side. When he tears up, swells with intense emotions, or is more driven by the heart than the head, he is likely connecting to his *anima*. This *anima* might come to him in dreams as a sensual or soulful woman. She is his guide to this deeper place within his personality. She is pregnant with new life, heralding the future.

Traditionally, women had the opposite development challenge to their identity. They were discouraged from pursuing demanding, male-dominated careers and rarely pursued public roles of power and authority. An unconscious masculine figure typically lived hidden away in their unconscious, a personality with strength, determination, and warrior-like power that Jung called the *animus*. In dreams, this figure often comes to women as a powerful male figure.

In the second half of a woman's life, she might distance herself from an overly nurturing role and

develop a second career with a stronger, more forceful, and public personality. At such times, her *animus* is surfacing.

This paradigm has shifted dramatically over the last few decades as gender became more fluid within individuals and society in general. Men are no longer forced into solely masculine expressions of their personality, just as women are allowed more freedom of expression. Nonetheless, whatever gender elements we incline toward, the opposite gender develops unconscious power within our *anima/animus*. Connecting to those opposite gender traits allows us to become more whole and complete.

Complexes



Scattered throughout the unconscious zone of our map are numerous *complexes*. We have symbolized them as a “C” within an oval that funnels down toward the letter “A.” Each one of us has countless *complexes* within our unconscious.

A *complex* is a sort of subpersonality with its own set of charged emotions that cluster around certain areas or triggers in our lives, often a trauma. You have probably already heard of the common complexes that have made their way into our vocabulary such as *mother complex*, *father complex*,

money complex, Oedipal complex, hero complex, Napoleon complex, Peter Pan complex, lover complex, etc. Just hearing the title of the complexes likely brings to mind a fair amount of what they encompass. Thus, a person gripped by a money complex may irrationally fear poverty and financial need. Even though he has plenty of money, his fear drives him to hoard more and more. One might name it a *Scrooge complex* after the Charles Dickens character in *A Christmas Carol*. Those who struggle with a *hero complex*, on the other hand, may find themselves irrationally drawn toward rescuing others who may not even need their help. The more powerful a *complex*, the less aware we will be when we fall into it and the more our behavior is controlled by it. Our friends, family, and lovers, though, are painfully aware when we are in the grips of these *complexes*, even as we irrationally defend our behaviors.

A particular point of Jungian psychology is that at the core of every complex lies an *archetype*, in our drawings noted as the letter "A." Thus, at the heart of someone's *hero complex* lies the *archetype* of the hero. This archetype is present in hero images known throughout history and embodies all the heroic traits to which humanity has ever been exposed. We can imagine the world's most powerful hero, Hercules for example, lying at the heart of this *complex*. It is that intense energy that a person in the grips of a hero complex is tapping into. These moments can be

precarious for those trapped in the complex or, on the other hand, may even result in admirable deeds.

The Archetypal Self



Within the framework of Jungian psychology, the *ego* is technically a complex where we hold our conscious self-identity. Remembering that at the core of every *complex* lies an *archetype*, within the core of the *ego complex* lies the *archetypal Self*. It can be referred to by its full name, the *archetypal Self*, or simply the *Self*. By convention we capitalize the *Self* to note its elements of totality and even sacredness, similar to how *God & He/His/Him* are capitalized in the Christian scripture. The *Self* is humanity's (as well as each individual's) grand organizing principle. While many have referred to the *archetypal Self* as God, it may be better to think of it as godlike with infinite, boundless possibilities that we often associate with phrases like a *higher power* or a sum of all the conscious and unconscious elements within our universe. It is *the Alpha and the Omega*, the beginning and the end, the *totality* and the *singularity* combined as one. It is hard to write about the *archetypal Self* without lapsing into mysticism and using grandiose metaphors. It is truly ineffable, and words fail to capture it.

The Primordial Fire



We added the *primordial fire* to the bottom of our map in an effort to show some of the profound archetypal forces underlying these structures. The *primordial fire* represents the initial source of psychic energy and the animating forces throughout human history and even the history of the universe. It drives survival, evolution, creativity, and such instincts as sexuality and hunger. When we are depressed, we have lost contact with the *primordial fire*. When we are manic, we may become engulfed in its flames. At times, the fire envelopes the planet, such as during the world wars or at other times of profound conflict or social upheaval. It has deep veins in the psyche, and it runs like lava beneath the crust of the earth, erupting during these intense times.

This is a collective fire that has been burning throughout the ages. Billy Joel's haunting words, "We didn't start the fire, It was always burning since the world's been turning," powerfully capture the metaphor of its ceaseless flames.

Before we dive more deeply into the ideas of *persona*, *shadow* and *ego*, here are a few suggestions that emerge from this map.

A Few Precepts to Keep in Mind....

Don't let the world define you. Blaze your own path through!

This is particularly hard for young people. There is so much to do in those early years—excel in high school and college, find the right career, find a life partner, raise children, etc. There is nothing wrong with these things, and indeed many of them are important to pursue, but sometimes these expectations are thrust upon us against our will, and they run contrary to our true nature. Looking through the lens of our map, we must be careful that the *persona* we construct retains authenticity; we must listen to our *shadow's* ferocity; we must avoid being ensnared by our *complexes* and we must tap into the inspiration of our *anima/animus*. Only by encompassing this totality, both conscious and unconscious, can we hope to discern our unique path and follow our true self.

Listen to your nighttime dreams. Keep a dream journal.

A key principle of Jungian psychology is the crucial importance of our dreams during sleep. Dreams bubble up from the collective unconscious and are informed by the *archetypal Self*. All dreams have meaning for us, telling us something we do not yet know but need to know. Write down your

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The Persona



Chapter 4

An Introduction to Persona

By Murray Stein

C.G. Jung (1875-1961) was a famous Swiss psychiatrist and psychoanalyst and the founder of Analytical Psychology. After he broke with his teacher, Sigmund Freud, he created his own quite different theory and published many books and papers explaining his views. These have been gathered and published in *The Collected Works of C.G. Jung*, 18 volumes. My concept of Jung's *Map of the Soul* is an introduction to his works and a map of the ideas he put forward in his writings.

I began studying Jung's ideas when I was 24 years old and have been with it ever since. Jung's

autobiography, *Memories, Dreams, Reflections*, hooked me, and I have never turned back. I find his works as exciting and inspiring as when I first discovered them in 1968. I am a practicing Jungian psychoanalyst and use his ideas every day with my clients. They have not let me down. Jung was a genius of the psyche, and his insights into how the human mind is constructed and functions are brilliant. Besides that, they are practical and intended to help people live a fuller, more creative, and more authentic life.

In traditional cultures, young people are provided with a persona role and asked to fit themselves into it. It's part of initiation into social life. A persona requires adaptation to the images offered by family and society, and it tends to stay the same throughout life. If you are a prince or a pauper, you stay in that persona. The persona places you in a social category—man or woman, aristocrat or plebe, younger brother or elder sister. Today, however, persona formation is often more individualized and therefore more challenging. People have to create a persona for themselves, one that fits their specific needs and expresses their individual personality in the present moment. What's more, as a person's needs change and his or her personality matures, the persona must also be modified accordingly. Persona management in the modern world is a much more demanding and complex business than it was in the past.

Persona is a type of mask. It hides parts of the self that you do not want to be seen by others, as well as expressing who you feel you are at the present time. Personas are created by choosing a particular lifestyle, by clothes, by hairstyle and adornments like jewelry or tattoos or piercings, by cosmetic makeup and scent, and by association with friends, a chosen profession or fan club or political party. The persona also includes behavior and plays itself out in roles that say who you are with others. But it does not say who you are when you are alone. And it is by no means all of you. The *Map of the Soul* shows a much bigger and more complex territory.

T.S. Eliot, one of the most famous English poets of the 20th century, wrote that every cat has three names: the name that everybody knows, the name that only the cat's intimate friends and family know, and the name that only the cat knows. When you see a cat sitting by itself and looking into the far distance, what is it doing? It is meditating on the name that only the cat knows, the singular, the unique, the mysterious secret name that remains hidden from everyone else.

As humans, we also have three names: the name that everybody knows, which is the public persona; the name that only your close friends and family know, which is your private persona; and the name that only you know, which refers to your deepest self. Many people know the first name, and

some people know the second. Do you know your secret name, your individual, singular, unique name? This is a name that was given to you before you were named by your family and by your society. This name is the one that you should never lose or forget. Do you know it? If not, how can you discover it? This treasure may be hard to find. It is the goal of individuation to find it and claim it, and to hold on to it no matter how many times your persona may change in the course of your life.

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Chapter 8

An Introduction to Shadow

By Murray Stein

In the physical world, the word “shadow” is defined as the absence of light behind an object that is facing a light source like the sun. In psychology, however, this word has a different meaning. If the persona is the part of your personality that is revealed to others around you, the shadow is the part of your personality that is concealed from them and even from yourself. It is a mistake, however, to think that the psychic “shadow” is nothing but the absence of the light of consciousness in a certain area of the soul. It is more than that. It is substantial, and it is active.

In psychology, shadow is a term that refers to hidden motives and attitudes. Shadow motives have an energy and a goal of their own, which are usually very different from the adapted and conformist motives of the persona. The motives are guided by unconscious attitudes, which are psychological constellations like biases and prejudices. The shadow side of the personality may be as dramatically different from the usually manifest personality as we find in the novel *Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson. The novel depicts a split personality, one of which is benign and adapted and the other criminal and psychopathic. It is a portrait of good and evil housed in a single person and alternately active in the world. The shadow is as powerful as the persona in this case.

And the shadow is complex, because it is made up not only of one but a collection of motives that serve an underlying attitude. Usually, these are motives that a person would not want others to see, so they are conveniently kept out of sight and unacknowledged. They are motives like envy and greed and cold selfishness. They work by subtle insinuation and manipulation, seeking to destroy and undermine others in order to claim superiority for oneself. Often, they are successfully hidden from sight because the persona shines its bright light in the face of others who are observing the person and receiving the treatment. They are often so well

concealed and disguised that even the person who exercises them does not fully know when they are active. And sometimes they are hidden in plain sight because the persona is so powerful and distracting that people are blinded to what is happening right in front of them. We don't want to bring such motives into the light and focus on them because when they are revealed, they cause embarrassment and shame. Shame is the typical emotional reaction when a person is confronted by others with their shadow enactments or wishes, unless, that is, they are sociopaths or psychopaths, in which case they try another deceptive cover-up.

The shadow lies at the fringe of consciousness, just at or beyond the edge of consciousness and more or less out of easy sight except to the trained eye. To catch the shadow at work, we have to train ourselves to look at the fringe of our awareness and to observe our hidden thoughts and motives. It's not an easy thing to do, and we have a natural aversion to spotting the shadow in ourselves. Besides that, the fringe of consciousness trails off into the darkness of deep unconsciousness, and the further the shadow lies in that territory, the harder it is to spot. It's like trying to see a dark object against a dark background. It's nearly invisible.

Shadow-spotting is something we like to do to other people. This is called gossiping. When we point

to the bad traits in other people and tell other people how awful they are, we are shadow-spotting. We might be seeing what is there, or we might be seeing our own disowned shadow that is being unconsciously projected onto another person. When we say they are “mean” or “selfish” or “greedy,” we may be projecting our own similar qualities. It’s very natural to project unconscious shadow traits and motives onto other people. Spotting the shadow in others is a tricky business, and we should be careful when we play that game. We may be revealing aspects of our own shadow.

A Japanese acquaintance of mine recently told me a story from her past that sharply depicts this dynamic of shadow projection. When she was a teenager, she spent a year studying in an American high school as an exchange student. As it happened and not too surprisingly, she was the only Japanese person in the school. The student body was divided into two distinct groups based on race, and there was often tension between them, as is pretty often the case in such situations. The less socially favored students felt badly treated by the more privileged ones, and there was mutual shadow projection going on between them on a regular basis. Unfortunately, the year the Japanese student was in this school was also a significant anniversary of the Japanese surprise attack on Pearl Harbor, which initiated America’s entry into the Second World War, so the whole

student body was made aware of the “bad Japanese” who had attacked the “innocent Americans.” This created a strong bond between the two groups and among all the Americans because they could all identify with the victims of this nefarious sneak attack. And what made this bond even stronger among them was that together they could turn on the Japanese student as one of the bad aggressive people who had attacked “our country.” The Japanese student felt this hostile, aggressive energy coming at her especially strongly from the young men in the less privileged group, who would call her names in the hallway and harass her on her way home after school. Here you can see how the shadow piece of the psyche—aggression and racism—was directed against the innocent Japanese girl. She became what we call a “scapegoat.” This is a person who collects shadow projections from a whole group of people and is usually so badly bullied that she is forced to leave the group.

In this case, however, the scapegoat was rescued by an empathic school counselor who explained to her what was happening. The counselor’s intervention was successful because she used her own experience to explain the psychology of shadow projection. She came from the same underprivileged racial group as these male students did, and she told the Japanese girl about how it was for her growing up in a rural community where she had experienced

daily taunts and harassment from the other students in her school because of her racial difference. The Japanese student could then feel that in the school counselor she had a friend who understood her painful situation. As a result of this helpful insight into the psychology of shadow projection, the Japanese student decided to study psychology, and when she returned to Japan and entered the university, this was the subject she chose as her major. Today she is a school psychologist and a professor of clinical psychology in a Japanese university. The experience of receiving the projection of shadow and the importance of understanding how it works put her on a whole new and meaningful course in life. This is what we sometimes call making lemonade out of the lemons life delivers to us. Some of our most important and transformative experiences in life come from painful, shadow-filled moments like this.

Becoming aware of your personal shadow is usually not a pleasant experience, but it is the path to deeper areas of the psyche and thus essential for wholeness. Without integration of the shadow into the conscious household, something essential is lacking. Shadow integration is also the key to assuming responsibility for your actions and therefore constitutes an important contribution to the community and the world. Jung once wrote: "One

does not become enlightened by imagining figures of light, but by making the darkness conscious.”

The same principle applies to nations. Nations, too, have their shadows in the form of cultural biases and nationalistic selfishness. These are the dirty secrets in a nation’s history, and sometimes the shadow enactments of nations are extreme, and their crippling effects pass down through the later generations. Only if they are acknowledged and made conscious can a nation recover its full identity and move forward in its cultural evolution. Nations must accept responsibility for their actions if they are to continue to grow and mature, just as individuals must. Shadow work is required on many levels. Just as Germany, for instance, has had to look at its past actions during the Nazi period of its history, and as the United States must look at its aggressions in various parts of the world on behalf of its selfish economic and political interests, so nations across the globe must delve into these shadowy areas of history and politics if their citizens are to be freed from the consequences of shadow enactments. The ancient notion of “karma” speaks to this insight. Today we speak of “transgenerational transmission of trauma” (TTT), and we can also speak of “transgenerational transmission of responsibility” (TTR), which might be called social karma.

The chapters in this little book are intended to help the reader become more aware of the many manifestations of the psyche's shadow, individually and collectively. Becoming conscious of the shadow and taking responsibility for its manifestations open the way to the next level of psychological development, which has to do with making contact with the anima and animus, the links to the center of the self. Our discussion of this level will be left for a further volume in this series on the *Map of the Soul*.



Chapter 9

The Shadow

By Murray Stein

Explorations of Shadow

Jung came up with this term “shadow”—it’s original with him and is an image intended to refer to the parts of the personality of which we are not aware, that are behind our backs, so to speak. The shadow exists at the fringe of consciousness and is difficult to detect directly. You might also think of the shadow as the sum total of motivations, thoughts, feelings, and behaviors that one would not be proud of or for which one wouldn’t want to accept responsibility. It is the part of the personality that normally one will not or cannot acknowledge.

The shadow is mostly shaped by a person’s subjective sense of the social world around them. A

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Chapter 10

An Introduction to Ego

By Murray Stein

A description of the psyche can begin at any number of points. In previous books we have taken a survey of the persona (*Map of the Soul: Persona*) and the shadow (*Map of the Soul: Shadow*), which consist in our social identities and our hidden motivations. If we think of the psyche as a house, the persona is the front facade, which faces the street and projects what real estate agents call “curb appeal.” It is our self-presentation to the collective world around us. The shadow is a character who lives in the basement, a part of the personality that is hidden from the world outside and even from the inhabitants who live on the floors of the house aboveground.

The present book is about the ego (*Map of the Soul: Ego*). The ego is the character who is called “I” and occupies the ground and first floors of the house. “I” thinks it is in control of the house and plays the role of “the boss.” It is the focal figure, the protagonist in the story, and feels entitled to the claim of ownership of the house. All the other characters who live in house with the ego are there because they are connected or related to the ego in one way or another. They make up what we call the contents of consciousness, and they are there in full view and behave as though they are under the ego’s control, even if often they are not as controlled as they seem. They are the close relatives and are more or less well known, unlike the shadow who lives in the basement. The ego is somewhat aware of the persona but less aware of the shadow. Both are on the fringes of consciousness, and the ego does not pay much attention to them unless there are problems.

I will speak of the ego as “I” or “it” in order to avoid attribution of gender. With respect to the ego, there is essentially no difference between men and women, as we shall see. As far as this agency is concerned, the genders are equal. The owner of the house may be “she” or “he,” and therefore in order to avoid any bias one way or the other I will speak of ego without reference to gender.

The ego is also what we call our “will.” The fuel of the psyche is “energy” (sometimes called “libido”

in Jungian circles but without reference to sexuality), and the ego has a certain amount of free energy at its disposal. To an extent, it can choose what it wants to do with the house—let's say the color of the walls, the pictures hanging on them and commemorating the ancestors, and the other objects that have been collected and remembered over time. The ego has some power to change these aspects of the house, if it wills to do so, and to make decisions that can introduce alterations large and small. It can change its surroundings and relationships to a large extent but not totally. Often the ego believes it has more freedom to make decisions than it actually possesses. This is a common illusion and probably necessary for the sake of self-confidence and self-esteem.

The ego does have some specific qualities in the individual, a type of character surrounding the neutral core. This character is sometimes described in typological terms: a tendency toward introversion or extroversion, toward thinking or feeling, toward sensation or intuition. The character style of the ego can be discovered by taking type inventory tests like the Myers-Briggs Type Inventory (MBTI) or Gifts Compass (GC). Both are available online and can help people take a look at their ego typology in an objective fashion.

To discover the core of the ego, however, it is necessary to introspect deeply, to look in the mirror, not at the dressed-up persona but at the naked

person. If you ask yourself, for instance, “What is it in me that thinks this thought or feels this feeling?” and take a careful look at that part of yourself, you will begin to get a sense of the essential ego. It is a still small center of consciousness.

The ego tends to become intimately identified with its surroundings and with certain values and words, like a name. Here is an exercise: Try to separate your “I” from your given name (Jane or John) and your family name (Smith or Jones), then from your neighborhood and city and country, from memories good and bad. As you peel away these identities, you will be left with the essence of what the ego is: pure self-consciousness. It’s a central point of reflexive consciousness. The ego is the center of consciousness.

While the ego is identified with many things such as given and family names, nationality, gender, race, etc., it is identified to an even larger extent with the physical body. Actually, the ego is an intimate aspect of the body it occupies. It is the body’s center of consciousness, and it makes it possible for that body to become aware of itself as separate and independent and to take care of itself. This makes the body aware of its individuality and uniqueness. The ego is the “I” of the body, and every human body has one.

A client recently said something to me that puzzled me at first. She had recently suffered from

a minor illness and told me: "My body knew I was sick before I did." She was referring to some physical symptoms that had gone unnoticed but could have given her ego a clue of the coming illness. She also had some dreams that in retrospect indicated the coming illness. Here she was using the word "I" in two different senses: first, as a part of the body ("my body knew I was sick") as though "I" and the body are one; second, as separate from the body (before "I" did) as though "I" and the body are two. The first refers to the body as "I," and the second refers to the ego as "I." The two "I's" are different but also the same. This is a paradox of the human psyche. The ego can separate itself from the body, and then it becomes a virtual reality in its own right.

We spontaneously make this distinction/confusion all the time without noticing it. And we can do this because the ego is self-conscious, that is, it is conscious of itself as a distinct psychic entity and separate from the body or anything other in the environment. The philosopher René Descartes made the famous statement as he was developing his theory of knowledge, "I think therefore I am." Here he is separating his "I" from the rest of his body and the world around him and identifying it with his cognitive function. But the "I" can also be separated from thinking, as he implicitly does when he says, "I think." What is the "I" that is doing the thinking? It is not the thought or the function of thinking. It is separate even from such inner activities as thinking and feeling.

Many philosophies question the reality of the ego. Does the ego really exist, or is it nothing more than a product of reflection, like an image in a mirror. An object seen in a mirror is not real, it is only virtual. It is a kind of illusion. But then, we may ask, what about the mirror? Is the mirror real? Not the image in the mirror (our “identity”), but the mirror itself? Something in us is doing the mirroring.

In truth, the ego is the mirror and not the contents in the mirror. The contents in the mirror are the contents of consciousness and separate from the ego just as the images in a mirror are separate from the mirror. The mirror (the “I”) has psychic reality, similar to the other aspects of the psyche such as shadow and persona and the contents of the personal and collective unconscious. Now, if we step back for a moment and reflect on the mirror itself, we ask a still deeper question: What is it that is now doing the reflecting? It is a reflection on reflection itself, one mirror looking at another mirror. We are in a hall of mirrors. And this is still the ego. It is the ego reflecting on itself until it becomes so purified that no contents remain, only a pure reflective surface.

The ego is the center of whatever consciousness we might have or be able to develop. If there is consciousness of any kind, there must be an ego to register it. This was Jung’s argument in contrast to the philosophies that deny the ego’s reality. As long as there is consciousness, there is also this psychic

factor called the ego. No matter what is being experienced, even “the void” itself as Zen Buddhism speaks of it, the ego is there as the recorder of it, as the “I” that is having the experience. In a sense, the “I” and the experience are one (as phenomenology has it), and in a sense they are not but are rather more like a mirror and the images reflected in it. They are hard to separate, but in truth they are two aspects of an experience.

Sometimes the ego is front and center, as when we say: “I want,” “I will,” “I can.” But sometimes it is in the background as a witness to what is happening. If we feel a strong emotion, we may become totally identified with it, as when we say, “I am sad” or “I am afraid.” Or we remain apart as when we say: “I am feeling sadness” or “I am filled with anxiety.” The one statement shows the ego as the central character in the story; the other shows the ego as witness to an event. A strong ego can do both. It can assert, “I will!” and take action, and it can contain thoughts, feelings, and fantasies without acting on them or identifying totally with them. When we speak of a strong ego, we mean that it can act and it can contain. (As an aside, the ego that is represented in the musical album *Map of the Soul: 7* by BTS is a strong ego: able to suffer and able to act.)

The ego has to deal with both inner and outer realities that lie beyond its control. When we speak of inner realities, we are talking about powerful

emotions, memories positive and negative (even traumatic), fascinating and horrifying ideas, alluring and grotesque fantasies, pulsating impulses and so forth. Sometimes we speak of “complexes,” which are autonomous energies of the inner world that can have a huge impact on how the ego feels and behaves. Or we reference “instincts,” which are powerful drives urging us to act immediately in order to satisfy their urgent cravings and desires. The ego has to manage these inner forces and try to balance their demands with other pressures that come from the world without. The instinct may say: “Eat! Now!” But the ego may have to say: “Wait! It’s not time to eat right now.” The ego is sometimes successful in moderating the demands of the inner world, and sometimes it is not and acts out. The same holds for demands made by the outer world. The ego must respond to them and weigh them against other considerations like values, integrity, ambition, and so forth.

The ego is responsible for our sense of reality inner and outer, and as such, it confronts the demands of fantasy and drive within and social and political messages from without. Time is a crucial factor in the reality of the material world around us. The ego has to take note of this factor and balance the demands of desire and reality. Sometimes this creates painful frustrations and conflicts. It is a feature of a strong ego that it can bear a lot of frustration and can hold the tension of opposites.

Jung takes note of five instincts: hunger, sexual desire, the urges to be active and to reflect, and creativity. The first two are familiar as instinctual forces in human nature, a part of physical existence and survival, and they cause a lot of problems if they are not well managed by the ego. The need to be physically active and in motion is partially physically based and partially psychological. The urge to be active is very strong and can run out of control. It becomes an addiction when it can no longer be modulated by the ego. Sometimes the muscles scream for action, and only a strong ego can say: "It's midnight. This is not the time for running in the park." The other two—reflection and creativity—are not generally thought of as instincts because they are not as directly based in physiological processes, but it is useful to think of them in this way because they also make powerful and sometimes almost irresistible demands on the ego. The instinct for reflection can drive people to excess and exhaustion. It is the source of high culture on the one hand, but it can also become a destructive tyrant on the other. And people with a strong instinct for creativity will testify that this "daimon" can take control of the ego and drive it to extremes that are not healthy. The ego can become possessed by the energies of the instincts and thus lose control of the household it is supposed to be managing.

The ego needs to be strong in order to manage the forces that make their claims. Like a muscle, it

gains strength by pushing back against resistances. I learned about this type of muscle building by watching a college classmate doing isometric exercises. He was a powerfully built athlete and would stand in the doorway to his room pushing on both sides with his arms for minutes at a time. He was building his arm muscles by pushing as hard as he could against immovable objects. For some people, studying a subject like mathematics is like doing isometric exercises and has the same effect on their ego strength: It is a totally impossible task, but by staying with the frustrations and holding the tension, they are building their capacity for dealing with psychological frustrations and conflicts that will inevitably arise in life. Jung once said that the really important problems in life cannot be solved, they can only be outgrown. The ego may not only survive the struggles but grow in strength from them. Dealing with frustration is a path to ego-building.

At the extreme, one thinks of the figure of Job in the Bible. God allows Satan to arrange things so he will lose everything he has, only not his life. He suffers the maximum degree of loss—children, wealth, reputation—and he is left to his own devices without assistance from his wife or so-called friends. But he has the fortitude to hold out despite all the frustration dealt him by his friends and the devastation delivered by Satan, and finally in a tremendous vision, he gains knowledge of the Divine and manages to outlive his personal catastrophe.

Indeed, in the end he is blessed with more than he had at the beginning of the story.

Many folk tales and fairy tales tell a similar story. The character who can endure the tests and trials in the end wins the prize. This is the outcome not especially for the clever but for the resilient. Resilience is a quality in the ego much to be prized. It should be a primary goal of the ego's education and development. (The final song of BTS's album *Map of the Soul: 7*, titled "ON," expresses and celebrates this virtue impressively.)



Chapter 11

The Ego

By Murray Stein

When we think about the ego, or we are in the ego, it seems as if it's the center of the world. It seems as if it's the most important part of the psyche because it's the position or seat that we occupy. Moreover, we delineate the world by our ego; that is, we put ourselves in the center of the world. So, if we were to make a map of the psyche, based on the ego's position and perception, we'd put the ego right in the middle, the most important figure of the entire map.

But we know that the ego is actually something of a pimple on the body of the psyche. It's much smaller than the psyche as a whole. If you think of the entirety of the unconscious, it is immensely

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