

Archetypal Symbolization in Psychodrawings

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Paper received 05.05.21; Accepted for publication 18.05.21.

<https://doi.org/10.31174/SEND-PP2021-252IX99-19>

Abstract. The article reveals the deep meaning of the concepts "archetype" and "symbolization". In particular, the emphasis is put on archetypal symbolization in psychodrawings. The content of symbolization mechanisms is considered and specified. The commonality between a dream and a psychodrawing is demonstrated. The depth-correction method of analysis of psychodrawings is characterized. The study is based on psychodynamic theory and practice of deep knowledge of the psyche in its integrity (conscious / unconscious).

Keywords: active socio-psychological cognition, archetype, symbolization, deep cognition, psychodrawing.

Introduction. Archetypal symbolism expresses the meaning of the unconscious and has to some extent common characteristics for all mankind and acquires individual significance in specific manifestations of the subject's activity. For each subject in different periods of life there is a personal interpretation of a symbol, which is associated with the uniqueness of experience and the dynamics of the psyche, which is able to change, reconstruct.

A brief review of publications on the topic. Analysis of scientific sources showed that the coverage of the phenomenon of symbolization was started in psychoanalysis: E. Glover, J. Lacan, P. Orban, C. Rycroft, R. Rusion, Z. Freud and philosophy: O. Losev, continued in the works of K. Babenko, M. Mamardashvili, P. Teslyuk, T. Yatsenko and others.

The works of S. Freud and K. Jung acquired a characteristic role in the study of the phenomenon of archetype and symbolization. The concept "archetype" was also studied by such scientists as S. Grof, O. Leontiev, E. Neumann, K. Pribram, O. Rank, E. Fromm, F. Schelling, T. Yatsenko, and others.

Purpose. To reveal the meaning and role of archetypal symbolization in psychodrawings.

Materials and methods The study is based on the method of active socio-psychological cognition (ASPC), which was developed by T. Yatsenko [5 - 11]. Work in groups of ASPC involves the use of indirect means of in-depth knowledge of the psyche (a set of thematic psychodrawings, reproductions of paintings, modeling of stones, etc.). The leading mechanisms of deep psychocorrection are positive disintegration and secondary integration of the psyche at a higher level of its development.

Results S. Freud considered archetypal symbolism in the context of dream analysis and linked it to the mechanism of symbolization. Symbolization is "a unique, peculiar only to human mental process of replacing some images with other ideational formations, which are characterized only by a distant similarity with the original ideas - a similarity based on random, secondary and insignificant details" [1, p. 193].

In the analysis of dreams by S. Freud [2] were discovered the mechanisms of symbolization: hint, thickening, displacement, imagery, secondary processing. In T. Yatsenko's scientific researches [5 - 11] the content of such mechanisms as thickening, displacement, hint, localization, generalization, masking by quantity, converse,

hyperbolization, minimization, schematization in the context of psychodynamic understanding of psyche is specified. A hint is one of the "most effective" mechanisms of symbolization.

A fiction work reflects the nature of phenomena holistically, which allows to use the paintings in the holistic cognition of the mental as a mediator, a conductor between the conscious (material) and the unconscious (ideal) in the psychoanalytic process. Perception is symbolic by its nature. The revelation of the unconscious is possible only through the understanding and interpretation of symbols, which are manifested in dreams, drawings, art works of art and are expressed with the help of archetypes: the archetype in connection with mechanisms of symbolization (a hint, thickening, displacement etc.) seeks to connect the opposites of the psyche and implicitly represent them in the integrity of the image. This is due to the transformation of the unconscious into symbols that compensate the lost connections between substructures" [6, p. 136].

K. Jung defined the archetype as an unconscious content, which "changes, is realized and perceived under the influence of the individual conscious, on the surface of which it arises" [7, p. 65]. An archetype is not just separate images, but an instinct that allows to convey a hidden psychological meaning (K. Jung). The problem of symbolology decoding, including the archetype, is important in deep cognition (T. Yatsenko). According to E. Neumann, the archetypes of the collective unconscious are initially formless mental structures that acquire visible contours and concretization in art. The scientist wrote: "Archetypes are changed by the environment through which they pass, i.e. their form changes depending on the time, place and psychological complex of the individual in which they manifest" [4, p. 154]. The archetypes are inaccessible to direct observation and are revealed only indirectly - through their projection on external objects. That is why we have the opportunity to understand the individual uniqueness of the archetype. Archetypes catalyze the objectification of the mental (ideal) outward in the visualized self-presentation of the subject. In this context, T. Yatsenko notes: "Object symbolization of the psyche has an advantage over verbal forms due to the processes of internal semantic "condensate", generalized abstraction and filtering of meanings from the plot-situational specifics. Object-oriented forms of presentation provide

the prospect of determining the logical order of the psyche by psychoanalytic interpretation of behavioral material based on obvious, observable, comparable, etc. Synthesized form of materialized-visualized presentations allows in verbal-dialogic interaction to fulfill portioned, multi-level investigation of the semantic load" [6, p. 125]. It is also worth noting that due to the mechanisms of symbolization and archetypal symbolism it is possible to analyze the psychological tendencies of the psyche of the respondents.

The archetype, presented in a specific image, in its content goes beyond it. Archetypal symbolization contributes to the energetic content ("revival") of the image, which indicates its integration with the potent substructures of the psyche, which have a latent direct connection with Id. According to the psychodynamic approach, this "... occurs due to the transformation of the unconscious into symbols that objectify the lost connections between substructures" [6, p. 136]. The individualized meaning of the archetype can be revealed (understood) only if the subject is aware of it, in the process of knowing the system-logical order of the behavioral material that catalyzes self-reflection. At the same time, the involvement of the subject in the process of cognition of the semantic load of its own representatives is important.

In the methodological aspect, the approach to the analysis of drawings is combined with psychoanalytic, for their holistic understanding, to have systemic characteristics that determine the logic of the unconscious.

Z. Freud believed that the fine arts have much in common with fantasies and dreams through the removal of psychological stress that arises from the frustration of instinctive needs, and implements a compensatory function. According to the scientist, in a dream there occurs a symbolization of the unconscious in order to avoid censorship: "In the mental complex, which has been influenced by censorship, the only untouchable component is the affects; only they can show us the right way to interpretation" [2, p. 274].

The analysis of psychodrawings showed an incredibly important role in determining common analogies and systemic characteristics - archetypes. According to K. Jung, they unite the psychodrawing with the dream, create "basic schemes" of the unconscious. Z. Freud and K. Jung saw in dreams the basis, the starting point of the process of free associations. K. Jung writes: "Z. Freud made a simple but profound observation - if you encourage someone who has seen a dream, to continue the story of it in the thoughts it provides, the patient will go far enough ... "[3].

Also, in-depth correctional work with psycho-drawings is somewhat similar to the work of an analyst with dreams in the sense that he stays closer to sleep, and in dialogic interaction with the respondent the emphasis is put on the psycho-drawing. The character and content of images determines spontaneity. This connects the thematic drawing with free associations, which were studied by K. Jung, offering patients "tests of verbal associations", or with drawings in which patients reflected their dreams, which actually became the definition of the theme of the drawing.

In groups of ASPC there often arise situations, in the process of deep psychocorrection, a combination of the

analysis of psychodrawings with dreams. Group psychocorrection often actualizes work with dreams. Quite often, dreaming contributes to the realization of catharsis, either at night, during sleep, or during a storytelling in a group. In the context of the above, we can state the commonality between the dream and the psychodrawing, although they differ in the nature of origin and the contribution of conscious and unconscious to the content of the image (in the final result). They are united by imagery. Psychoanalysts have emphasized that images that appear in dreams are much more vivid and picturesque than the corresponding concepts and experiences of a real life. "In a dream, concepts can express their unconscious meaning" [2].

The importance of drawing was also emphasized by K. Jung, who suggested that patients "draw what appeared to them in a dream or fantasy." He emphasized that this is not about the art of drawing, but about something else. In his understanding, drawing contributes to the activity of those aspects of the psyche (related to childhood) that were inactive. A person not only talks about it, but also does it. There is a big difference between a conversation and many hours of work, connected with drawing. If it were meaningless for a person, he/she would feel overwhelming disgust to such activities and would not perform them. Thanks to the drawing, an element of reality penetrates the imagination, and now these pictures begin to have an independent real impact. The picture has a psycho-correctional function. "Reflecting itself, it becomes able to shape itself." [4] There are such changes in positions and values, such shifts of the focus of the individual's attention, which are very difficult to convey.

The picture itself is uninformative precisely because it needs to be filled with deep psychological content. This is facilitated by the dialogic interaction of the psychologist with the respondent. In this we find the commonality of our understanding of the limited capacity of drawing only, which necessitates its union with verbal work, expressed by K. Jung, who wrote: "the drawing is not enough... it is needed to understand the images intellectually and emotionally, due to what they become not only clear, but also morally integrate with consciousness" [7].

In working with a set of psychodrawings, according to the method of ASPC, the emphasis is on synthesizing to know the logic of the unconscious. In particular, about the logic of the unconscious K. Jung writes: "The one who is going to study the soul should not confuse it with consciousness, otherwise he/she himself/herself hides the subject of his/her study from his/her own view" [7].

Deep psychological practice shows the importance of understanding mental reality through the effectiveness of one or another of its components: the real is that acts (that is active). K. Jung noted that the picture cannot be explained only by rational concepts of consciousness, so even my patients reasonably prefer symbolic reflection and its interpretation. Psychoanalytic features of psychodrawings in the context of their interpretation once again indicate the importance of understanding the archetypal symbolization in learning the subject's psyche.

Conclusions. Archetypes can be understood and known only if they are transformed into archetypal images, which involves their filling with individual and unique content of the subject's psyche. Archetypes are not direct-

ly involved in the creation of the content of the psyche, they only provide, catalyze its recoding into figurative, objectified forms, which are achievable by direct observation and further in-depth study. Archetypal symbolization

in the diagnostic and correctional process helps to outline the personal issues of the subject and helps to reflect the unconscious content of the psyche.

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