

## **“A process of masculine development in a male client in his early adulthood”**

Kyu-suk Kang<sup>\*</sup>

### **<Abstract>**

The objective of therapy was to help the client develop a healthy masculinity, an independent ego, and a healthy, related Anima. The therapy went on for approximately 9 months with 20 sandplay pictures in 22 sessions. This case report analyses the therapy process with the emphasis on 10 sandplay pictures that contained important indications of change. The case report bases its analysis on analytic psychology, whose analytic process is presented by a) the description of the sandpicture, b) client's associations, and c) therapist's responses. In the therapy process, it was observed that the client's Self was separating from mother-child unity, and the client developed ego functions which enabled him to manage and control strong emotions caused by external situations. In addition, the client developed his Anima by connecting with the innate healing energy of the Psyche. The client overcame the major symptoms that he complained before he started therapy. For example, he was relieved from intense emotions of fear and anxiety that drove him almost to death, and made a new girl friend which he couldn't previously because he was not financially independent from his mother. He also improved the uncomfortable relationship with his father. Last but not least, the client left for Japan to study and “establish his own kingdom” there.

*Keywords* : sandplay therapy, ego, anima, self, differentiation, anxiety

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<sup>\*</sup> Corresponding Author: Kyu-Suk Kang, Sandplay therapist & Psychotherapist  
Huge Dream Counseling Psychology Center (kitty4839@naver.com)

## I . Introduction

In early adulthood, a man escapes from the dependent relationship with his mother and starts living as an independent individual. One of the key developmental tasks required for a mature adult is to establish a gender role identity, based on which he can establish values, attitude, and a vision towards work, marriage and family life (Erikson, 1963; 1968). Gender role identity shows the degree to which an individual internalizes masculine or feminine attributes generally accepted in society and, unlike gender identity, entails having masculine or feminine (the opposite sex's) attributes in attitude or behavior while accepting one's own gender.

### 1. Theoretical background

Even though gender roles or identity have changed and become more flexible in modern society, masculinity and femininity are socially fixed concepts, which are included in the Jungian concept of "Persona," a social mask or external personality that an individual should possess as a social being. A Persona is not one's ego, but something constructed in relation to others, often to fulfill social expectations or others' perspectives or how one wants to be seen in their eyes, in order to be accepted by them. If one lives his/her life by living up to only such "I"s, he/she is put in danger of not only losing oneself, but also disconnecting with the inner world, which is critical to all human beings (Lee, 2003). A Persona is needed for social life, must be learned and practiced for interpersonal relationships and ethical norms, and is indispensable for the development of one's personality. However, if one lives his/her life according to a Persona defined by society, or in other words, if they identify their ego with Persona, they lose their relationships with inner contrasexual energies that Jung called "Anima and Animus."

Jung expressed male's unconscious femininity as "Anima" or "Soul," which is a factor that has a high degree of autonomy like Spirit as found in ancient religions and that has a transpersonal sanctity (Jung, 1960). He says that Anima is merely an empirical notion and that Anima as an archetype can be easily recognized when it is projected and experienced. In Jung's

conceptualization, this is the second archetypal image that one usually meets on the inner journey of individuation, following the Shadow. It is in childhood that such an archetypal image can be first experienced. As Jung states, children below the age of 4 do not have continuous consciousness. Not having a continuous consciousness is like being in a dreamy state in which the parents' image is not realistic in a material sense, but is created by a rich fantasy that has an emotional reality that is reflected often in an extreme parental image. This is based in the Mother image in the psyche that generates such dreams and a parents' archetype reflected in the image and energy of 'syzygie,' the "yoking together" of opposites, such as masculine and feminine at an archetypal level.

Typically, when the child is wanted, divine energy is projected onto her or him at a very early age by the parents. Then, children usually project sanctity onto the actual image of their parents held in their psyches. Such archetypal experience about parents disappears as children grow up and experience their parents in outer reality. They often experience such disappointment that they start distinguishing the actual image of their parents from the archetypal parent image. However, the archetypal parent image remains in the children's unconscious, either projected or ready to be projected onto another of the opposite sex that takes the form of Animus or Anima, or onto one of the same sex that takes the form of the Shadow (Lee, 2001).

As mentioned above, feminine intrinsic attributes inside a man can be first experienced through his mother. Thus, they may have motherly characteristics. As the man grows up, those attributes change according to his nature, and then become constellated into what Jung describes as Anima. The Anima, or feminine imago, unconsciously accompanies a developmental process of masculinity. In a man, Anima manifests itself as emotions or emotional reactions. Since the characteristics of the Anima archetype's emotions have several nuances, whether they are light or dark, it is hard to define what exactly those emotions are. Anima represents vague emotions or feelings, foreseeing a sixth sense, sensitivity about unreasonable things, the ability of personal love, and emotions about the nature of things and people. Among them, erotic fantasy is the most frequent symbol of Anima, which is a primitive side of an immature Anima. Like a shadow, Anima can also be projected.

## 2. Sandplay therapy

Sandplay therapy is a type of psychotherapy based on Jung's theory (1960/1980), which claims that the psyche innately wants to heal itself and grow more whole. Sandplay therapy facilitates profound, strong, non-verbal communication between the client and therapist. In addition, the three-dimensional nature of sandplay using miniatures as symbols, also involves the therapist's containment that facilitates healing and transformation by awakening conflicts in the unconscious and thereby allowing the reconstitution of psychological contents. The symbolic process of sandplay leverages its transformative or transcending quality to help the reconstitution of the Self, regarded as the core archetype in Jung psychology, and development of a healthy relationship with the ego. This allows the client to overcome the limitations of the conscious psyche, thereby prompting psychological development and allowing a path towards a more abundant and creative life (Turner, 2005).

In the following case, sandplay therapy was conducted with a male client in his early adulthood. He had serious anxiety due to conflicts with his father and the failure of his developmental separation from his mother. The purpose of the therapy was to allow the client to hear the sound of the Self through meeting a positive Anima, to enable the healthy separation of the Self from the Mother and, subsequently, development of a strong enough ego to facilitate the man's functioning in his outer reality, and development of a healthy, balanced relationship between his ego and Self.

The case analysis is based on analytical psychology theory and consists of three processes: the description of sand pictures; the client's comments, behaviors while creating the pictures, and associations; and the therapist's analysis and conclusions about the meaning of the sandpictures and process in general. In the meantime, the client experiences psychological growth and overcomes the mother-child unity. Thus, I would like to discuss healthy masculine, independent ego and Anima development as adolescence's important developmental tasks.



## II. Case overview

### 1. History and presenting problems

The client was a 24-year-old male university student who had finished his military service and gone back to study. Two months before he came to therapy, he had an accident where he fell off the back of a horse in the Inner Mongolia region of China. He went to several hospitals to see if he had any brain injury because of the shock and there was no damage found. However, he came to the therapy center because he continued to have cold sweats many times a day and to experience severe muscle tension, insomnia, anxiety, tiredness, anger, horror, restlessness, decreased brain function caused by avoidance, and loss of memory. He decided to receive therapy because he thought he might otherwise experience dementia and was facing horror over his thoughts of death.

### 2. Key characteristics of the case

What was found in the initial stage of therapy was that the client was suffering from severe anxieties both physically and mentally. He has a family of 4, including his mother, father, an elder sister, and himself. The father is 55 years old and works for a company. He cares about others outside the home, but he has difficulty expressing his emotions well to his family. He is somewhat isolated in the family. What is interesting is that the client said that he hates his father. The mother is 53 years old and is a very emotional person. She says that her children should live by themselves, but also that her children are her precious treasure and only reason to live. She thinks that she married her husband under false assumptions. There was a lot of conflict in the marriage from the start as a result of which she developed a drinking habit. Sometimes she even passed out after heavy drinking. She implored her son to listen to her all the time. Whenever she got into a fight with her husband she said that she wanted to divorce him; afterwards, he would leave but later come back home after a while. This tiring cycle went on and on, according to the son's reports.

The client's mother was physically weak even before he was born. She thought she

might not get pregnant, but she did. During pregnancy, she worried over the possibility of having a miscarriage of the baby. When the client was young, his mother spent most of her time in the hospital where his sister received treatment for her illnesses. He was cared for by his maternal grandmother. When he was young, he would lie down on his back at home or outside whenever he could not get what he wanted. Long before he went to elementary school, his uncle's two sons came to live together with him at his house due to his uncle's divorce. After he turned 4 years old, they stopped living together because his sister was hospitalized for an ear disease for a long time.

When the client was in elementary school, his sister did his homework for him. Up until he started first grade in middle school, he came to his sister's class to ask for help whenever he had a problem. While he was a third grader in elementary school, his mother managed an internet cafe and would come home late, usually around midnight. At that time, he and his sister had to take care of themselves and have dinner alone with the money their parents would leave for them on top of the television. They would fall asleep before their mother came back.

The marital conflict grew more severe after the client became a sixth grader in elementary school. When the client was a first grader in high school, his mother received psychiatric treatment due to depression. The client thought that his father was the reason for the conflict, so there were many times when his father talked to him and he did not answer, only grumbling to himself. He did not answer his father right away, just as his father did to his mother. When his father called him, he would eventually respond by saying "why do you call me?" He said that he felt pity for his mother, that she could not live a day without him, and that he had to kiss and hug her before she went to bed. She demanded that he take care of her, and, if she did not get what she wanted, she became very aggressive or exhibited rejecting behavior such as bursting into anger or staying silent for a while.

### 3. Analysis and approach

The client suffered from muscle tension and insomnia, along with worries, tiredness, anger, terror from fantasies, restlessness, avoidance and the feeling of being unable to deal with

situations, and fear of a disaster. He was feeling a generalized fear. He reported that he was having insomnia because when he tried to sleep, feelings of evasion, isolation, and fear suffocated him "to death." Because his terror from fantasies disappeared after therapy started, in consultation with a supervisor, I thought that the likelihood of schizophrenia being a factor was low. These symptoms had been prevalent since entering adolescence.

There were three reasons why the client could not succeed in separating from his mother at an appropriate time. First, in the mother-child unity period, the client was left apart from his mother, being raised by his grandmother because his mother had to take care of his sister at the hospital. When his sister recovered from her illness, his uncle's children were raised together with him, making it impossible for him to receive sufficient care from his mother. In the elementary years, it is likely that his parents could not nurture him well because both of them were working. Second, the symbiotic relationship between the client and his mother might have continued, caused by anxieties and tension from the parents' conflicts, and his taking the side of his mother. Third, it may have been caused by the conflict between the client and his father because he thought that his father was the main culprit behind his mother's sadness, depression, and aggressive and violent behavior. It seems that the reasons mentioned above might have caused him to move into adolescence still retaining a feeling of anxiety and without separating from his mother, both exacerbated by the conflicts with his father.

Unable to identify with his father and the masculine, the client has not been able to develop sufficiently his masculinity. Usually, the Anima necessary for mature masculine development is largely influenced by the mother, at least initially. An Anima that develops unhealthily is often expressed in the man's whims, irritation, and sometimes explosive emotions. Jung says that the Anima is the most important factor in male psychology and explains its emotional action as follows. The Anima strengthens, exaggerates, changes and mythologizes emotional relationships. If the Anima is strong in a man, it may feminize him so that he will be sensitive and easily irritated, and experience irritation, jealousy, vanity, and inadaptability. The Anima's emotions include a wide variety of feelings ranging from sensitive emotions, melancholy, dreadful expectations, hollowness, and loneliness to storm-like anger, vigorous

passion, and bliss. If the archetypal side of the Anima is provoked, it results in vast ripple effects. The Anima is more than a girl's childlike whining or incomprehensive chaotic impulses. It is life's archetype that encompasses all of it (Lee, 2001).

In actuality, this client complained about discomfort and Anima emotions, recalling memories of school where he felt alienated and called names for being like a girl. He said that he has difficulties in forming and maintaining relationships.

### III. Sandplay therapy process

The objective of therapy was to help the client develop a healthy masculinity, an independent ego, and a healthy, related Anima. The therapy went on for approximately 9 months with 20 sandplay pictures in 22 sessions. This case report analyses the therapy process with the emphasis on 10 sandplay pictures that contained important indications of change.

#### 1. Sand picture #1 (1st Session)



Figure 1. Sand picture #1, Session 1

### 1) Description of the sand picture

The client completely filled the rear part of a sand tray with sand, and no void was visible, except for a small section in the rear left of the tray. The client then moved sand over the rear edge of the tray and beyond the rear part of the tray to create an arc of sand on the table. At the center of the tray is a piano and on each side of the piano are two 3-storey golden pagodas. Four girls sit in front of the pagoda on the right side. Poop-shaped figures sit behind both of the pagodas. Four persimmons and two green apples are scattered around them.

In the left rear of the tray sits a red purse. Four persimmons, three green apples, and two peaches are scattered around it. In the left side of the tray sits a white swan. Two persimmons, two peaches and one apple sit in front of the swan. Two hens (pinkish-purple and bluish-purple), embracing four chicks each, sit to the right of the swan. A golden turtle, hatching out of a golden egg, sits beside the hens, directly in front of the client when he made the picture.

In the right rear side of the tray sits a golden carriage with an open roof. Two baby angels sit beside the carriage. A green purse sits in front of the angel. Three persimmons, one peach and two bananas sit around the green purse.

Giraffes sit on the edge of the corners of the left and right near sides of the tray. The client drew a "sand rainbow" above the tray. Grass sits on both sides of the rainbow. Next to the grass sit two pairs of baby angels. Four persimmons, two apples, two peaches and two green apples sit on the sand and grass.

In the right near side of the tray sits an angry Goku (the father of Super Saiyan Goku) and Super Saiyan Goku from Dragon Ball, a Japanese manga series. Next to them sit three green apples, three peaches, one lemon and one persimmon.

### 2) Client's associations

The client said the tray was small. He carefully spread out the sand and filled every space of the tray before he put in figures, but he still felt that the tray was too small, so he shoveled sand out and poured it above the tray. Then he said that he was satisfied with it. He said that the sand picture was like a journey of life, which surprised him, he revealed, since he did not intend it like that when he was making it. He said that the picture

represented his dream life. He talked about the idea of transmigration in Buddhism, saying that one would have a better life after rebirth if a person fulfilled his or her life mission and helped others. He said that this was his mother's lesson, and he was trying to follow it. Looking at the fruits, he said that one had to have enough food and love in one's life. He said that there was enough food in the tray, and he liked it. He liked the golden carriage in the right rear corner of the tray. He said that he wanted to receive warm hospitality and greetings from angels when he got off the golden carriage. He said that he would then cross a flower-decorated bridge over the Milky Way to heaven, and have a wonderful life in his next life. He put in giraffes, reminding him of another life.

### 3) Therapist's responses

I found this sand picture to be very impressive, with the overall atmosphere seeming to emanate a lot of feminine energy. The Buddhist idea of transmigration symbolizes death and rebirth. The way the client decorated the sand tray reminded me of the shape of a spiral: "Archetypal spiral is the essence of the Psyche, and ego development progresses when it appears" (McNally, 2001). Listening to the client tell me about the journey of his life and the idea of transmigration, I felt surprised given that his picture extended beyond the sandtray, just as he was imagining beyond his present life. It seems that death and rebirth through transmigration are reflected in the picture through the spiraling that is apparent in the tray and extends beyond the tray.

The golden coach that is at the boundary of the right rear edge of the tray and the beginning of the rainbow bridge seems to be connecting the inside and outside of the tray. The hens, with their baby chicks, and the golden egg with the turtle hatching from it, are symbolic representations of creation, which has relevance to death and rebirth. Creation is the capability of creating or assembling a new concept, sometimes through disassembling an old concept. In other words, to pursue a new life style, one has to throw off an old life style which inhibits our joy in life. The process of throwing off an old life style or disassembling and recasting an old view and attitude to discover a new life style always entails fear (Lee, 2009).

Although the client did not mention this, when I looked at the picture I found that

the overall picture suggested the shape of a woman's purse, with the handle of the purse formed as the sand rainbow beyond the tray at the rear. A total of three purses are present in the picture: the overall purse-shaped picture, the red purse at the left rear side and the green purse at the right rear side. A purse symbolizes wealth and femininity (Cooper, 1978). I felt that these purse images in his first picture were an expression of the client's accentuated femininity that had been a problem for him even in his early life when he was called a girl by friends, who even changed his name to a feminine name. The client said that only when one is generous can one be reborn. This seemed to me to be a connection to the symbolic meaning of the purse as "wealth" that one would feel in order to be generous.

Many fruits, a gold-decorated carriage, purses, a swan, a golden turtle, golden pagodas (tiered towers with multiple eaves), a piano, and baby angels sit in the tray. In the left rear side of the tray sit two hens, each with four chicks. This reflects an archetypal image of mother-child unity in the psyche of the client. The turtle often symbolizes the beginning of the creation of the world or a cornerstone supporting all things in the world on its back, although medieval alchemists regarded the turtle as a symbol of chaos (Cooper, 1978). The turtle in the picture may reflect the client's desire to eliminate anxiety and confusion by creating a new world order.

At the centre of the picture are two pagodas, replicas of two famous Korean pagodas, one representing the masculine and one representing the feminine, called Dabotap and Seokgatap in Korean. In the picture they are on either side of the golden piano, a symbol of the integration of the opposites, for example, white/black (keys), major/minor (chords), loud/soft (pedal), fast/slow (music), harmony/cacophony, and so on. Perhaps this picture suggests the possibility for the integration of the opposites of masculine/feminine during the process.

The client said that he wanted to go to the Milky Way across the green purse, riding a golden carriage. He then would cross the bridge over the Milky Way to heaven, receiving angels' greetings, and finding a better life there. The story is about an ideal world, far from reality, possibly a compensation for his miserable life and morbid feelings of suffocation. A giraffe symbolizes grace, good faith and abundance, or the birth of a saint or an enlightened ruler. The giraffes in the picture reflect the client's desire of having a better life

after rebirth.

Even with this ideal world, there are opposing images in the tray. In the right near side of the tray sit two figures from a Japanese animation: angry, black-haired Goku with clenched fists; and angry, blonde-haired Super Saiyan Goku. These two figures represent a father and son in the Japanese animation. They seem to reflect the client's deep anger, sitting below the anxiety. The seed of his anger seems to come from his father, who distressed his mother, and from himself, who did not meet his own expectations. He has suppressed his anger to have a better life after rebirth. The client had suppressed his rage and anger since his mother wanted him to be a good son, and his mother had been saying that she would die if her son caused any trouble. The client felt suffocated and anxious under these circumstances; but, at the same time, he was able to hold in his imagination an image of mother-child unity, as reflected in the hen embracing her chicks.

The overall atmosphere of the picture was sweet and lovely, something I expect to see from a girl, not from a 24-year-old man who has finished his military service. He was obsessed with filling every space in the tray and even beyond with sand and figures. He also threw in some of the figures, especially the fruits. These actions suggest that the client had an abundance of emotions that overflowed the tray and he was perhaps even expressing anger in his throwing actions.

The client's comparison of fruits to love and food in life reflects his child-like attitude of wanting more love, perhaps owing to not having received enough nurturance as a young child. Seeing the client's confusion, anxiety and child-like behavior at this point, as a therapist I wondered about the success of the therapy in terms of the reconstitution of the mother-child unity, self-assembly, sound masculinity development and independent anima development. Perhaps the client's confusion, anxiety, and naiveté was activating counter-transference material in me because of my own childhood issues, which I have dealt with in my personal process, and my inexperience as a sandplay therapist. This picture seemed to contain an ambiguity that made me feel unsettled. On the one hand, it had an appearance of being sweet and lovely, as I said above; on the other hand, it was unsettling for me.



## 2. Sand picture #2 (2nd Session)



Figure 2. Sand picture #2, Session 2

### 1) The description of the sand picture

At first, the client put the miniature figure of a donkey at the near center of the sand tray. Then he took Japanese animation characters and made them stand firm on the sand in a neatly and orderly fashion. On the right side of the tray, there were four British female aristocrat miniature figures expressing their mature, elegant and attractive features. On the left side, four male characters from a Japanese animation called One Piece (a story about a hero's journey to become the next Pirate King) were laid out on the sand tray.

### 2) Client's associations

After staring at the sand tray for a while, the client sighed deeply and said that he felt stuffy, using words like "suffocating" and "smothering". He also expressed a feeling of "emptiness". He said the center should be filled up with something, yet he complained of light-headedness.

### 3) Therapist's responses

The figures that the client put in the sand tray are all looking out of the sand tray. When I observed the client putting the figures facing outwards and making them stand firm on the ground, it seemed as though he was feeling insecure from outside circumstances. The client was brought up at his maternal grandmother's house because his elder sister was ill. Even after his sister recovered her health, his uncle's family frequently stayed at his place. Furthermore, the fact that his parents were both working, and there were some conflicts between him and his parents, meant that he was not properly taken care of by his mother. He had an unstable relationship with his mother when a healthy relationship with her was necessary for individuation, healthy development of the ego and masculinity. His feeling of insecurity is also expressed by the arrangement of the figures where the objects are beleaguering the sand tray. I could feel that the client must have wanted a feeling of protection in a safe environment. The rectangular structures represent the ego energy, static perfection and consolidation (Cooper, 1978). I also empathized with the client when he mentioned "stuffy", "suffocating" and "smothering."

As the client acknowledged that the sand tray looked "empty" and "the center which should be filled up with something," the center of the sand tray is unoccupied, which shows the phallic-chthonian developmental stage (Neumann, 1973). This shows the loss of one of the ego's functions, which is to properly regulate the conflicts arising in the inner and outer worlds. The role of the ego is to control the inner and outer worlds in human psychological development and to help maintain healthy relationships with others in everyday lives. The ego provides opportunities for cognition, object comprehension, thought, linguistic talents, and the ability to delay gratification of instinctive desires, memory, and the development of driving forces (Blank & Blank, 1974). This sand tray displays the need for emotional stability and sound ego development.

### 3. Sand picture #3 (3rd Session)



Figure 3. Sand picture #3. Session 3

#### 1) The description of the sand picture

After gently touching the sand with his hands, the client brushed the sand from top to bottom several times and produced comb patterns on the sand. The client put six green-colored tanks and five beige tanks on the tray, as if throwing them off. At the left rear corner of the sand tray, Luffy (a rubber man who pursues justice, takes care of his friends, stays genuine, keeps on working and has a huge appetite) is lying down, clenching his right first. On the left rear side of the sand tray, Conan Edogawa, from the Japanese animation *Case Closed*, is riding a skateboard. On the near side, a character from the American movie *Corpse Bride* is standing on the sand tray, carrying a liver on her back with both hands at her waist. On the left near side, an expert swordsman called Roronoa Zoro, also from *One Piece*, is holding a sword. At the near center, a golden-colored tiger is positioned as if it is waiting for a chance to break out of the tray at any second. On the right near side is a silver ladder connecting the inside and outside of the tray. Next to the ladder, there is a nameless enemy character from the Japanese video game *Super Mario Brothers*, dressed in a red cape and ghost mask. On the near side, a little robot girl (a genius inventor tried to make an adult, female robot yet the equipment failure from lightning resulted in the creation of a young robot. This

robot girl has the intelligence of a child but also amazingly unbelievable computability and strength) from the Japanese animation *Dr. Slump* is located, putting on a tiger cap. On the rear side of the sand tray, there is a large-size figure of Aragorn from *The Lord of the Rings* movies, holding a flaming torch in his left hand.

## 2) Client's associations

The client said, "I wanted to leave a print on the sand tray with my hands. I feel somehow very much relieved. I like the big size of the Aragorn figure. I like the golden tiger. It seems to be looking at me. The tanks seem to be making a dash to move onward, which gives me mixed feelings of anxiety and relief at the same time. I like Detective Conan because he solves difficult cases so wisely.

## 3) Therapist's responses

I observed the client's passion for searching his identity when he said that he wanted to leave a mark on the sand, by moving his hands up and down the sand to make comb patterns. Thus when the six green tanks and five beige tank figures were placed on the sand tray, as if throwing them off, I felt glad that the client was now expressing his feelings of suppressed emotions, which had been surrounding him until now. From the anxiety symptoms that he showed, I could point out that anger was inherent. As with the client's description of the "golden tiger," and "the big Aragorn figure," the Aragorn figure is impressive in its size. I felt that his preference for large-sized figures showed the client's psychological and physical symptoms of overly expressing his masculinity.

When Aragorn was three years old, his father was murdered. The little prince was adopted and grew up without knowing his original name, lineage and ancestry. One day he discovered that he was the only child who had survived from his family. Finding this very shameful, he decided to join the Fellowship of the Ring, keeping the secret to himself. I am of the opinion that the large-sized Aragorn figure represents the inflated ego. As I have mentioned before, the inflated ego is dangerous. In many epic stories, a hero must throw away his old, inflated ego to develop a new and sound ego.

It seems that the client himself is feeling anger and shamefulness towards his father. I felt that the big Aragorn was there to relieve the client's anxiety and this represents his inflated ego. This is the magician-aggressive stage according to Neumann (1973), where separation from the mother and transition to the father begins. The inflated ego is the result of the client making many aspects of the unconscious conscious, through which the client feels that he has unlimited power and he can solve any problems like his favorite animation character, Conan, who knows everything. However, this state is not genuine self-consciousness and self-awareness. Instead, it is a false perception of nirvana as the ego assimilates with the self.

Meanwhile, the flaming torch that Aragorn holds in his hand shows the feeling of anger and aggression. This results from the failure to control instinctive energies and internal anger. In the process of ego development, the instinctive realm and the outside world must be connected. On the near side of the sand tray where the client was sitting, there is a silver ladder that is connecting the inside and outside of the tray, showing the client's attempt to make a connection between the instinctive realm and the outer world.

#### 4. Sand picture #4a and #4b (4th Session)



Figure 4a and 4b. Sand picture #4 from front (a) and back (b) views, Session 4

### 1) The description of the sand picture

On the top and bottom left, and on the right near side, there are two flower-tree miniature figures placed on the sand tray. At the top, there are two camel figures standing, facing the top left side. At the top, there are two elephants and one man in a yutaka, a traditional Japanese costume. On the left rear side, there are three fairies holding a letter, one knight from medieval times holding a spear and a shield, and a turtle coming out of a golden egg. On the left rear side, there is a mother and a baby frog sitting on a lotus flower, next to the two flower trees. On the right rear side of the sand tray, there is a huge male figure, with big, purple wings and a horn, holding weapons in both hands. On the right near side, there is a peafowl displaying its feathers wide open, a baby elephant at the top of a mother elephant's nose, and black, brown, and white horses standing on gold. Behind the camel, there is a swan and another peafowl with its feathers not showing. At the left front and rear corner, there are three angel figures. There is also a stream with real water.

### 2) Client's association

The scene is beautiful. A horse and a camel are going on a journey. I wanted to make a stream, so the animals do not get lost and continue their expedition. And the angels are praying for the creatures so they can make a safe trip. I hope that the fairies bring good news. I am content that there are flower trees. I hate horses. When I went to Neimenggu, China, I fell off a black horse and I've hated black horses ever since, so I don't know why I took the miniature figure and put it in the sand tray. When I tried to ride a horse in Neimenggu, the trainer told me beforehand that the black horse is rough and not trained, and also I should not wear a cap with a wide visor, but I thought that the costume that I wore was necessary for me, so I did not listen to him at all. I wore a cap with a wide visor and rode that black horse and just after riding it at a fast pace for only a brief moment, I fell off the horse. After that incident, I felt anxiety and fear about hurting my brain and eventually getting Alzheimer's, so I visited many hospitals and had physical examinations. The doctors told me that I was fine, yet I always feel restless. I feel good looking at a big male figure with wings and a horn.





### 1) Description of the sand picture

The client first removed sand from the center of the tray where he then placed a fresh-faced Japanese girl with red hair. She wears a white cap and holds a purse. Behind the girl to the left sits a man with a red cloak. To the right of the girl sits a warrior with blond hair, wearing gold and black clothes. In front of the girl is a candlestick with nine candles. Next to the candlestick sits an orange-colored jeweled tree. In front of the jeweled tree sits a green turtle. Next to the turtle sits a white, a black and a brown horse. Left of the Japanese girl sits a large whale. Behind the girl sits Bart Simpson, wearing a green action hero costume, and a mountain. There is an airplane on the mountain and a dinosaur. In the left rear side of the tray sit two angels and Poseidon with a spear, next to Bart Simpson wearing a red action hero costume. In front of Poseidon sits a witch pointing at something. In front of the witch sits a pirate with a knife. Next to the pirate sits a death angel guarding the Hell Gate. In the left near side of the tray sits a hammock. A yellow cheetah sits on the hammock. Above the hammock sits Inu Yasha, a half-demon Japanese cartoon character, stretching his arms and legs.

In the right rear side of the tray sits a rabbit with a large carrot on its back. Next to the rabbit sits a pig looking at a tornado on the right. Belle from Beauty and the Beast, in a yellow dress, and a yellow-haired girl in a casual dress sit in front of the pig. The large dinosaur faces this yellow-haired girl who has her arm outstretched. In the right near side of the tray sits a praying angel girl. Next to her sits a man with brown hair with gold light shining on his back. In front of the man sits Icarus. In front of Icarus sits a tornado and a girl. In the left near side of the tray sits a girl covering her ears and eyes. The client surrounded the tray with trees placed on the outside.

### 2) Client's associations

He said that the picture reminded him of a funeral. He said that it looked ugly and feminine. He said that a whale, a dinosaur and a death angel are ugly, and they made him have unpleasant feelings. He said that it all looked disgracefully feminine and ugly. He said that his emotions changed quickly. He said that he wanted to add a mountain, and an angel



besides the death angel, saying that these creatures had a heavenly feeling. He said that it might be summer in the picture, adding that the girl's attire reminded him of the sea.

He said that a cheetah under the palm trees had a more slender body than a lion. He said that the cheetah could run fast. He added that the cheetah was hilarious and gentle, taking a rest, although it never lost its target. He said that a tornado was in the town, and it might destroy everything. In the right near side of the tray sits a jeweled tree. He said that the jeweled tree reflected autumn, a withering, red and beautiful tree. He added that the tree was mysterious and grew out of a stone.

He said that he was not stylish and hated child-like clothes, but he was attracted to those clothes. He said that he wanted to hide from others when he thought he was not stylish. He said that he was like a baby and felt like an outsider. He said that he did not have much confidence in himself, and it might be due to his mother's influence. He said that he had ended a friendship because of a single mistake by his friend. He said that making money had been his priority in making friends. His mother always said to him that, after looking back on her past, she believed that money was the most important thing in life. His mother said that he could make friends whenever he wanted if he had money. He said that her teaching was all too calculating and suffocating. His mother said that it was all because of money whenever a benevolent act came on TV. But at the same time, he explained that his mother donated a lot of money to charity, saying that it was all for him to have a better life in his next life, reflecting her Buddhist beliefs.

He said that his grandfather was a Buddhist monk, and his mother always went to a temple to pray for her son. He added that whenever something good happened in his life his mother said that it was all because of her prayers. But he said that he was nervous whenever his mother was around. He added that he was nervous about his mother's attitude. He said that his mother shouted at him and argued under any circumstances if she was not pleased with him. He said that his mother wanted to put everything under her control, and it was difficult for him to submit to her. He added that she had no rules, and was dictatorial and unorganized. He said that his mother was like a stranger to him.

### 3) Therapist's responses

The client placed trees and flowers surrounding the tray. In Korea, there is a tradition of placing a rope around an important or sacred area or object to protect what is there from evil spirits. Perhaps the foliage outside the trees performs this function of protecting what is inside the tray from an evil spirit, or his mother's intrusiveness. To some extent, I felt that the large number of trees seemed excessive and suffocating, perhaps symbolic of his overwhelming passive feminine energy and a defense against intrusion. There are many feminine figures in the sandpicture that the client described as "disgracefully feminine and ugly." He also said that the part of the tray containing the black horse and the swirling tornado, the mother's quadrant, was like a funeral. This suggests that the client is under the influence of negative anima energy, which is having a strong, tornado-like influence on his life, jeopardizing his life energy.

The client said that he had suffered insomnia because of anxiety and fear since his accident in China. The black horse has a relevance to a funeral and is a symbol of death and chaos. Icarus in front of the tornado represents the client himself. Icarus' large wings reflect the gap between reality and his desire to make a success in his life. In Greek mythology, Icarus and his father, Daedalus, flew from Crete. Icarus, wanting to show his power, flew too close to the Sun, so the wax that attached his wings to his body melted and he fell into the sea and drowned. This story suggests a spiritual arrogance in which an inflation of thoughts or a transcendental mindset is born; an attempt to fulfill such a goal before one has the embodied power or maturity to deal with it can result in "a fall" and the descent of this energy into the unconscious, resulting perhaps in isolation from reality and depression.

The left rear and the right rear sides of the tray make opposites. Ancient religions recognized a limit as a divine, omniscient and ritualized concept; but, to the client, it is inferiority. It seems that he has a narcissistic personality. He knows that he needs more help from others; but, at the same time, he said that it might make him feel pathetic if he receives any help from others. This reflects that he would rather refuse to receive any help, and he tries to prevent the collapse of his personality through not receiving help. He cares a lot about his clothing. It seems that he needs a sound persona that is identical to him. A

sound persona is formed during the adolescent period, but if one focuses too much on Persona a gap emerges between the persona and reality. An image of the client having a rest on a wooden swing under a palm tree is reflected in the emergence of opposites and his unconsciousness. A palm tree with screen-door pattern leaves represents the Sun. A palm tree leaf symbolizes the afterlife in a funeral (Cooper, 1978).

#### 6. Sand pictures #6a and #6b (7th Session)



Figure 6a and 6b. Sand picture #6 from front (a) and top (b) views, Session 7

##### 1) Description of the sand picture

At the center of the sandtray a train is placed horizontally from left (engine end) to right (caboose end). Anpanman is seated with its back against the train. This character, from a children's book and Japanese animation series, is based on the author's years as a soldier and his struggle to survive and prevent starvation. Anpanman is also known as "Breadman." His head is a bun filled with red bean paste. He never has to eat or drink to sustain himself, although, with his super hearing, he often responds to others in distress, letting them eat part of his head when they are starving. After he prepares a new head, his half-eaten head flies away. Breadman is seated against the wall and three medicine bottles are placed in the tray. In the left near side of the tray are two beige-colored tanks and a woman on a monster cat from Inu Yasha, a half-demon, half-human character from a Japanese fairytale. In this story, a magical jewel, the Jewel of Four Souls, is shattered and its shards are strewn across Japan.

Even one shard is highly coveted by humans and demons alike because each shard contains the capacity to grant great power. Beside it is a black and silver monster robot with a gun-shaped right hand. In the right rear side are a tree of gemstones and a gorilla. In the right near side are a tree of gemstones, an octopus monster and a red-dotted fish monster called Carpmon.

The silver container with sand in it is behind Snorlax, a character from the *Pokemon* series. This character sleeps a lot, wakes up only to eat, and gets little exercise. His body fat is accumulated in his belly. A third character, Gyarados, also from the *Pokemon* series, is a blue, winged, water dragon with a serpentine body. It can carry out fiery and electrical attacks. It has a fierce temper and engages in destructive actions, often working itself into a frenzy and having trouble calming down until everything is destroyed. Dialogue between characters in the series attributes this behavior by the dragon to structural changes in the brain as it undergoes evolution. These types of dragons live in large bodies of water, especially the Lake of Rage. Other characters in the series must overcome their fear of the monster. There is also a red monster robot in this area of the tray.

In the left rear side of the sandtray are two camels facing each other and a schoolboy character from the *Black Rubber Shoes*, a popular Korean animation about two poor brothers growing up in Seoul in the 1960s. The title refers to the cheap rubber shoes that were worn by many children due to widespread poverty in the decades after the Korean War.

## 2) Client's associations

The client said that he was tired and had a stomach ache from drinking too much 'makgeolli' (Korean rice wine). He felt something was missing in the sandpicture, it was unfilled when it was supposed to be filled, and that it looked disorganized. He said that he had wanted to put different characters in the picture. The client said this about his sandpicture: Breadman seems tired and has sat down for a rest and the two camels seem affectionate with each other. They seem to be a couple, dependent on each other. The male seems reliable, strong, and a little adventurous whereas the female acts like a baby and is mentally dependent on the male, wanting to stay protected by the male and afraid of going out into the world because the male takes care of everything for her. When she is scared or is

in an unfamiliar setting, she acts like a baby hiding between the two legs of her father/partner. The male remains undaunted by any situation, whereas the female, in the face of a scary object, aggressively approaches and bites it, threatening it by crying loudly, or kicking it.

The client continued to say much about the picture. He said the male camel seems likely to leave right away to go to another place far from the female where the male can make progress. He now seems at peace but is alone. The client said he associated the camels with loneliness, fear, loss, grief, rage, destruction, and a scene where a king is gravely ill.

The client brought the medicine bottles in order to feel better during the session. The previous day he had gone to Gwangju by himself for the first time, where he had also drunk makgeolli with strangers for the first time. He might have brought the medicine bottles due to his subsequent tiredness.

In the Pokemon series, Gyarados is a monster that it is strong and powerful and fights for justice with its destructive beam, which is strongest at sea. Another monster, the red Carpmon floats around on the surface of the most remote parts of the sea.

The silver container is only useful when it is empty and becomes useless when it is filled with sand. The camels have feed to eat. Apparently, the feed gives them the energy they need for long journeys. The train is thought to be a boundary. The train might also have been associated with thoughts of something moving fast, a collapse of boundaries, and the client's thoughts of going somewhere else.

The black rubber shoes represent naivety, foolishness, playfulness, the heartwarming ending of an incident, not being evil, innocence, and comfort. They are there for defense. The gorilla seems the most relaxed creature. It is like a baby waiting for a gem to drop from the tree of gemstones. It is joyful to watch whining, innocent children. It feels like there is no disturbance. They make me think of a magpie on the gallows. He thinks of seeing more details. He needs to think of the part he has missed out. Not everything has the same value and the objects without a word seemingly play a big part.

### 3) Therapist's responses

The client said he was tired from a trip by himself in rainy weather to Gwangju the

previous day and from drinking makgeolli with strangers. In analytic psychology, a journey means the process of making the unconscious conscious. In other words, it represents an individuation process in which the client finds the Self. Through individuation, people find the internal resources to strengthen their power to connect the inner and outer worlds. In this context, the client's going alone on a trip means cell division. On the other hand, the name of the city of Gwangju means "town of light." When the client said that something was missing, and the picture was unfilled when it was supposed to be filled, it shows that he feels he is missing a part of himself or has not connected the parts of himself. The fact that he wanted to put different characters in the picture was an indication that he was trying to separate from his mother-child unity in order to explore a new dimension. However, the presence of Anpanman ("Breadman") seems to show his childlike aspect that is related to eating, perhaps even his hunger for nurturing, and his desire to rest.

The particular animation and fairytale characters used in this sandpicture seem to emphasize the themes of starvation, eating, inertia, destructive emotions, and a shattered, coveted jewel. The camels symbolize an opposite or foreign culture (Cooper, 1978). The client is showing the solar-aggressive ego development stage (Neumann, 1973) because he was thinking that a male is reliable, strong, adventurous and was identifying the gorilla lying between the two trees, hesitating to move to another place, with masculine energy. The female that, in the face of a fearsome being, aggressively approaches and bites it, threatening it by crying loudly, or kicking it apparently shows a typical characteristic of an undifferentiated anima. That is, separating from the restraint of an archetypal anima requires aggressiveness and power.

No "fearsome being" is obvious near the camels in the picture. Perhaps the thought of separation is the fearsome being. In this case, the train representing ego energy in the collective could be the fearsome being because it can carry the client elsewhere. The camels, which traditionally were associated with a king or a person of wealth, are thought to refer to old parents and of a full moon starting to wane and reflect the client's stifled inner state that promises nothing new. He is alone. Loneliness, fear, loss, grief, rage, and destruction are also the characteristics of an immature anima (Lee, 2001).

The medicine bottles symbolize the client's wish for mental healing in the session and healing energy created in his self. His comment that he wants to be healed by this therapy appears to mean that he regards the therapy as meaningful. Gyarados, the destructive sea monster in the Pokemon series, lives in large bodies of water (the unconscious) and shows a tremendous power is needed for separation from the state of unconsciousness and the process of developing ego consciousness. The red Carpmon, which is the weakest of all the monsters, seems to be unable to control the unconscious and thus floats or flops around in the sea.

The silver container represents the Self, and the stars and mercury symbolize the feminine. (Cooper, 1978) While looking at the silver container, the client said that anything is worth being when it empties itself. He added that if something fills itself, it becomes useless. I was impressed by this saying. He also said that there is camel feed in the container and it replenishes the energy needed for a long journey. This symbolizes Anima's Soil and the archetypal mother.

Since a train goes on a planned course, it means going inside the client. The black rubber shoes in the left rear are not fancy, nor noticeable, but they carry with them a sense of friendliness. The black rubber shoes are related to naivety, foolishness, playfulness, the heartwarming ending of an incident, not being evil, innocence, and comfort. These values serve as a defense for the client and the shadow of the client that pushes him for the better. The shadow thus can be the shadow of the client on a journey. Being one of the most closely related primates to human beings, the gorilla, which is lying under the two trees, shows the inner state of the client dithering about whether to go or not, or being in a state of inertia about developing.

The client's comment about the part he missed out means the part left out when separation did not occur, so more observation is needed through further sandplay sessions to find out what specific part was missed out. The train represents a boundary and seems to be running at high speed, and where does the boundary go after it collapses? What the client said about making progress indicates that the boundary, with which his mother blocks his independence, is collapsing and, since a train runs on a fixed track, the train can be interpreted as going inside the client. When the client goes on the hero's journey for

independence from his parents, the tanks need the power (circumcision, coming-of-age ceremony) to head towards a new world.

## 7. Sand picture #7 (8th session)



Figure 7. Sand picture #7, Session 8

### 1) Description of the sand picture

The client came in with his shoes off and made a road in the sandtray with his feet before putting in two mandarin ducks, a jar, a truck, snow, a praying married couple, an hourglass, a chair, and owls. At the center of the tray is a yellow squirrel and behind it is a coiled-up snake with colors of dark blue and sky blue. Beside it is a lamp with a pink shade and a sky blue-colored lizard stepping on a dark beige-colored lizard behind the snake. Two mandarin ducks are facing the left and in front of them, a pterodactyl is on its feet with its winged arms open. In the left rear side of the tray is a blue hourglass standing in the corner and a table is placed beside it. A man and a woman are praying inside the cave and a red crocodile is facing the cave. In front of it are a cross, a bride and groom, and an acorn. Below them are two figures hugging each other.

At the left edge of the near side of the tray are three owls looking in different directions. A spaceship is placed facing downward and behind it there are six astronauts, with



one lying down. A jar is behind the prone astronaut. In the right rear side, two famous Korean palaces, Gyeongbok Palace and Changdeok Palace, are placed side by side. In front of them is a yellow cheetah on its feet. In the right near side is a lion looking towards the near left part of the tray and a truck facing the rear right direction. Beside the truck are two owls and three snowflakes, all placed behind the lion.

## 2) Client's associations

The client said that he was still confused and disoriented. He wanted to use figures that he had not used before and he wanted to play more, but he held back because he did not want to show any more disorganization. The squirrel seemed agile and insecure. He thought it would face some obstacles on its way. Some people just stand there and watch; they are all mixed up. It seemed to have been made a thousand years ago but is mostly modern. The hourglass and the praying figure all reminded him of poor people living in the medieval ages.

He said that snakes were disgusting and wicked. He did not want to even think about them. Close-ups of their red eyes, skin, and tail repelled him. To put it in a negative way, they made him feel aroused and tense. He could not even find the right words to express how he felt about them and he never wanted them to get near him. When he was a first and second grader in an elementary school living in Yeonmudae, he and his four friends would take a shortcut home. The shortcut that crossed the town on the other side of the river was the shortest one. But his friends did not want to go across the town because there was a fat, crazy person there. They thought they would die if the man bit them. The client found a snake when he was on the way and came back because he was afraid that it would bite. The anaconda is the greatest of all the snakes. He also said he thought of an Indian man playing a pipe to control a snake and a man with a beard playing a pipe in front of an earth house covered with dirt.

Astronauts in the left near side of the tray are about to leave. They are protecting us from dangers. They will fly away in a spaceship in a moment. But they have to come back. They are elites.

The owls are watching the squirrel leaving. He said it made him think of such objects as a shadow cast by moonlight, Minerva's owl with only its eyes visible, the goddess of wisdom, one who cares, and colleagues. The truck carries soil and seems to have his parents in it or it seems to be opening a road. He brought the hugging figure because it looked cute but he suddenly felt dizzy. He thought the figure was like him and his mother. One of the mandarin ducks seems to be accompanying the other one. He associated the jar with not being in a hurry but relaxed, holding food for a long time without letting it go bad, being treated carefully, being mysterious, being a natural storage, being magical, being controlled by a lid, being genial, frequently seen at grandmother's house, and his maternal grandmother who would clean jars. Snakes and lizards cannot live in snowy places. He said the places are like a frozen river and an ice sheet.

### 3) Therapist's responses

The road the client created with his hands has a round shape. His reluctance to show disorganization appears to reflect his ego development that is under the control of overwhelming and raw emotions that create a state of chaos in his psyche. The coiled-up snake winding its tail around the squirrel's neck makes the squirrel look uncomfortable and in danger, but the tail got loose at some point in the session and afterwards both the client and the therapist felt more comfortable and less restrained.

The squirrel with wheels at the center of the tray, which looks agile but insecure at the same time, represents the journey of the client's separation from the mother-child unity. When I observed the hourglass, and the poor working class of medieval times, I felt that the client was humbly awaiting the chance for Self-development, even though there were some signs of anxiety and impatience. The client said that the snake was gross, scary, and a figure that he did not want to put on the tray. The snake reminded him of a fat crazy man living in his childhood village, who he believed bit people to death. The fear of being bitten by a snake reveals the Oedipus complex and it demonstrates that he is feeling fearful and uncomfortable about this desire. Since he put in the largest-sized snake, the anaconda, it seems that he is suffering from quite a strong Oedipus complex. But the Indian man playing a pipe

is thought to reflect the client's inner state that strives to control the snake (Oedipus complex) and his unconscious. In other words, perhaps the psyche has sent a healing image to help him to deal with the Oedipus complex at this time.

The owls in the moonlight represent the wisdom of the unconscious, and the fact that their eyes are the only visible part of the owls indicates that they absorb light. Minerva's owl sees what others do not. It is thought to be able to see objects and refers to wisdom stemming from the unconscious. The white hugging figure represents the client's ambivalence towards his separation from his mother. The mandarin ducks, which seem to be accompanying the other one, indicates the development of the client's healthy and independent anima. The jar, which is a symbol of alchemy, appears to be a symbol of distillation, an object that controls the lid of a furnace, an object frequently seen at a cozy grandmother's house, and a positive maternal energy (Fontana, 1993).

Snow, which takes the form of three crystals, is an archetype that will appear in the future. In addition, the lizard and the snake are not only symbols of transformation but also sources of transformation. The praying Maria, a positive Anima figure (the third stage of Anima development, according to Jung), as well as a positive Mother figure, is in a round-shaped container, a cave, another symbol of the positive Great Mother and part of the Holy Couple with the Divine Child.

The truck "opens" a road and carries soil from one place to another. His parents are riding on the truck. The truck is an object that helps those in danger, representing the masculine in the form of working ego energy and the appearance of the helper in Joseph Campbell's 'Hero's Journey.' Furthermore, the animals that shed skin, representing transformation, such as the crocodile, snake, and lizard, appear in the picture.

## 8. Sand picture #8 (10th Session)



Figure 8. Sand picture #8. Session 10

### 1) Description of the sand picture

In the left rear side of the tray is a medieval woman in a pink dress with a hat on and a zigzagging snake with a black body and a red head, and a white antique dressing stand. A round container with a squirrel on it is placed on a black chair at the centre rear, and a white antique table and a brown cradle are placed on either side of the chair. A red octopus is in the center of the tray.

In the right rear side of the tray is a church. A green frog on its feet is placed in front of a dark piece of furniture. A medieval woman in a yellow dress with a hat is placed in the left near side of the tray at the front corner, and an antique cabinet is beside the woman. In the right near side is a Korean traditional house.

### 2) Client's associations

He pooled the sand at the center of the tray and said he had a new object that he had never previously brought to the tray. He also said that he thought there were various thoughts in people's minds about the fact that he had brought an unfamiliar object, that something was now organized, that it was funny, and that the mirror made him feel extended.

He said that the snake, octopus, and penguin are looking in the mirror and are preparing to go on a long journey to a distant world. The clothes and antique furniture seem to be about 300 years old. The yellow container is a shelter, a resting place, and a playground. The figure on it seems likely to jump out to see the surrounding area, or get out and move to the cradle. He thinks he is more feminine than masculine. It is annoying to put on beautiful and fancy clothes that do not fit, and a corset squeezes the body to make it look beautiful and elegant, and thus they are uncomfortable and ornamental. Snakes limp along and have a threatening look and, while others consistently move forward, they flick their tongue to take the temperature of objects, and to detect the environment and how to move along. The octopus is docile, diligent and charges forward in silence and it can stay long in the mud and live without water, but it will be in need of water in the future. It is bored with the sea and wants to leave. Its body is flexible and physically strong. The penguin is walking along with its company who are like companions or friends. The furniture is of high quality, oppressive, and causes tension. It seems suffocating, packed, and has no free space in it because it lacks standardized movement. It is poorly structured, disorganized, disconnected, and illogical.

### 3) Therapist's responses

In the sand tray, there are signs of the constellation of the Self. The picture has become much simpler and more organized. It seems that the complexities that haunted the client have largely been straightened out and simplified, and that he is focusing more on his inner state rather than meeting other people's high expectations and requirements of him. A mirror is well known as a symbol of a self-image that reflects the self. Symbols of transformation such as the snake, octopus, penguin, and frog are looking into a mirror.

The yellow vessel symbolizes the feminine and contains the client's emotions. In addition, the yellow color, a symbol of light, represents the conscious light that marches ahead (Fontana, 1993). The client said that the woman in the left rear is beautiful and fancy. But since she is wearing an uncomfortable corset, which represents oppression and inconvenience, this figure shows that the Self is not fully represented. The snake with the black body and red head detects the environment by flicking its tongue instinctively. It represents the tension and anxiety that the client should focus on.

The octopus at the center is positive mother energy, separating from the mother-child unity. The octopus protects, cleans, and provides oxygen for its eggs, without eating, until they are hatched. As the hatching takes about 5 to 7 months, most eggs die without the protection of the female octopus. The octopus is also a mediator connecting the unconscious and the conscious since it can travel around both water and land. The octopus figure in this tray is looking into a mirror, which is a new world that the clients is about to travel to. The church and furniture are making a rectangular shape, protecting the inner area of the sand tray.

#### 9. Sand picture #9 (12th Session)



Figure 9. Sand picture #9, Session 12

##### 1) Description of the sand picture

The client took out one shelf and poured out all of the figures on it. He leveled the sand and made a circle in the center. Around this round shape, he stroked the sand with his figures to make radiating lines. At the center of the tray sits a green Robot Monster, Skeleton and Envoy from the movie *Death Note* on their sides. The client poured out Monsters, Dragons, Robots, and other figures in the left rear. In the left near, a fire fighter is standing with a hose and red Devil Monster is lying down. Next to the fire fighter are a Native American tipi and a yellow motorcycle on its side. In the right rear sits a witch pointing somewhere with

her finger and next to her is a blue-haired, Super Saiyan Goku from Dragon Ball, full of anger. In the right corner on the near side, there is a Gundam that looks as if it is flying into the air and a red egg. Two candles in transparent containers and a monkey are hung on a palm tree, under which a crocodile is opening its mouth. A bottle of perfume lies in front of the Gundam. On the bottom of the right side, there are purple and green flowers, a plank with a pillar, remainders of other figures and a blue dragon lying on the floor. A yellow Fox Monster is facing toward the left, and next to it are two pigs kissing each other.

## 2) Client's associations

The client said that he felt as though he had experienced a catharsis, but also felt a little bit ashamed as he had wanted to make a well-organized picture. The picture was what he had imagined the day before while he was lying in bed. He felt that something that had been weighing heavily on his heart had finally been lifted. He suggested that what is at the center of the picture may be a shining sun. Yet he also said that the picture looked disorderly; many thoughts were entangled in him.

The client said, "I don't feel particularly good or bad, happy or sad. But the disorderly placement looks comfortable." "It seems as though a devilish character is shouting at the crowd, 'Stop there. You'll get punished. I will wipe you out with my magic wand.' Nobody cares about her, but she thinks of herself as the master. She doesn't have power. She only has stubbornness. Like my mom. She is like my mom," he said.

The client said he had been suffering a splitting headache since two weeks ago, and that he had thought about going to have an MRI scan. He said that he had been suddenly overwhelmed by a desire to die, or to kill himself. Moreover, he said that he became easily tired and felt like he was suffocating to death so he wanted to take his own life. However, at the same time, he also thought those symptoms were signs that he was improving.

He said that he had recently experienced the utmost happiness when a feeling of exhilaration swept him through from the bottom of his stomach. He had jotted down a conversation that he had had with his own unconsciousness the day before, and had written six full pages. He felt as if it had transported him back to his babyhood. He said that he had

never felt such happiness after he grew up. He said that he had felt light and pleasant during the experience.

He came to a new realization about the importance of children having self-respect in their daily life. He said that he had heard that parents have the most important role in developing their children's sense of self-respect, but said that his mom was far from fulfilling this role: she did not give him confidence, instead telling him, "You can't do this," or "I knew you wouldn't be able to do this."

The client said the Gundam looked poised either to fly high in the sky or to plunge to the ground after flying. The fireman placed on the sand seemed to represent his self-sacrifice, courage, confidence, and desire to control the situation or his self-doubt. He said, "Medicine is sacred water with medicinal effects. Eggs are about to explode and spew what's inside because of excessive heat. But it probably has nothing in it."

### 3) Therapist's responses

The client took out a shelf and poured all of the figures in it onto the sand tray. I felt as if the client was pouring his emotions onto the tray. But I also felt relieved when he touched the sand in the central area of the sand tray to make a sun - the Self appeared at the center of one of his sand trays for the first time. The sun is what 3-year-old babies usually draw after they learn how to mark a dot or draw a line. The sun seemed to represent the client's Self. The three figures placed inside the sun symbolized his ego energy. I could feel the power and energy emanating from him as he expanded his ego.

The fireman in the left near side and the witch, who reminded him of his mother, were stark opposites. The flaming fire on the witch's skirt looked as if it were trying to engulf the client. The snake on the magic wand seemed ready to slither away at any moment and bite the client. In addition, the eggs, which he said looked empty yet on the brink of erupting because of excessive heat, symbolized the red moon, or madness, which the fireman appeared to rein in. What was more fortunate was that the tipi was placed right next to the fireman. The client might have felt his splitting headache due to these kinds of tensions between warring forces. I was happy to hear that he felt contentment rising out of his belly



and that he had communicated with the unconscious.

#### 10. Sand picture #10 (18th Session)



Figure 10. Sand picture #11, Session 18

##### 1) Description of the sand picture

The client entered the therapy room, removed his shoes and socks, and took a handful of sand out of the tray. He said, "I want to lift the sand tray and empty it if I am strong enough. I want to completely empty it," taking some sand out of the tray and making rippling gestures with one of his hands.

At the center of the sandtray there is a man in a black 'yukata' (a Japanese garment, a casual summer kimono usually made of cotton or synthetic fabric) holding his hands together, and a goddess with wings. On the left rear side there is a rhinoceros, and behind it stands a warrior with a spear and a shield facing the rhinoceros. On the left near side, Prince Aragon from *The Lord of the Rings* - the warrior with a sword in his hand - leans against the tray and below him stands a brown-colored piano. There is also a small boy with very little hair from *The Simpsons* who is holding a glue stick. On the right rear side, there is a blue hourglass and next to it stands the pirate from *One Piece*, who is holding his knife backward, and Aladdin, who is watching Jasmine and a church.

One the right near side, there is a bathtub, and inside it is a black-skinned pirate who is looking down while smoking. To the south of the church is Jasmine, who is watching Aladdin. After placing all of the figurines, the client strewed nine silver-colored, ornamental Christmas trees and gold-colored snow crystals on the sand tray.

## 2) Client's associations

The client said that he had again brought new figures from the shelf today after seemingly completing his sandpicture. Some new figures were conspicuous. He said, "I feel fresh because I feel that I am mentally growing and also excited to see something new and positive. I feel I have made progress. I used to feel uncomfortable with new things but I feel like I'm being renewed. It feels like I have just accidentally found money in my pocket after a long time. I like all these silver colors because I feel like these are more fashionable."

He reported something about his outer life experience, saying that he had recently visited his uncle's home during Chuseok, the Korean Thanksgiving Day. He said his uncle is very smart, but is single-minded and likes studying alone. He does not socialize. Whenever the client thinks about his uncle, he conjures up a person with a stern personality and a cold mind; someone who is always serious and hard to approach. His uncle told him that when he was young, his uncle corrected his habit of throwing tantrums by lying on the ground, which he did to get attention or to get his message across.

One day when the client was young, he went to his uncle's home to spend a holiday and there he threw a tantrum. His uncle took him to his room and stood there for 15 minutes without saying a word. The client stood there for 15 minutes, staring at his uncle blankly and he was suddenly overwhelmed by fear and terror so he stopped crying. The uncle finally let him go out of the room. Nobody paid him attention and neither did his uncle. His uncle said that he wanted to let him learn how to get attention in the right way.

The client also said that he had spare time before he took the train to his session so he visited a bookstore, where he read *The Time for Philosophy*. Then he talked about the sandpicture. The rhinoceros is leaving his own way. Behind it stands the shepherd who holds a sword and a shield. The sword and the shield seem to serve as a whip to guide the rhinoceros

in the right direction, thereby starting off on a journey with him. The man and woman are arguing over vice and virtue in a carefree way. Aladdin and Jasmine look different. They give me a feeling of a desert, and the summer.

The piano and the church - he said that he did not want to pick them up but they somehow captured his attention so he placed them on the sand; and then a sense of catharsis like a cold breeze blew through his mind. He said the man in the bathtub on the rooftop of a building looked alone, and he remembered the time when he served in the military. He said, "There is a wide sea in front of the building and there is a boat. Behind it is a mountain. It feels empty and awkward because it is too barren. But I like it. I like the feeling of looking over from the mountain as if I can see everything from there. Snow, Christmas trees - I want to cast them on the tray. I feel thrilled. It is thrilling and it feels like I am breaking away from my daily life whenever they are thrown into the tray with a clinking sound. It looks cold like winter. Aragon seems to say, 'Move aside, I'll lead.'"

### 3) Therapist's responses

As with the association of the client, I felt refreshed when looking at the picture. The silver Christmas tree and gold snowflakes lightened up the mood. The client said that he felt as if he had accidentally found money in his pocket. I saw that he fortunately had found his new resources. He said the rhinoceros and the shepherd were setting off on a journey. Rhinoceroses are very ferocious animals that cannot be tamed by a shepherd. The shepherd will die immediately if he is stepped on by a rhinoceros. The rhinoceros, the shepherd with a knife and shield represent macho masculine energy, giving me the impression that he had not fully overcome his Mother's Anima. However, compared to previous pictures, I felt it was different.

There were important symbols accessorizing the figures: The sword and the shield that can serve both as a threat and protection. The woman arguing with the man over vice and virtue is a goddess who represents a positive anima. It shows masculinity that the client feels is deep and strong. In this session, Aladdin stands in the far right corner and Jasmine in the near left corner with the church in the middle. Aladdin lives only with his mother, who is deeply connected to him, and he does not have a male role model because he does not have a

father. But one day a sorcerer, who calls himself his uncle, comes to him and orders him to bring a lamp (his consciousness) from a desert cave (mother) and gives him a sorcerer's ring. Afterwards, Aladdin decides to enter the cave.

The cave is a passage to the underworld. Journeying into the underworld is the rite of passage for our ego to become heroic. According to Neumann(1973), the hero has to travel to the underworld to meet his new ego. The act is central to the rite of passage for centroversion, that is, to find one's center and fulfill one's mind (Neumann, 1994). While the ego is developing, the ego and consciousness are dominant, a kind of ego-self around which the personality settles. The Hero (Aladdin)'s journey into the underworld symbolizes his meeting his unconscious. By doing so, his conscious and unconscious communicate with each, allowing the ego to connect with deep inner resources and the Self to have a way to manifest in outer reality (Neumann, 1954). The cave represents the unconscious and its entrance a bridge to consciousness. It is where life and death repeat themselves. Death is an integral part of the birth of a new world. The cave provides a place for birth to occur. It is the place of the rites of passage, integration and self-realization. The cave has brought me to change.

Aladdin managed to meet the king (a symbol of order) with the help of an angel from the lamp in the cave, and marry the princess. However, the princess was tricked and abducted by the sorcerer. Aladdin's story is the journey of a hero who faces a constant risk of death in his experiences of losing Jasmine, finding her again in the desert and living happily ever after with her. Jasmine is the anima that the client has to discover; it implies the emergence of a new anima in him from the goddess mother who represents a positive anima.

The client said he was hesitant in picking up the piano and the church but drawn to place them on the tray, which gave him a sense of catharsis. It can be interpreted that he is seeking forgiveness from his mother for his sin of feeling attracted to her. A pirate is a sailor who attacks other boats and steals from them, which can be a symbol of the Great Mother, and this indicates the client's desire to steal something from his mother. The client also said he felt thrilled when he threw the tree ornaments, and these responses reflect his desire for deviance that goes hand in hand with a sense of incest. In fact, during the session, the client seemed to have a new insight into his nervous feelings about his impulsive desire that struck

him when he saw his mother in her housecoat after taking a shower.

The client has an unconscious fantasy about his mother in the image of the archetypal Mother, not in the real image of his actual personal mother. It shows his typical adolescent self-oriented attitude, complicated by a complex rather than an objective image. What he said about feeling pleasant at seeing the smoking man looking over from the rooftop implies that he feels a sense of superiority as opposed to inferiority. In addition, a bathtub is a place of ablution and refinement, and the client's desire to wash himself clean and anew is well shown in the Christmas trees and bathtub figurines. Christmas is the birthday of Jesus and a day of festivity when all sins are forgiven.

Lastly, it is worth discussing one of the client's favorite figures, Aragorn. The Aragorn in sand picture #3 was holding a big sword and a flaming torch, representing the magician-aggressive stage. However, in this session, the client said that the Aragorn was saying, "Move aside. Let me lead," which shows the solar-reasonable stage that allows the ego to continue to develop in relation to the Self, to exert relative freedom, and to function regardless of the unconscious (Turner, 2005). This is the healthy, independent masculinity that the client wants. Aragorn of *The Lord of the Rings* fights off the temptation to take the One Ring during his hero's journey, and is later proudly crowned as king without the help of this magic ring. He successfully wages war against the dark lord Sauron by mobilizing different nations in the world of Middle Earth. In addition, Aragorn's sword is called Anduril, which means "flame of the west." On the blade of the sword are seven stars set between the crescent moon and the rayed sun and around them are written runes. The light of the sun shines red on its blade, and the light of the moon shines cold. The edge is hard and keen. Anduril, the sword of Aragorn, symbolizes the client's separation or differentiation from his parents with his sharp consciousness, determination, and healthy masculinity necessary to move forward and build his own empire apart from his parents.

#### IV. Conclusion

The client underwent 22 sessions of sandplay therapy for approximately 9 months with

the aim of developing a healthy masculinity, an independent ego and Anima. During the therapy, it was observed that the client had experienced his Self separating from the mother-child unity, learned how to handle strong emotions that can be triggered by external conditions, and developed the ability to control ego functions. The client also showed some signs of development of Anima by connecting with the innate healing energy of the Psyche.

In the early stage of therapy, the sand pictures indicated the loss of ego functions that properly control conflicts between the inner and outer worlds. For example, in sand picture #1, the client compulsively filled every corner of the sand tray with sand and sometimes expressed anger by throwing figures outside the tray. The baby chicks under the mother hen in this picture showed the mother-child unity stage suggested by Edinger (1972). In sand picture #2, the center of the sand tray is empty, suggesting the phallic-chthonian stage by Neumann (1973).

In sand pictures #3, #4, and #5, the magician-aggressive stage where gradual separation from the Mother and transition to the Father start was observed. There were energies of an inflated ego, expressed by the big Aragon holding a flaming torch and the big-winged man, Icarus, who the client identified with. The inflated ego needed to punish itself for its arrogance so that a realistic ego could be born.

In sand picture #6, the solar-aggressive stage of ego development was observed. There was some masculine energy in a male camel figure that looked trustworthy, strong, and adventurous, and a gorilla figure, lying in between two trees, hesitating to move onto another place. The two drug portions represent the healing of psychological trauma and the independently separated Self, which enables the client to control his emotions. While looking at the silver bowl, the client said that he becomes a worthy person when he empties himself, and that he becomes worthless when he fills himself. This saying had a lasting impression on me. Since the client said the camel feed put in the silver bowl provides energy for a long-distance trip, it represents Anima's soil and symbolizes archetypal mother energy.

In sand picture #7, the truck makes a road, carries soil, and the client's parents are aboard. The truck is an object that helps those in danger, representing the masculine in the form of working ego energy and the appearance of the helper in Joseph Campbell's 'Hero's

Journey.' There are some symbols of transformation or animals that shed their skin, such as a crocodile, snake, and lizard. In this picture, the archetypal mother image is more prominent than the actual mother image. Compared to previous pictures, where the client showed typical signs of adolescent self-centeredness with an unrealistic unconscious fantasy and complex, the client put in a 'hangari' figure, which represents positive mother's love. During the session, the clients seemed to be able to control his Oedipus complex. He said that he experienced a feeling of contentment rising from his belly, and that it was because he could communicate with his unconscious.

In sand picture #8, there were signs of the constellation of the Self. It seems that the client focused on his inner life instead of meeting external expectations and requirements. The mirror is a self-image that reflects the Self. At the center of the sand tray are symbols of transformation such as a snake, octopus, penguin, and frog, reflected in the mirror. The octopus protects, cleans, and provides oxygen for its eggs until they are fully hatched, representing positive mother energy, from which it was assumed that the client was moving beyond the mother-child unity stage.

In sand picture #9, the Self appeared at the center of the sand tray for the first time. Moreover, the three figures inside the sun symbolize the ego energy. For this reason, I could feel the energy and power of the client who was in the process of expanding his ego.

In sand picture #10, the solar-reasonable ego development stage (Neumann, 1973) - where the ego, while developing in relation to the Self, exerts a relatively interdependent will and functions regardless of the unconscious - was observed. Aragorn and his sharp sword, Anduril, represent consciousness, decisiveness, and healthy masculinity, which are needed to cut and separate from the client's parents and to move forward in creating his own kingdom. In addition, in this sand picture, a new Anima, Jasmine, was created from the mother Anima of a positive goddess.

Each session of the sandplay therapy served as an opportunity for the client to stand in front of his own creation, full of joyfulness. As with all the other clients, that happiness towards one's own creation was the very start of healing. It really allowed the client to accept not only his creative potential but himself. In sand picture #9, I could see that the client was

offered very private inner blessings. The sandplay therapy enabled the client to differentiate the Self, and develop ego functions, Anima, as well as healthy masculinity. His major symptoms were also ameliorated. His intense feelings such as fear of death, and anxiety and anger lessened. Whereas previously he could not get a girlfriend because the pocket money that he received from his mother was too small, he was now able to get a girlfriend. The client also went to Japan in order to study, and to “establish his own kingdom.” He recovered the image about the father and began working on the creation of new Anima. Whereas he was rebellious against his father, and acted the opposite of what his father said to him for no reason, before he received therapy, he now opened up his mind to his father and tried to learn some social skills from him. He reported that he and his father drank alcohol together and that he had come to understand him better. As a therapist, I would like to applaud the client, who is still on his hero’s journey to develop a healthy masculinity and independent ego.

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