

Post Jungian Criticism Theory And Practice Suny Series In Psychoanalysis And Culture

Post-Jungian Criticism Theory and Practice SUNY Press

Rereads Jung in light of contemporary theoretical concerns, and offers a variety of examples of post-Jungian literary and cultural criticism.

The Absent Father Effect on Daughters investigates the impact of absent – physically or emotionally – and inadequate fathers on the lives and psyches of their daughters through the perspective of Jungian analytical psychology. This book tells the stories of daughters who describe the insecurity of self, the splintering and disintegration of the personality, and the silencing of voice. Issues of fathers and daughters reach to the intra-psychic depths and archetypal roots, to issues of self and culture, both personal and collective. Susan E. Schwartz illustrates the maladies and disappointments of daughters who lack a father figure and incorporates clinical examples describing how daughters can break out of idealizations, betrayals, abandonments and losses to move towards repair and renewal. The book takes an interdisciplinary approach, expanding and elucidating Jungian concepts through dreams, personal stories, fairy tales and the poetry of Sylvia Plath, along with psychoanalytic theory, including Andre Green's 'dead father effect' and Julia Kristeva's theories on women and the body as abject. Examining daughters both personally and collectively affected by the lack of a father, The Absent Father Effect on Daughters is highly relevant for those wanting to understand the complex dynamics of daughters and fathers to become their authentic selves. It will be essential reading for anyone seeking understanding, analytical and depth psychologists, other therapy professionals, academics and students with Jungian and post-Jungian interests.

Tim Burton's films are well known for being complex and emotionally powerful. In this book, Helena Bassil-Morozow employs Jungian and post-Jungian concepts of unconscious mental processes along with film semiotics, analysis of narrative devices and cinematic history, to explore the reworking of myth and fairytale in Burton's gothic fantasy world. The book explores the idea that Burton's lonely, rebellious 'monstrous' protagonists roam the earth because they are unable to fit into the normalising tendencies of society and become part of 'the crowd'. Divided into six chapters the book considers the concept of the archetype in various settings focusing on: the child the monster the superhero the genius the maniac the monstrous society. Tim Burton: The Monster and the Crowd offers an entirely fresh perspective on Tim Burton's works. The book is essential reading for students and scholars of film or Jungian psychology, as well as anyone interested in critical issues in contemporary culture. It will also be of great help to those fans of Tim Burton who have been searching for a profound academic analysis of his works.

Rhetorical analysis of texts exposes plausible 'truths' and presumptions implied by the writer's presentation. In this volume, Leslie Gardner analyses the master psychologist Jung, who claimed to be expert at uncovering personal, psychological truths. In

his theoretical writings, his rhetoric reveals philosophical ramifications which bear strong similarities to those of the rhetorician of the 18th century, Italian philosopher Giambattista Vico. This book is driven by an interest in arguing that it is possible to read Jung's works easily enough when you have a set of precepts to go by. The paradox of scientific discovery being set out in Jung's grotesque and arcane imagery begins to seem a startling and legitimate psychology for the 21st century. It is time Jungian studies took on this most appropriate examination of analytical psychology. Bringing Vico to bear directly on Jung's thought has only been cursorily attempted before although much alluded to. We find indeed that some of Jung's ideas derive directly from rhetorical theory, and this volume proposes to highlight Jung's innovations, and bring him into forefront of contemporary psychological thought. Rhetorical Investigations will be of interest to analysts and academics, and also to those studying philosophy and psychology.

Popular film as a medium of communication, expression and storytelling has proved one of the most durable and fascinating cultural forms to emerge during the twentieth century, and has long been the object of debate, discussion and interpretation. Film After Jung provides the reader with an overview of the history of film theory and delves into analytical psychology to consider the reaction that popular film can evoke through emotional and empathetic engagement with its audience. This book includes: an introduction to film scholarship discussions of key Jungian concepts Post-Jungian film studies beyond film. It also considers the potential for post-Jungian contributions to film studies, and the ways in which these can help to enrich the lives of those undergoing clinical analysis. Film After Jung encourages students of film and psychology to explore the insights and experiences of everyday life that film has to offer by applying Post-Jungian concepts to film, image construction, narrative, and issues in cultural theory. It will enhance the film student's knowledge of film engagement as well as introducing the Jungian analyst to previously unexplored traditions in film theory.

House MD is a globally successful and long-running medical drama. House: The Wounded Healer on Television employs a Jungian perspective to examine the psychological construction of the series and its namesake, Dr Gregory House. The book also investigates the extent to which the continued popularity of House MD has to do with its representation of deeply embedded cultural concerns. It is divided into three parts - Diagnosing House, Consulting House and Dissecting House, - and topics of discussion include: specific details, themes, motifs and tropes throughout the series narrative, character and visual structure the combination of performative effects, text and images of the doctor and his team the activities of the hero, the wounded healer and the puer aeternus. Offering an entirely fresh perspective on House MD, with contributions from medical professionals, academics and therapists, this book is essential reading for students and scholars of Jungian psychology. The inclusion of a glossary of Jungian terms means that this book can also be enjoyed by fans of House MD who have been seeking a more in-depth analysis of the series.

As technology advances, society retains its mythical roots--a tendency evident in rock music and its enduring relationship with myth and science fiction. This study explores the mythical and fantastic themes of artists from the late 1960s to the mid-1980s,

including David Bowie, Pink Floyd, Jefferson Airplane, Blue Oyster Cult, Iron Maiden, Led Zeppelin and Black Sabbath. Drawing on insights from Joseph Campbell, J.G. Frazer, Carl Jung and Mircea Eliade, the author examines how performers have incorporated mythic archetypes and science fiction imagery into songs that illustrate societal concerns and futuristic fantasies. In this book, Steve Gronert Ellerhoff explores short stories by Ray Bradbury and Kurt Vonnegut, written between 1943 and 1968, with a post-Jungian approach. Drawing upon archetypal theories of myth from Joseph Campbell, James Hillman and their forbearer C. G. Jung, Ellerhoff demonstrates how short fiction follows archetypal patterns that can illuminate our understanding of the authors, their times, and their culture. In practice, a post-Jungian 'mythodology' is shown to yield great insights for the literary criticism of short fiction. Chapters in this volume carefully contextualise and historicize each story, including Bradbury and Vonnegut's earliest and most imaginatively fantastic works. The archetypal constellations shaping Vonnegut's early works are shown to be war and fragmentation, while those in Bradbury's are family and the wholeness of the sun. Analysis is complemented by the explored significance of illustrations that featured alongside the stories in their first publications. By uncovering the ways these popular writers redressed old myths in new tropes—and coined new narrative elements for hopes and fears born of their era—the book reveals a fresh method which can be applied to all imaginative short stories, increasing understanding and critical engagement. Post-Jungian Psychology and the Short Stories of Ray Bradbury and Kurt Vonnegut is an important text for a number of fields, from Jungian and Post-Jungian studies to short story theories and American studies to Bradbury and Vonnegut studies. Scholars and students of literature will come away with a renewed appreciation for an archetypal approach to criticism, while the book will also be of great interest to practising depth psychologists seeking to incorporate short stories into therapy. Jungian Metaphor in Modernist Literature argues for the centrality of Carl Jung's theory of individuation and alchemy in modernist poetics. Through analysis of the uses of a mythic method in modernist literary works, the book develops a related alchemical model which serves to expand understanding of modernist uses of language. The book is an innovative exploration of modernist literary creativity under a Jungian lens, spanning both the literary and scholarly Jungian field. The literary works of Hilda Doolittle, James Joyce and W.B Yeats are read in the light of Jung's central theme of an 'alchemical marriage' with attempts at developing a related alchemical model, a Jungian poetics, which serves to expand a reader's understanding of modernist uses of language. This provides a fresh new lens through which modernist literature is viewed and seeks to reevaluate the role of Jung in the humanities, namely in the field of modernist literature, an area from which Jung has long been shunned. This book will be of great interest for academics, researchers and post-graduate students in the fields of literature, modernism, psychoanalysis, gender studies, Jungian psychology, depth psychology, literary theory, and cultural studies. .

Lighting Dance pioneers the discussion of the ability of lighting design to foreground shadow in dance performances. Through a series of experiments integrating light, shadow, and improvised dance movement, it highlights and analyses what it advances as an innovative expression of shadow in dance as an alternative to more conventional approaches to lighting design. Different art forms, such as painting, film, and dance pieces from Loie Fuller, the Russell Maliphant Dance Company, Elevenplay, Pilobolus,

and the Tao Dance Theater served to inspire and contextualise the study. From lighting to psychology, from reviews to academic books, shadows are examined as a symbolic and manipulative entity. The book also presents the dance solo Sombreiro, which was created to echo the experiments with light, shadow, and movement aligned to an interpretation of cultural shadow (Jung 1954, in Samuels, Shorter, and Plaut 1986; Casement 2006; Ramos 2004; Stein 2004; and others). The historical development of lighting within dance practices is also outlined, providing a valuable resource for lighting designers, dance practitioners, and theatre goers interested in the visuality of dance performances.

From Mrs Peel to the first female Doctor Who, this book offers a timely focus on the popular phenomenon of the cult TV heroine. The enduring phenomenon of cult TV itself is carefully explored through questions of genre, the role of the audience and the external environment of technological advances and business drivers. Catriona Miller then suggests a fresh account of the psychological dimension of the phenomenon utilising Carl Jung's concepts of the transcendent function and active imagination. Her analysis of the heroines themselves considers the workings of the audio-visual text alongside narrative and character arcs, exploring the complex and contradictory ways in which the heroines are represented. Established cult TV favourites such as Buffy the Vampire Slayer, The X Files, and Xena: Warrior Princess are examined alongside more recent shows such as Chilling Adventures of Sabrina, Jessica Jones and American Horror Story: Coven.

This is a book that supports teachers, teacher educators and educational researchers as they strive for ways to make their work more authentic, more meaningful, and therefore more spiritual. Dobson describes the practices of exemplary teachers, offers a theoretical framework for transformative teaching, and includes useful examples that the reader can readily include in her own teaching and/or research.

Este libro estudia detalladamente las obras de dos poetas modernos prototípicos: T. S. Eliot y Salvador Espriu. Su imaginario es comparable, puesto que se proyectaba desde su experiencia y cosmovisión personal así como desde su profundo conocimiento de la tradición literaria. Ambos revelan los paralelismos entre los contextos históricos y culturales en los que se crearon sus poemas y ejemplifican su propósito como poetas a la hora de preservar la tradición formada por sus predecesores y a la hora de suscribirse de un modo significativo a ella. El estudio de Dídac Llorens Cubedo lleva al lector a través de un viaje desde el árido desierto o la sórdida ciudad moderna hasta la paz imprecisa de un jardín ideal, desde las restricciones de lo secular hasta el todo sin trabas e intemporal imaginado por Eliot y Espriu, dos gigantes de la poesía.

"This book examines shadow imagery in postwar literature, television, film, photography, and popular culture"--

"As the first part of the title indicates, my interest in looking at intertextuality and transformation still maintains a prominent place throughout this book as well. If we believe that 'no text is an island,' then we will understand that the relationships between and within texts across the years become a fascinating place for academic inquiry. I included the word 'boundaries' into the title because we never get tired of voicing our opinions about texts which traverse relegated boundaries, such as genre or medium. Not only am I interested in discussing what these changes across boundaries mean socially, historically, and culturally, but also what

they mean geographically, which accounts for the second part of my title. “I am very excited that this book will be placing even more emphasis on children’s literature in an international scene than my first book did, in the sense that I have added more scholars on an international level. I hesitate to list the nationalities of all of the contributors here because quite a few have themselves crossed international boundaries in different ways, by either studying abroad or finding permanent residency in foreign countries. Nevertheless, the writers have lived extensively in or identify as being from Australia, Canada, England, Finland, Germany, Greece, Iceland, Ireland, Israel, Norway, Spain, Sweden, Turkey, the United States of America, and Wales.”

—Introduction

This book demonstrates for the first time the significance of Jung’s work to the humanities, and to those areas where the humanities and sciences share borders. More radically, it shows that Jung was a writer of myth, alchemy, narrative, and poetics, as well as on them. Jung’s core concepts are introduced, their ongoing relevance is championed. The book also addresses Jung’s sometimes questionable judgment on politics and gender, and previews contemporary extensions of Jungian theory. By privileging the creative psyche and exploring the connections between individual, natural environment, and social/psychological collective, Jung anticipates the new holism, offering the promise of reconciling the sciences with the arts, humanity with nature.

Luke Hockleys *Frames of Mind* introduces post-Jungian analytic psychology and explores how its theories can be applied to television and film. *Frames of Mind* contextualises post-Jungian theory in the media criticism canon and then goes on to explain the role and uses of analytical psychology in film and television criticism.

Jungian Perspectives on Rebirth and Renewal brings together an international selection of contributors on the themes of rebirth and renewal. With their emphasis on evolutionary ancestral memories, creation myths and dreams, the chapters in this collection explore the indigenous and primordial bases of these concepts. Presented in eight parts, the book elucidates the importance of indirect, associative, mythological thinking within Jungian psychology and the efficacy of working with images as symbols to access unconscious creative processes. Part I begins with a comparative study of the significance of the phoenix as symbol, including its image as Jung’s family crest. Part II focuses on Native American indigenous beliefs about the transformative power of nature. Part III examines synchronistic symbols as liminal place/space, where the relationship between the psyche and place enables a co-evolution of the psyche of the land. Part IV presents Jung’s travels in India and the spiritual influence of Indian indigenous beliefs had on his work. Part V expands on the rebirth of the feminine as a dynamic, independent force. Part VI analyses ancestral memories evoked by the phoenix image, exploring archetypal narratives of infancy. Part VII focuses on eco-psychological, synchronistic carriers of death, rebirth and renewal through mythic characterisations. Finally, part VIII explores the mythopoetic, visionary dimensions of rebirth and renewal that give literary expression to indigenous people/primordial psyche re-navigated through popular literature. The chapters both mirror and synchronise a rebirth of Jungian and non-Jungian academic interest in indigenous peoples, creation myths, oral traditions and narrative dialogue as the ‘primordial psyche’ worldwide, and the book includes one chapter supplemented by an online video. This collection will be inspiring reading for academics and students of analytical psychology, Jungian and post-Jungian studies and mythology, as well as analytical psychologists, Jungian analysts and Jungian psychotherapists. To access the online video which accompanies Evangeline Rand’s chapter, please request a password at http://www.evangelinerand.com/life_threads_orissa_awakenings.html

Literature and Culture Handbooks are an innovative series of guides to major periods, topics and authors in British and American literature and culture. Designed to provide a comprehensive, one-stop resource for literature students, each handbook provides the essential information and guidance needed from the beginning of a course through to developing more advanced knowledge and skills. Written in clear language by leading academics, they provide an indispensable introduction to key topics, including:

- Introduction to authors, texts, historical and cultural contexts
- Guides to key critics, concepts and topics
- An overview of major critical approaches, changes in the canon and directions of current and future research
- Case studies in reading literary and critical texts
- Annotated bibliography (including websites), timeline, glossary of critical terms.

The Renaissance Literature Handbook is a comprehensive introduction to literature and culture in the "English Renaissance" or "Early Modern" period.

Myth pervades heavy metal. With visual elements drawn from medieval and horror cinema, the genre's themes of chaos, dissidence and alienation transmit an image of Promethean rebellion against the conventional. In dialogue with the modern world, heavy metal draws imaginatively on myth and folklore to construct an aesthetic and worldview embraced by a vast global audience. The author explores the music of Black Sabbath, Iron Maiden, Judas Priest, Metallica and many others from a mythological and literary perspective.

The American father is constantly depicted by contemporary Hollywood as being under pressure and forever struggling, but why? By utilising an analytical psychological approach, this fascinating book reveals the depths, complexities and nuances of the depictions of the American father and his struggles with contemporary contextual challenges and offers a fresh and intellectually exciting set of perspectives and interpretations of this key masculine figure and his effect on cinematic masculinities. Using a post-Jungian methodology and close textual analysis, the book seeks to explore the presence and impact of the American filmic father, and the effect his Shadow has on himself, his children and US society. It does this by examining the concept of 'father hunger', a term popularised by the mytho-poetic men's movement that holds fathers to be an essential link to the masculine continuum and masculinity in general. Analysing the role that Hollywood plays in depicting fathers and their relationships with their children and American society, *The American Father Onscreen* concludes that Hollywood presents the American paternal as crucial to the construction of US society and, consequently, American cultural myths, such as the American Dream. Providing an alternative perspective into the fascinating, complex, and under-researched figure of the American father, this book will be of great interest to academics and students of film, gender studies, American studies, and post-Jungian psychology.

Cinema has the capacity to enflame our passions, to arouse our pity, to inspire our love. *Feeling Film* is a book that examines the emotional encounters found in contemporary popular cinema cultures. Examining melodrama, film noir, comic book franchises, cult indie movies and romantic comedy within the context of a Jungian-informed psychology and contemporary movements in film-philosophy, this book considers the various kinds of feelings engendered by our everyday engagements with cinema. Greg Singh questions the popular idea of what cinema is, and considers what happens during the anticipation and act of watching a movie, through to the act of sharing our feelings about them, the reviewing process and repeat-viewing practices. *Feeling Film* does this through a critique of purely textual approaches, instead offering a model which emphasises lived, warm (embodied and inhabited) psychological relationships between the viewer and the viewed. It extends the narrative action of cinema beyond the duration of the screening into realms of anticipation and afterlife, in particular providing insight into the tertiary and participatory practices afforded through rich media engagement. In rethinking the everyday, co-productive relationship between viewer and viewed from this perspective, *Feeling Film* reinstates the importance of feelings as a central concern for film theory.

What emerges from this study is a re-engagement of the place of emotion, affect and feeling in film theory and criticism. In reconsidering the

duration of the cinematic encounter, *Feeling Film* makes a significant contribution to the understanding of the inter-subjective relationship between viewer and viewed. It takes post-Jungian criticism into the realms of post-cinema technologies and reignites the dialogue between depth psychology and the study of images as they appear to, and for, us. This book will make essential reading for those interested in the relationship between film and aspects of depth psychology, film and philosophy students at advanced undergraduate and postgraduate levels, film and cinema academics and cinephiles.

Employing the analytical psychology of Carl Jung, Matthew A. Fike provides a fresh understanding of individuation in Shakespeare. This study of "the visionary mode" - Jung's term for literature that comes through the artist from the collective unconscious - combines a strong grounding in Jungian terminology and theory with myth criticism, biblical literary criticism, and postcolonial theory. Fike draws extensively on the rich discussions in the *Collected Works of C. G. Jung* to illuminate selected plays such as *A Midsummer Night's Dream*, *The Merchant of Venice*, *The Henriad*, *Othello*, and *Hamlet* in new and surprising ways. Fike's clear and thorough approach to Shakespeare offers exciting, original scholarship that will appeal to students and scholars alike.

Ever since Jung's break with Freud, he has been excluded from both the psychoanalytic discourse and those schools of literary criticism influenced by psychoanalysis. But this very exclusion has shaped the discourse. Further, many of the analytic writings of Jung and the post-Jungian school of Developmental Jungians are parallel to work by contemporary ego psychologists and feminists, and could contribute to those fields. Jung's entire case throws much light upon the state of marginalization, its effects and its powers.

Does art connect the individual psyche to history and culture? *Psyche and the Arts* challenges existing ideas about the relationship between Jung and art, and offers exciting new dimensions to key issues such as the role of image in popular culture, and the division of psyche and matter in art form. Divided into three sections - *Getting into Art*, *Challenging the Critical Space* and *Interpreting Art in the World* - the text shows how Jungian ideas can work with the arts to illuminate both psychological theory and aesthetic response. *Psyche and the Arts* offers new critical visions of literature, film, music, architecture and painting, as something alive in the experience of creators and audiences challenging previous Jungian criticism. This approach demonstrates Jung's own belief that art is a healing response to collective cultural norms. This diverse yet focused collection from international contributors invites the reader to seek personal and cultural value in the arts, and will be essential reading for Jungian analysts, trainees and those more generally interested in the arts.

In *Jungian Literary Criticism: the essential guide*, Susan Rowland demonstrates how ideas such as archetypes, the anima and animus, the unconscious and synchronicity can be applied to the analysis of literature. Jung's emphasis on creativity was central to his own work, and here Rowland illustrates how his concepts can be applied to novels, poetry, myth and epic, allowing a reader to see their personal, psychological and historical contribution. This multidisciplinary and transdisciplinary approach challenges the notion that Jungian ideas cannot be applied to literary studies, exploring

Jungian themes in canonical texts by authors including Shakespeare, Jane Austen and W. B. Yeats as well as works by twenty-first century writers, such as in digital literary art. Rowland argues that Jung's works encapsulate realities beyond narrow definitions of what a single academic discipline ought to do, and through using case studies alongside Jung's work she demonstrates how both disciplines find a home in one another. Interweaving Jungian analysis with literature, Jungian Literary Criticism explores concepts from the shadow to contemporary issues of ecocriticism and climate change in relation to literary works, and emphasises the importance of a reciprocal relationship. Each chapter concludes with key definitions, themes and further reading, and the book encourages the reader to examine how worldviews change when disciplines combine. The accessible approach of Jungian Literary Criticism: the essential guide will appeal to academics and students of literary studies, Jungian and post-Jungian studies, literary theory, environmental humanities and ecocriticism. It will also be of interest to Jungian analysts and therapists in training and in practice.

This book offers a collection of original articles presenting several different approaches to Jung's psychology in relation to religion, theology, and contemporary culture. The contributors describe their teaching of Jung in different academic contexts, with special attention to the pedagogical and theoretical challenges that arise in the classroom.

Since the publication of *Ghostwritten* (1999), David Mitchell has rapidly established himself as one of the most inventive and important British novelists of the 21st century. In this landmark study, Rose Harris-Birtill reveals the extent to which Mitchell has created an interconnected fictional world across the full run of his writing. Covering Mitchell's complete fictions, from bestselling novels such as *Cloud Atlas* (2004), *The Bone Clocks* (2014) and *number9dream* (2001), to his short stories and his libretti for the operas *Sunken Garden* and *Wake*, this book examines how Buddhist influences inform the ethical worldview that permeates his writing. Using a comparative theoretical model drawn from the Tibetan mandala to map Mitchell's fictional world, Harris-Birtill positions Mitchell as central to a new generation of post-secular writers who re-examine the vital role of belief in galvanizing action amidst contemporary ecological, political and humanitarian crises. *David Mitchell's Post-Secular World* features two substantial new interviews with the author, a chronology of his fictions and a selected bibliography of important critical writings on his work.

Jung as a Writer traces a relationship between Jung and literature by analysing his texts using the methodology of literary theory. This investigation serves to illuminate the literary nature of Jung's writing in order to shed new light on his psychology and its relationship with literature as a cultural practice. Jung employed literary devices throughout his writing, including direct and indirect argument, anecdote, fantasy, myth, epic, textual analysis and metaphor. Susan Rowland examines Jung's use of literary techniques in several of his works, including *Anima and Animus*, *On the Nature of the Psyche*, *Psychology and Alchemy* and *Synchronicity* and describes Jung's need for literature in order to capture in

writing his ideas about the unconscious. Jung as a Writer succeeds in demonstrating Jung's contribution to literary and cultural theory in autobiography, gender studies, postmodernism, feminism, deconstruction and hermeneutics and concludes by giving a new culturally-orientated Jungian criticism. The application of literary theory to Jung's works provides a new perspective on Jungian Psychology that will be of interest to anyone involved in the study of Jung, Psychoanalysis, literary theory and cultural studies.

In the first book-length study of Tarot cards on the silver screen, Emily E. Auger contextualizes cartomancy – the practice of fortune telling via playing cards – and dives deep into its invention and promulgation in film. After providing an introduction to divination and cartomancy, Auger offers detailed descriptions and analyses of the roles that cartomancy and Tarot cards play in films. The book features a filmography including nearly two hundred films, detailing their relationships to cartomancy. As Tarot communities continue to grow worldwide, *Cartomancy and Tarot in Film* will be of increasing interest to scholars of esoteric studies, film, folklore, playing cards, popular culture, and religion, as well as diviners the world over.

Explores the arrested development of American culture.

The Routledge International Handbook of Jungian Film Studies weaves together the various strands of Jungian film theory, revealing a coherent theoretical position underpinning this exciting recent area of research, while also exploring and suggesting new directions for further study. The book maps the current state of debates within Jungian orientated film studies and sets them within a more expansive academic landscape. Taken as a whole, the collection shows how different Jungian approaches can inform and interact with a broad range of disciplines, including literature, digital media studies, clinical debates and concerns. The book also explores the life of film outside cinema - what is sometimes termed 'post-cinema' - offering a series of articles exploring Jungian approaches to cinema and social media, computer games, mobile screens, and on-line communities. The Routledge International Handbook of Jungian Film Studies represents an essential resource for students and researchers interested in Jungian approaches to film. It will also appeal to those interested in film theory more widely, and in the application of Jung's ideas to contemporary and popular culture.

The Child That Haunts Us focuses on the symbolic use of the child archetype through the exploration of miniature characters from the realms of children's literature. Jung argued that the child archetype should never be mistaken for the 'real' child. In this book Susan Hancock considers how the child is portrayed in literature and fairytale and explores the suggestion from Jung and Bachelard that the symbolic resonance of the miniature is inversely proportionate to its size. We encounter many instances where the miniature characters are a visibly vulnerable 'other', yet often these occur in association with images of the supernatural, as the desired or feared object of adult imagination. In *The Child That Haunts Us* it is emphasised that the treatment by any society, past or present, of its smallest and most vulnerable members is truly revealing of the values it really holds. This original and sensitive exploration will be of particular interest to undergraduate and postgraduate students as well as academics engaged in Jungian studies, children's literature, childhood studies and those with an interest in socio-cultural constructions of childhood.

Despite the increasing variety of heroic women portrayed in film, television, and other popular culture channels, much of the understanding of heroines has been limited to females as versions of male heroes or simple stereotypes of overly weak/strong (and even violent) women. This book analyzes the new vision of female heroes in popular culture. It features award-winning authors from a variety of disciplines, broadening our understanding of how heroines are portrayed, as well as how these important popular culture representations both simultaneously empower and/or constrain real life women.

This book has a similar, though not identical, format to *Who Owns Psychoanalysis?* in being divided into sections as follows: academic, clinical, history, philosophy, science. *Who Owns Jung* aims to be a celebration of the diversity and interdisciplinary thinking that is a feature of the international Jungian community. Many of the contributors are practising analysts and members of the International Association for Analytical Psychology; others are scholars of Jung whose work has been influential in disseminating his ideas in the academy, though it is worth noting that a number of the analysts also work in academe. Contributors: James Asto; Astrid Berg; Joe Cambrey; Ann Casement; Andrea Cone-Farran; Roberto Gambin; Wolfgang Giegerich; Joseph Henderson; George B. Hogenson; Mario Jacoby; Hayao Kawai; Toshio Kawai; Thomas B. Kirsch; Jean Knox; Roderick Main; Denise Gimenez Ramos; Sonu Shamdasani; Michael Sinason; Hester McFarland Solomon; David Tacey; and Margaret Wilkinson.

The most important poetry reference for more than four decades—now fully updated for the twenty-first century Through three editions over more than four decades, *The Princeton Encyclopedia of Poetry and Poetics* has built an unrivaled reputation as the most comprehensive and authoritative reference for students, scholars, and poets on all aspects of its subject: history, movements, genres, prosody, rhetorical devices, critical terms, and more. Now this landmark work has been thoroughly revised and updated for the twenty-first century. Compiled by an entirely new team of editors, the fourth edition—the first new edition in almost twenty years—reflects recent changes in literary and cultural studies, providing up-to-date coverage and giving greater attention to the international aspects of poetry, all while preserving the best of the previous volumes. At well over a million words and more than 1,000 entries, the *Encyclopedia* has unparalleled breadth and depth. Entries range in length from brief paragraphs to major essays of 15,000 words, offering a more thorough treatment—including expert synthesis and indispensable bibliographies—than conventional handbooks or dictionaries. This is a book that no reader or writer of poetry will want to be without. Thoroughly revised and updated by a new editorial team for twenty-first-century students, scholars, and poets More than 250 new entries cover recent terms, movements, and related topics Broader international coverage includes articles on the poetries of more than 110 nations, regions, and languages Expanded coverage of poetries of the non-Western and developing worlds Updated bibliographies and cross-references New, easier-to-use page design Fully indexed for the first time

Jungian film studies is a fast-growing academic field, but Jungian and post-Jungian concepts are still new to many academics and film critics. Helena Bassil-Morozow and Luke Hockley present *Jungian Film Studies: The Essential Guide*, the first book to bring together all the different strands, issues and arguments in the discipline, and guide the reader through the various ways in which Jungian psychology can be applied to moving images. Bassil-Morozow and Hockley cover a range of Jungian concepts including the collective unconscious, archetypes, the individuation process, alchemy, and signs and symbols, showing how they can be used to discuss the core cinematic issues such as narrative structure, gender, identity, genre, authorship, and phenomenology. The authors argue that, as a place where the unconscious and conscious meet, cinema offers the potential for imagery that is psychologically potent, meaningful, and that plays a role in our personal psychological development. This much-needed book, which bridges the space between Jungian concepts and traditional film theory, will be

essential reading for scholars and students of Analytical Psychology, psychoanalysis, Jungian film studies, media, film and cultural studies, psychosocial psychology and clinical psychology. It will also appeal to analytical psychologists, psychotherapists and readers with an interest in film analysis.

This unique book showcases the cutting-edge work of researchers in Jungian and post-Jungian studies, focusing on the advances being made at the University of Essex, UK, and operating as a Festschrift for Professor Andrew Samuels. The *Plural Turn in Jungian and Post-Jungian Studies* includes contributions from innovative authors who specialise in Jung but incorporate ideas from other psychoanalytic schools and from a range of disciplines. The book includes chapters which shed new light on concepts including alchemy, archetypes and individuation and which examine art, relationships and politics. It both honours the work of Andrew Samuels and sets the foundations of an 'Essex School' of Jungian studies. A wide-ranging collection, this book will be essential for academics and scholars of Jungian and post-Jungian studies. It will also be a key title for all readers with an interest in the work of Andrew Samuels.

This second edition represents a wide-ranging critical introduction to the psychology of Carl Jung, one of the founders of psychoanalysis. Including two new essays and thorough revisions of most of the original chapters, it constitutes a radical assessment of his legacy. Andrew Samuels' introduction succinctly articulates the challenges facing the Jungian community. The fifteen essays set Jung in the context of his own time, outline the current practice and theory of Jungian psychology and show how Jungians continue to question and evolve his thinking and apply it to aspects of modern culture and psychoanalysis. The volume includes a full chronology of Jung's life and work, extensively revised and up to date bibliographies, a case study and a glossary. It is an indispensable reference tool for both students and specialists, written by an international team of Jungian analysts and scholars from various disciplines.

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